

University hosts celebration of jazz

■ **FESTIVAL:** The four-day event begins with a free concert at Beall Hall

By Laura Cadiz
Higher Education Editor

Today kicks off four days of musical events at Beall Concert Hall. Jazz musicians will visit the Oregon Jazz Celebration; President Dave Frohnmayer and music faculty will host "Musical Chairs"; and a vocalist will give a lieder recital.

The Oregon Jazz Celebration opens today with vocalist Nancy King. King will team up with her quartet and the University's Oregon Jazz Ensemble. On Saturday, the Alan Jones Sextet and the Oregon Jazz Ensemble will be the final act at the Oregon Jazz Celebration.

Both concerts begin at 7:30 p.m. in Beall Concert Hall, 961 E. 18th Ave. Tickets are available at the door. Prices are \$8 general admission and \$5 for senior citizens.

Sunday marks the beginning of a three-month campaign to replace the aging seats in Beall Concert Hall. The campaign, entitled "Musical Chairs," will

be launched by a free concert.

Scheduled to perform at the event are pianists Dean Kramer, Victor Steinhardt, Claire Wachter and Greg Mason; jazz pianist Gary Versace; vocalists Mark Beudert, Anne Tedards and Milagro Vargas; and instrumentalists Kathryn Lucktenberg, baroque violin; Leslie Straka, viola; Wayne Bennett, clarinet; Ellen Campbell, horn; and Marc Vanscheuwijck, baroque cello.

President Dave Frohnmayer and a dozen music faculty members will be the featured guests at the event. Sue Keene will be the Mistress of Ceremonies.

The event begins at 3 p.m. in Beall Concert Hall. Admission is free.

Wednesday Kym Amps will give a lieder recital. Amps, a soprano, will perform songs by Franz Schubert, Alban Berg and Richard Strauss. She will be accompanied by pianist Anita King of Willamette University.

The concert will begin at 8 p.m. in Beall Concert Hall. Tickets are available at the door and are \$7 for general admission and \$4 for students and senior citizens.

Panel discusses musical exploitation

■ **MUSIC:** As part of the MLK Celebration, panelists explored traditional forms

By Bryan Murray
Freelance Reporter

As part of the Martin Luther King Jr. Celebration, the School of Music Student Forum hosted a five-person panel Thursday to discuss the sharing and exploitation of jazz, gospel and pop music.

"The exploitation is obvious," said Steve Owen, a professor of music and one of the panelists.

Owen discussed the musical forms, emphasizing the difference between exploiting and sharing music.

Although students listen to many diverse music forms, they may not be in tune with the exploitation of music, Owen said. "You have to feel the music to be in the music."

Dr. Ed Coleman, a professor of English and a panelist, opened the discussion by singing "Swing Low Sweet Chariot." This song,

It's not where black and white are, it's where the green happens.

— Steve Valdez
professor of music

freed, their music began to be heard by more people, and new forms of music, such as the blues, jazz, pop and gospel, were invented and shared.

But as these musical forms gained popularity in American culture, the artists were exploited and their talent was used to make money for record producers, Owen said. This trend continued until artists started to play for money rather than a means of expression.

"Old artists approached music with their heart while others flicker around the flame trying to copy it," Owen said.

There are artists who perform music as a form of expression. However, they run into producers who have no other motive than profit. This type of exploitation has been a trend in music ever since, Owen said.

"It's not where black and white are, it's where the green happens," said Steve Valdez, a professor of music and a panelist.

referred to as a spiritual, was one of the first songs African-Americans shared after arriving in America as slaves.

The spiritual was one of the truest forms of shared music, Coleman said. It was from the heart and involved no monetary gain.

In the early history of these musical forms, they remained shared. They were sung in African-Americans clubs and were not signed by recording companies.

African-Americans didn't have power to do any exploiting, Dr. Coleman said.

After African-Americans were

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