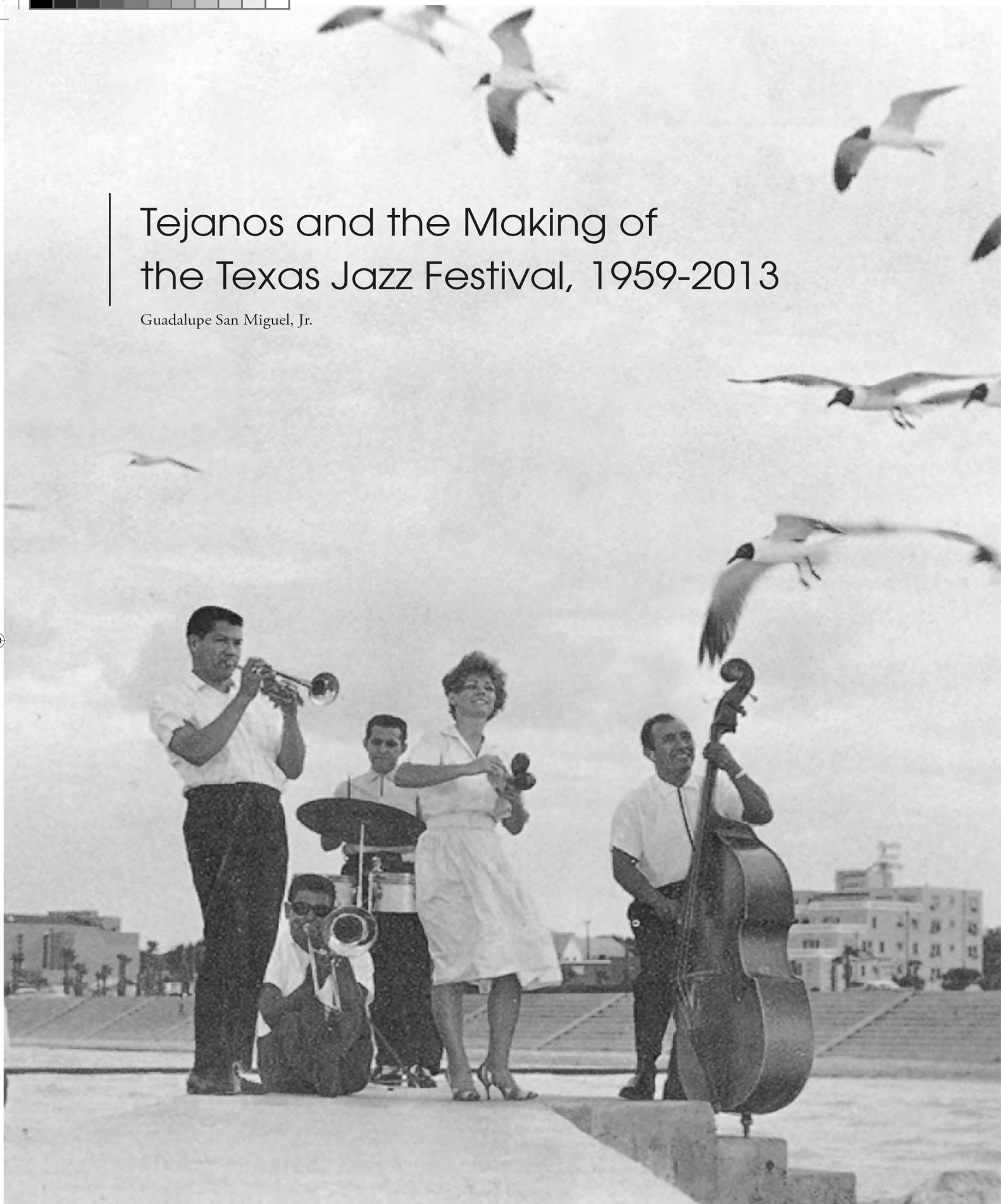




Tejanos and the Making of the Texas Jazz Festival, 1959-2013

Guadalupe San Miguel, Jr.



The originators of the Texas Jazz Festival as they made music "on the rock" in Corpus Christy Bay in 1962.
Courtesy Guadalupe San Miguel, Jr. and the Texas Jazz Festival Archives.



“Vamos, Lupongo. Es gratis.” (“Let’s go, Lupongo. It’s free.”) This is how it all started. A simple invitation by my sister, Lilonga, to go to a jazz festival on a Sunday afternoon at Heritage Park in Corpus Christi, a city of just over 300,000 located on the Texas Gulf Coast about 150 miles north of the Mexican border.¹ Although I was in town only for a few hours, I could not pass up the invitation. “A free jazz festival in Corpus,” I said to myself. “Why not?” Off we went to enjoy the sights and sounds of the Texas Jazz Festival.

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Upon arriving, I was surprised not only at the size of the crowd, but at the number of Mexican Americans present, both as performers and spectators. Although popular with many people, jazz is most often associated with African Americans. In fact, jazz is a truly original form of American music that grew mainly out of a combination of such African-American styles as blues, gospel, and ragtime.²

Mexican Americans, for the most part, did not play jazz, or at least that is what I believed at the time. Furthermore, Tejanos, or Texans of Mexican descent, had developed their own musical hybrid known as *música Tejana* (Texas-Mexican music). *Música Tejana*, a blending of rancheras, canciones, conjunto, and other traditional Mexican folk music idioms with such mainstream American musical styles as country, swing, and rock and roll, developed throughout the nineteenth and twentieth centuries as Tejanos combined their musical traditions with those of other ethnic groups in the Lone Star State.

South Texas has been the epicenter for the development of *música Tejana*, and Corpus Christi, along with the entire coastal bend area, has produced a number of influential Texas-Mexican artists, including Tony de la Rosa, Isidro López, and Selena Quintanilla. *Música Tejana*, which is rooted in older Mexican folk music, absorbed the accordion and polka from German and Czech immigrants during the nineteenth century and incorporated big band swing and rock and roll during the twentieth century. *Música Tejana* continues to evolve in the twenty-first century, with the inclusion of rap, hip hop, and other newer influences from such artists as A.B. Quintanilla, Jr., DJ Kane, and Ricky Naranjo.³

Perhaps the presence of so many Mexican-American performers and fans at the Texas Jazz Festival should not have come as such a surprise. After all, the centuries-long blending of diverse ethnic musical styles into *música Tejana* is clear evidence that Tejano musicians and audiences

alike are fond of much more than just polkas and rancheras. However, I had never before realized the extent to which Texas Mexicans were involved in the state's vibrant jazz scene.

My curiosity was piqued, and I decided to investigate the role Tejanos had played in the origins and evolution of the Texas Jazz Festival. I soon discovered that Texas Mexicans not only were instrumental in launching the festival, but they also were intimately involved with managing and financing the annual event, selecting performers, and generally shaping the character of the festival as it grew over the decades. Furthermore, it became even more evident just how much of an impact Tejanos have had, not only on jazz and this particular festival, but also on the entire musical landscape of Texas. Likewise, jazz and the Texas Jazz Festival itself also had a significant impact on the entire Texas-Mexican community and its musical development. Consequently, the Texas Jazz

in the evenings "at some person's house" in order to review different jazz albums "that the members (would) bring." Soon, however, they decided to invite bands to play at some of their events on campus.⁵ The first musicians they invited were Al "Beto" Garcia and his new jazz group, the Al Beto Garcia Jazz Sextet. Joe Gallardo, who was Beto Garcia's nephew, also was a member of the Sextet.

In early November, Gallardo called his uncle and invited him to perform at Del Mar College in order to give students a demonstration of "the fine art of jazz."⁶ Eddie Olivares, Sr., one of the musicians in Garcia's group, recalled the invitation.⁷ "We were all members of the Musician's Union, Local 644," he said, "but 'Beto' was the leader.... He played at dances and in hotels all over town."⁸

Beto Garcia agreed to perform at the College, along with four other band members: Eddie Olivares, Sr. (trumpet), Joe

The Texas Jazz Festival serves as a case study of how Tejanos have helped shape the rich and diverse musical heritage of our state and how jazz has further transformed the already eclectic and dynamic Texas-Mexican genre known as *música Tejana*.

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More generally speaking, this historical study reflects the larger tendency among Mexican Americans to willingly embrace other musical genres, to incorporate their own musical traditions, and in the process, transform the entire musical landscape of the American Southwest and the nation as a whole. It is one more example of the creativity, innovation, and adaptability demonstrated by Mexican-American musicians and audiences throughout the decades.⁴

The Origins of the Texas Jazz Festival, 1959-1961

The Texas Jazz Festival debuted in 1961, but the idea for the now-popular annual event came about a few years earlier. Joe Gallardo and Charles (Skip) Vetter were students at Del Mar College in Corpus Christi, and also members of the school's jazz club, which had formed in October 1959 to promote the appreciation of jazz on campus. At first, the jazz club members had fairly modest goals. They planned to meet

Gallardo (piano and trombone), Sal Pedraza (bass), and Raul Cuesta (alto saxophone). The group played at the school's Harvin Student Center on November 9, 1959.⁹ It was a very cold evening, and organizers did not expect a large crowd. As Garcia recalled, "It was 32 degrees...so we were expecting 40 or 50 people from the college.... We were surprised when 150 people showed up on that cold night." Eddie Olivares also expressed surprise at the size of the crowd. "We were flabbergasted that so many people showed up that night in the Harvin Center," he recalled. During the intermission, Red Camp, a well-known local jazz pianist, asked if he could sit in. Gallardo, who had been playing piano, switched to trombone, while Camp took over the keyboards. Olivares recalled that the ensemble played Duke Ellington's signature tune, "Take the 'A' Train," as well as "How High the Moon" and "Besame Mucho," among others. The show was such a success that it inspired the organizers to plan additional future events.¹⁰

Five months later, the jazz club sponsored another concert on March 20, 1960.¹¹ Two groups performed that day—Chester Rupe's All Stars and Al Beto Garcia's group. Rupe was a nationally-acclaimed jazz guitarist who lived in Corpus Christi. Five other musicians played with him that Sunday afternoon:

Dr. Bob Parker (trumpet), Sal Pedraza (bass), Dr. J. B. Floyd (piano), Jack Rumbley (drums), and Joe Gallardo (trombone). Beto Garcia's group included six members, two of whom also played with Rupe's group: Eddie Olivares (trumpet), Sal Pedraza (bass), Ralph Duran (piano), Al Beto Garcia (drums), Roy Cuesta (sax), and Joe Gallardo (trombone).¹² Similar to the earlier shows on campus, this concert was a big success, attracting more than 350 fans.¹³

Following the success of the March concert, jazz club members eagerly began preparing for the final concert of the school year.¹⁴ Because of the large crowd expected, Frank Hankins, Del Mar's librarian and a jazz enthusiast himself, requested the free use of the College's Richardson Auditorium, which was much larger than the Harvin Student Center. The administration agreed, and on Sunday May 1, 1960, the jazz club hosted a third concert at Del Mar College. Unlike the earlier shows, this concert was held in conjunction with

Texas Jazz Festival Society (TJFS).²¹ One of the TJFS's first decisions was to hold an annual festival, to be formally named the Texas Jazz Festival.²² A city-wide jazz festival, Garcia believed, would make Corpus Christi "the center of jazz influence in the Lone Star State."²³

Garcia asked several of his friends for assistance, including Wanda Gregory, a well-known jazz vocalist living in Corpus Christi.²⁴ She readily agreed.²⁵ He also sought out others who shared his dream of promoting jazz as a unique art form and as a means of bringing financial support to the local music community. City council and business leaders seemed to understand the cultural significance of such an event, but they also recognized the economic potential a jazz festival would have for boosting the city's tourist industry. One individual in particular, John Nugent, a public relations executive with the Corpus Christi Chamber of Commerce, offered to help with publicity.²⁶

The overwhelming success of the shows convinced several people that the city was ready for additional jazz concerts.

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Buccaneer Days, an annual city-wide celebration that attracted thousands of visitors to Corpus Christi for a variety of musical and entertainment activities.¹⁵

Three jazz groups performed that Sunday afternoon: Chester Rupe and His All Stars, Bobby Galvan and his Octet, and Beto Garcia and his Texas Jazz All-Stars.¹⁶ Bobby Galvan came from a musical family in Corpus Christi. His dad, as well as his three brothers, Sammy, Eddie, and Ralph, were all musicians. Eddie and Bobby Galvan also founded one of the most popular dance halls in Corpus Christi—the Galvan Ballroom.¹⁷ Garcia, who had played in the first two jazz concerts, appeared with his original group but performed under the new name of the Texas Jazz All-Stars.¹⁸ In addition to Galvan, Rupe, Garcia, and their bands, two special guests, George Erwin, a tenor saxophonist from Houston, and Ralph Duran, a local pianist who was then living in San Antonio, also played.¹⁹ The May 1st concert at Del Mar College attracted an audience of 1,200 people. According to one journalist, the event was "a smiling, hand-clapping, foot-stomping success!"²⁰

The overwhelming success of these three shows convinced several people, especially Beto Garcia, that the city was ready for additional jazz concerts. Soon after the May event, he and some friends decided to establish an organization to promote jazz in Corpus Christi. This group eventually became the

Once he had garnered support for the upcoming jazz festival, Garcia began searching for a location. Del Mar College was not an option, because the administration had already decided that its facilities would no longer be available.²⁷ However, Garcia soon found a suitable site for the concert—the very popular People's Street T-head in downtown Corpus Christi. At that time, the city's musicians' union, Local 644, was presenting "Sunday-by-the-Sea" concerts on the T-Head, a paved pier jutting out into the city's marina. The city donated the site and equipment and the local union paid the musicians out of its benefit fund. Garcia approached union officials and convinced them to set aside one of the Sunday concerts for jazz. They agreed, and this became the location for the first annual Texas Jazz Festival.²⁸

Thus with the support of the Chamber of Commerce, city leaders, the local union, a dedicated group of volunteers, and countless fans, the first annual Texas Jazz Festival took place on July 8, 1961, at the band shell on the People's Street T-Head. Five jazz groups performed that day: Red Camp and his Group, Bobby Galvan and his Swinging Octet, Al Beto Garcia and his Six Sounds, Chester Rupe and his All Stars, and Rudy Garcia and his Progressive Latin Rhythms. Three guest vocalists—Wanda Gregory, Jewell King, and Bobby Hawks—also sang.²⁹

The festival also included an unannounced guest—Houston trumpet player Luis Gasca. Gasca, an emerging Latin jazz artist who would soon achieve national and international recognition, heard about the festival and arrived unannounced. He introduced himself and asked if he could play with one of the groups. “We already had begun playing,” Garcia remembered. Bobby Galvan, however, quickly offered to give up part of his time so that Gasca could play. The audience response to Gasca was very enthusiastic. He “stole the show,” Garcia recalled.³⁰

The 1961 jazz festival drew such large crowds that it created traffic jams on the streets leading up to the T-Head. Police had to be called in to direct traffic leading from Cole Park, a seaside park located several miles from the festival site, to the Bayfront.³¹ Within a three year period then, a gathering of musicians, led by a few Tejano performers, had organized several successful jazz festivals, recruited grassroots business, civic, and public support, and laid the foundations for one of the most enduring cultural events in the state. Over the next several decades, the original founders, in conjunction with many jazz fans and volunteers, would institutionalize and expand one of the most popular, unique, and innovative, entertainment institutions in the Southwest.

The Uniqueness of the Texas Jazz Festival

The Texas Jazz Festival was a community venture supported by many individuals, groups, and entities, including Skip Veters, Wanda Gregory, Julia Garcia and such organizations as the Corpus Christi Chamber of Commerce, all of whom played key roles in the origins and growth of the festival. However, a few individuals—the five original founders to be discussed below—were key in defining its special character. While the founders all agreed to foster an appreciation of the diversity of jazz, they made sure that the TJF, unlike other jazz festivals throughout the country, was unique in several distinct ways.

First of all, the Texas Jazz Festival had to be free and open to the public, so that all individuals, not simply those who were familiar with it, could enjoy and learn to appreciate jazz. Beto, in particular, argued from the beginning that the TJF had to be free “to everyone that digs [jazz].”³² Even several decades later, when the TJF was in debt, and some members believed that the only way for the festival to survive was to charge a minimal price, Beto Garcia refused, stating that, “as long as I am on this earth, there will never be an admission charge.”³³ To this day, the TJF is “the only major jazz festival in the world that is free to the public.”³⁴

Second, the festival had to showcase the many local jazz musicians, especially those of Mexican descent. One of the founders noted in the 1970s that the festival needed to show people that Mexican Americans were as talented as anyone

else and could play any type of music they chose. “I want to get my race where they belong,” he said in 1964, “to show the world they’re gifted, really good musicians.”³⁵

Finally, the festival needed to demonstrate the powerful ways in which Latin rhythms from south of the border were incorporated into American jazz. Beto Garcia described this unique brand of jazz by saying “We (Latin jazz musicians) blow the same jazz they do on the West Coast and then the rhythm men throw in those Latin beats... We add a little more to it.”³⁶

The Texas Jazz Festival: Founding Pioneers

There were five particular individuals who led the way in establishing and defining the Texas Jazz Festival: Joe Gallardo, Eddie Olivares, Al “Beto” Garcia, Raul Cuesta, and Sal Pedraza.³⁷ Gallardo made the phone call to his uncle, Beto Garcia, which helped make the very first jazz concert at Del Mar College possible. However, Gallardo left Corpus Christi soon afterwards in order to pursue his dream of playing jazz internationally, although he did return to play the TJF.

Joe Gallardo was born on September 29, 1939, in Corpus Christi. At age six, he began taking music lessons from his father, Jose A. Gallardo, a piano professor. Eight years later, Joe learned to play the trombone and soon joined the Corpus Christi Youth Symphony as the first chair and soloist. Gallardo attended Del Mar College under a full scholarship. During his freshman year, he earned first place in an annual competition.³⁸ While in college, he also played with several local bands, including Bobby Galvan and his group, Al “Beto” Garcia and his All-Stars, and the Corpus Christi Symphony.³⁹

After college, Gallardo joined the Luis Arcaz Orchestra, one of Mexico’s best-known big bands.⁴⁰ Gallardo also performed with the Stan Kenton Orchestra for a short time before joining the U.S. Army in 1963. He was stationed in Stuttgart, Germany, where he performed with the Seventh Army Band and toured throughout Europe. Gallardo later recalled, “I met all the band leaders and musicians in Europe,” he said. “I made some wonderful contacts.”⁴¹

After leaving the military, Gallardo returned to Texas for a brief period and played with several Tex-Mex groups, including Little Joe y La Familia. In 1974, Gallardo wrote the song “Amanecer (Dawn)” for the Mongo Santamaria Band in New York. Four years later, the song and album by the same name won the Grammy for “Best Latin recording.”⁴²

In 1978, Gallardo returned to Europe and continued touring with such prominent American entertainers as Stan Kenton, Chet Baker, Lionel Hampton, Stan Getz, Arturo Sandoval, Woody Herman, Frank Sinatra, Tony Bennett, Liza Minnelli, Peggy Lee, and many others. “The pay is much better [in Europe] than in [the United States],” he noted in



Sal Pedraza, Bass; Eddie Olivares, Trumpet; Joe Gallardo, Trombone; Raul Cuesta, Alto Sax. July 4, 1961.
Courtesy Guadalupe San Miguel, Jr. and the Texas Jazz Festival Archives.

1980. “[M]usicians also get much more time off, six or eight weeks in summer, five in winter, and two in the spring.”⁴³

While in Europe, Gallardo recorded the album *Joe Gallardo: Latino Blue*, which combined Latin and jazz influences into what he termed “a fusion of two styles.”⁴⁴ In 1990, Gallardo became a member of the NDR Big Band in Hamburg, Germany. In addition to performing, he taught as a music professor in Germany until 2006, when he retired.⁴⁵

Years earlier, while still students at Del Mar College, Joe Gallardo, Skip Veters, and several others, discussed the idea of establishing an organization that would promote jazz music in Corpus Christi. “My conception of jazz,” Gallardo said in 2009, “has always been to include everybody that plays jazz and to bring in people from other cities like Houston that could collaborate, hear others play and learn.”⁴⁶ By launching the Texas Jazz Festival, Gallardo, Veters, and their fellow jazz enthusiasts created an event in Corpus Christi at which musicians could collaborate and innovate while performing different styles of jazz.

Sal Pedraza and Raul Cuesta also played important roles in starting the Texas Jazz Festival. Pedraza began as a French horn player, but when Beto Garcia needed a bass player, Pedraza switched to bass. He played for years with the Corpus Christi

Symphony and led his own jazz group, Bossa Tres. Pedraza and his wife, Tana, designed, built, and installed the jazz-themed stage backdrop that was used during the earlier Texas Jazz Festivals. Raul Cuesta, who was born into a prominent musical family, quickly became an accomplished saxophone player. In 1966, he moved to Houston, where he worked with many notable musicians. However, Cuesta regularly returned to Corpus Christi to play the Texas Jazz Festival. Both Pedraza and Cuesta donated their time and talents to promoting jazz and the TJF throughout the state.⁴⁷ Pedraza died in 1991 and Cuesta in 2006.⁴⁸

Undoubtedly, the two most influential founding members of the Texas Jazz Festival were Al “Beto” Garcia and Eddie Olivares, Sr. Garcia was born in 1928 to a family of jazz musicians. His father, Alberto Garcia, started the Alberto Garcia Jazz Band in 1924. Beto Garcia’s mom was a vocalist and pianist and occasionally played drums in her husband’s group. During the Great Depression of the 1930s, Garcia’s parents played at a North Beach nightclub to earn extra money. All of their sons, including Beto, Manuel, Pete, and Rudy, became successful jazz musicians.

Beto Garcia began as a trumpet player, but during a rehearsal with Eddie Olivares, Sr. and Tony Hernandez, Garcia was



asked to play drums, since the drummer had not shown up. From that moment on, García made the drums his primary instrument.⁴⁹ In 1956, he formed his own group—the Al “Beto” García Jazz Sextet. Its members included Joe Gallardo on trombone, Eddie Olivares on trumpet, Raul Cuesta on alto sax, Sal Pedraza on bass, Ralph Duran on piano, and García on drums. With the exception of Duran, this was the group that eventually played the first jazz concert at Del Mar College, thereby helping lay the foundation for the Texas Jazz Festival.

Two of García’s biggest musical influences were Pablo Ruiz and Luis Arcaráz. Ruiz, a Mexican composer and band leader, was considered by many to be “the Stan Kenton of Mexico.”⁵⁰ Arcaráz led one of the most popular orchestras in Mexico during the 1940s and 1950s. Unlike many of his contemporaries, he did not play Latin rhythms. Instead, he performed mostly American and Mexican pop songs. Arcaráz developed a large following throughout Latin America and in

February 28, 1931, in Mercedes, Texas. His father was a violinist in a jazz band in the early 1940s. Olivares’s uncle was the famed saxophonist Ernie Caceres, who played with the Glenn Miller Orchestra on such hits as “In the Mood.”⁵⁵

As a child, Eddie Olivares taught himself to play trumpet by watching his father perform.

In 1946, when Eddie Olivares was a seventh-grader at Northside Junior High School, his brother bought him a trumpet. Olivares went on to join a local group and play his first gig at The Golden Triangle, a nightclub located in the Westside area of Corpus Christi. The band eventually began performing there on weekends.⁵⁶

After graduating from high school, Olivares attended Del Mar College, which offered musical scholarships as a way to attract students to perform at football games and other school activities. Accepting this scholarship was difficult for Olivares, because he was already earning good money working

As a child, Eddie Olivares taught himself to play trumpet by watching his father perform.

the United States as well during the late 1940s and early 1950s, earning him the nickname, the “Glen Miller of Mexico.”⁵¹

Beto García drew his musical inspiration from a variety of sources, but jazz remained his primary interest. He was convinced that the jazz found throughout South Texas was unique, in that it incorporated certain Texas, Mexican, and Latin American influences not found in other regions. As García said at the second annual jazz festival in 1962, “we think Latin rhythms are ideally suited to both a steady beat and a wide range of creative improvisation...and we find the Latin mood adds a new dimension to our sound.... It’s jazz all the way, but you can still feel the influence of our Mexican heritage.”⁵²

Beto García was the driving force behind the Texas Jazz Festival, especially in the early years. He and his wife, Julia, worked tirelessly for decades to secure sponsors, performers, and venues for the festival. As one source noted, Beto “remains the backbone of the festival and the Jazz Society by being an active Board Member for Life, not missing any meetings, monthly concerts or festivals.” Because of his lifetime devotion to promoting jazz in the region, García was inducted into the South Texas Music Walk of Fame in 2006, some eight years before his death on March 3, 2014.⁵³

Another key founding member of the Texas Jazz Festival was Edward (Eddie) Garza Olivares, Sr.⁵⁴ Olivares was born

in nightclubs around town. Nevertheless, he worked hard to balance both his academic and musical careers and graduated from Del Mar College in 1952. Afterwards, he enrolled in the U.S. Army for two years. Following his military service, Olivares attended North Texas State (now the University of North Texas) in Denton and The University of Texas at Austin, earning a bachelor of music degree in 1956 and a master of music degree in 1961.

After college, Olivares taught music in Laredo, Texas, for two years before returning to Corpus Christi. He worked at Sundeen Junior High School for several years, and, in 1967, he transferred to Moody High School, where he conducted the school band. Although this was the late 1960s, and the big band era was long past its peak, Olivares made sure to teach his students jazz and swing tunes. He also served as director of the jazz ensemble, as well as an instructor of jazz history at Texas A&M University-Corpus Christi. Olivares retired from the public school system in 1991 but continued teaching jazz history at A&M while also performing locally.

Olivares absorbed a variety of musical influences while growing up. His father and brother introduced him to jazz and big band swing music.⁵⁷ Over the decades, Olivares fronted his own dance band or performed in bands that backed up well-known musicians, including Tony Bennett, Julio Iglesias,

and Vickie Carr. He also performed with the Corpus Christi Symphony Orchestra, the Corpus Christi Municipal Band, and various local jazz and dance ensembles. As one of the founders of the Texas Jazz Festival, Olivares performed there for many years with the TJF All-Stars, a quintet composed of the five original festival founders. Likewise, he directed the inter-denominational jazz choir for three decades, beginning in 1973. In 2009, he was inducted into the Water Street Walk of Fame, located in Corpus Christi.⁵⁸

Olivares shared Beto Garcia's dream of promoting a jazz festival in Corpus Christi, which would showcase the talents of local musicians. "We were feeling way back we wanted to promote South Texas jazz and its Latin sound," said Olivares. "We wanted to help put Corpus Christi on the map through music and we wanted to push jazz education for the young to perpetuate jazz here."⁵⁹ By helping organize and perpetuate

Stan Kenton's performance at the TJF elevated the event's stature in the jazz world and convinced the organizers to do whatever was necessary to try and recruit other high-profile jazz musicians. Soon the festival was regularly featuring a number of prominent artists, including Clark Terry of *The Tonight Show* Band, who headlined in 1969 and again in 1977. Al Hirt, the world-famous jazz trumpeter, performed at the 11th annual Texas Jazz Festival in 1971. Others who have appeared over the years include Cal Tjader, G.T.Hogan, Arnet Cobb, Jimmy Ford, Tony Campise, Warren Covington, Marian McPartland, Mary Lou Williams, Evelyn Blakey, Conte Candoli, Plas Johnson, Dick Hyman, Milt Hinton, Bobby Rosengarden, Spyro Gyra, Carl Fontana, David "Fathead" Newman, Frank Rosolino, Brian Torff, Horace Grigsby, Bu Pleasant, Kirk Whalum, Buddy DeFranco, Terry Gibbs, Jake Hanna, Hank Jones, Zoot Sims, and Monty Budwig.

The Texas Jazz Festival also showcased a variety of musicians from high schools, universities, and communities across the state and beyond.

the TJF, he did just that. Through his efforts and those of his fellow jazz musicians, Garcia helped increase local awareness and interest in jazz. The growing popularity of the festival and its many activities, such as the jazz cruise, jazz mass, jazz clinics, and jazz concerts, showed that others besides the original founders of the TJF also appreciated this music.

During the next several decades, the Texas Jazz Festival established a growing presence in the cultural life of Corpus Christi. Although it did not have a permanent home or a strong financial base until the 1990s, the festival continued to grow in popularity. One of the major reasons for this was the musicians who attended. Originally, the festival was intended to showcase local jazz musicians, but after 1968, it also began to feature such nationally prominent jazz artists as Stan Kenton.

Since the Texas Jazz Festival had very little funding in the late 1960s, organizers hoped to persuade Stan Kenton to perform for free. When Beto Garcia spoke to Kenton, he informed him that the TJF had no money to pay him. "[I]n fact," Garcia told him, "we don't have a penny to our names." "But we believe in miracles," he added. "We want you. We need you." To everyone's surprise, Kenton agreed to perform without his group for only "\$750 plus plane fare." "We'll raise it," Garcia said. "I don't know how, but we'll raise it." The TJF did raise the money, and Kenton appeared as the festival's headliner in 1968.⁶⁰

In keeping with the bi-cultural character of the festival, many prominent Latino artists have also appeared. Among the best-known are Pablo Beltrán Ruiz y su Orquesta (Sinaloa, Mexico), Luis Arcaráz y su Orquesta (Mexico City, Mexico), Claudio Rosas and his Orchestra (Tampico, México), Emilio Caceres (San Antonio, Texas), Luis Gasca (Los Angeles, California), and Adela Dalto (New York City). The Texas Jazz Festival also showcased a variety of musicians from high schools, universities, and communities across the state and beyond. These included the Alamo City Dixieland Band, The University of Texas at Austin Jazz Orchestra, the Southwest Missouri State University Jazz Ensemble, The High School for the Visual and Performing Arts jazz band from Houston, the Airmen of Note (an Armed Forces jazz group), Paco Jiménez Band (Tampico, Mexico), Claudio Rosas y Su Orquesta (Tampico, Mexico), and the Ray Barrera Orchestra (Reynosa, Mexico). Such popular local jazz vocalists as Horace Grigsby, Jewell King, Wanda Gregory, Carolyn Blanchard, Bu Pleasant, Curt Warren, Fattburger, Jimmy Ford, and Richard Elliot also performed at the Texas Jazz Festival.⁶¹

Dozens of musicians performed regularly at the Texas Jazz Festival over the decades, and a significant number of these were Mexican Americans. Some of the "regulars" were Chester Rupe and his band and Tony Campise. Among the Mexican-American regulars were Beto Garcia and the Texas Jazz



On the People's Street T-Head in July of 1962. Courtesy Guadalupe San Miguel, Jr. and the Texas Jazz Festival Archives.

Festival All-Stars, a variety of bands that included the Galvan brothers (Eddie, Bobby, and Ralph), Rene Sandoval and the Houstonians, and Shorty Lupe and his group.

In addition, the Texas Jazz Festival featured many younger musicians over the decades as a way to cultivate an appreciation for jazz among the youth. During the 1990s and early 2000s, the festival invited some of the children and grandchildren of the founders to perform, including Beto Garcia's grandsons, Jon and Michael Perez.

Institutionalization and Expansion of the Texas Jazz Festival, 1962-2011

Between 1960 and 1999, the Texas Jazz Festival overcame several significant challenges to become one of the city's most important cultural events and to earn national and international recognition. The first major accomplishment

took place in 1968, when the Texas Jazz Festival Society (TJFS) was incorporated as a non-profit organization. Beto Garcia, Bill Hipp, Virgil Howard, Eddie Olivares, Sal Pedraza, and Wanda Gregory are listed as the incorporators of the TJFS. Gregory especially played a crucial role in organizing members, articulating the society's goals, and working with others to develop the articles of incorporation. Virgil Howard, a *pro bono* attorney for the TJFS, assisted in writing the bylaws.

Among the TJFS's primary goals were "to promote and present the performance of live jazz as an American art form; to showcase local and area talent; to foster tourism in the city of Corpus Christi; to encourage and aid in the education of young jazz artists; and to promote and present the annual Texas Jazz Festival free of charge so that all citizens of South Texas might enjoy the best in American Jazz."⁶²

The incorporation of the TJFS proved crucial for the survival and growth of the Texas Jazz Festival. The TJFS provided a mechanism for promoting jazz in the Corpus Christi area and for raising money to fund the festival on an ongoing basis. Once established, the society successfully organized and managed the annual Texas Jazz Festival, as well as other events held throughout the city.

The TJFS accomplished its second major goal in late 1999, which was establishing a permanent location for the Texas Jazz Festival. From its origins as a jazz concert at Del Mar College, the festival moved from one venue to another between 1961 and 1999. The first three concerts in 1959 and 1960 were held in two different locations at Del Mar College. In 1961 and 1962, the festivals took place at the city's T-Heads, a popular tourist spot on the Corpus Christi Marina.

In 1963, the Texas Jazz Festival moved to the Memorial Coliseum, a large indoor facility located on the Corpus Christi bayfront. The Coliseum was home to the festival for the following 24 years. In 1988, the festival relocated to the new Watergarden of the Bayfront Plaza Convention Center, a beautiful pavilion next to the Corpus Christi Convention Center. The festival remained there for several years until the city passed an ordinance forbidding large festivals on its grounds.⁶³ In 1994, the festival returned to Memorial Coliseum, where it remained until 1997.

In 1998, the Texas Jazz Festival finally found a permanent home at Heritage Park in downtown Corpus Christi. The site of 12 historic Victorian houses preserved from Corpus Christi's early years, Heritage Park features an award-winning community center that provides a variety of programs throughout the year showcasing the artistic and cultural diversity of South Texas.⁶⁴ Heritage Park has provided a beautiful and highly functional setting for the long-term relocation and expansion of the festival.

Over the years, the Texas Jazz Festival has expanded its list of activities and attracted ever larger crowds. It grew from a one-day festival with a single stage in 1961 to a three-day event with three stages by 1988. Attendance increased from around 300 in 1961 to over 17,000 in 1987.⁶⁵ With its 1987 move from the Coliseum to the Watergarden of the Bayfront Plaza Convention Center, the TJF also began providing continuous entertainment at different venues throughout the city, featuring as many as 24 jazz groups performing for free. Organizers also decided to move the festival from July to the cooler month of October, as a way of attracting more people.

Throughout the 1990s, the Texas Jazz Festival continued to grow in size and popularity. In 1993, for instance, some 43 bands participated in the 33rd Annual Festival, including Beto y los Fairlanes and Plas Johnson. The following year,

the Festival moved back to the Coliseum, where performers included prominent saxophonist Kirk Whalum, legendary drummer Louis Bellson, and renowned trumpeter Marvin Stamm. It was around this time that organizers added a third stage in order to accommodate growing crowds and an increasing influx of tourists.

During the early twenty-first century, the number of bands performing surpassed 50. Organizers also added more food options and more arts and crafts vendors, and the scope of activities expanded to include jazz cruises, jazz masses, and jazz workshops. This helped increase attendance to over 45,000 by 2002.⁶⁶

The Jazz Mass, 1973-2013

One of the most unique and popular events to grow out of the Texas Jazz Festival has been the Jazz Mass. Beto Garcia and Eddie Olivares had always believed that the music they loved—jazz—was a “gift” from God, for which they should demonstrate their gratitude through religious celebration.⁶⁷ Consequently, they decided to start a “jazz mass” in 1976, which Olivares explained would be “a true liturgical celebration of the Roman Catholic Mass. It is prayer, praise and worship.”⁶⁸

The typical Catholic Mass is divided into two parts, the first being instructional with readings from the Bible. The second part takes place after the sermon and is a remembrance of the Last Supper. The jazz mass built on this model but also added music to the service. “We are not free to do just anything we want,” Olivares noted, however “the musicians are professional musicians and the music played is appropriate to the order of the Mass.”⁶⁹

The Jazz Mass was first performed as a Christmas Midnight Mass in 1973 at Holy Cross Church, a small Catholic church located in the northern part of the city. The majority of those attending the church were working-class African Americans. The use of jazz in the Catholic mass made this event unique. “The spirituality of the Mass is upbeat, which is a little different for a Catholic Mass,” said Marsha Hardeman, a member of the Holy Cross Church and co-director of its choir for many decades. According to Hardeman, the Jazz Mass was very uplifting and participants found the Mass to be a joyful experience.⁷⁰

Anne Dodson, a parishioner at Holy Cross Church, initiated this effort to have a jazz mass in the early 1970s. She approached Pastor Father Jerome Capone from Holy Cross Church and told him that a jazz mass might lead to a more meaningful and stirring liturgy. Father Capone agreed and asked Eddie Olivares to lead a Christmas performance of Father Clarence Rivers's mass titled “Mass for the



Jazz concert at Del Mar College. Courtesy Guadalupe San Miguel, Jr. and the Texas Jazz Festival Archives.

Brotherhood of Man.”⁷¹ Rivers’s work was a jazz-inspired musical composition that integrated religious chants, hymns and sacred songs with jazz, gospel, and Negro spirituals.⁷² Olivares agreed to do this and helped form a choir made up of parishioners, which he directed and invited some friends to play, including pianist Lloyd Whitley and Beto Garcia.⁷³ The jazz mass enjoyed tremendous success that evening and soon led to a significant increase in Sunday attendance at Holy Cross Church.

Choir co-director, Marsha Hardeman, was “just a kid” in 1973, when she sang in the first Jazz Mass.⁷⁴ As she later recalled, “It was like one big happy family.... Back then the parish was thriving and people would come from all over the city to worship.” “As a result,” she says, “we became more multiethnic.”⁷⁵ In 1975, after another performance of Rivers’s mass, Father Thomas Meaney, pastor of Holy Cross Church, suggested that the Jazz Mass be performed on Sunday morning as part of the Texas Jazz Festival. Organizers agreed, and the following year started a new tradition of holding the Jazz Mass on the Sunday morning of the festival.⁷⁶

Because of the popularity of the Jazz Mass, more non-parishioners began joining the choir. By 1975, it included singers and musicians from other parishes and denominations,

including members of the Texas Jazz Festival Society. In order to better reflect the growing number of non-parishioners and even non-Catholics, organizers named the ensemble the Corpus Christi Interdenominational Choir.

The Interdenominational Choir sang at the Jazz Mass and also performed at other events. By 1977, for example, the choir had presented concert performances of the “Mass of (sic) the Brotherhood of Man” at the Front Porch, a special events stage at the Corpus Christi Museum, the South Christian Church, the Greenwood Public Library, the Wesley Methodist Church, and other Catholic churches in the area.⁷⁷ On Sunday, October 23, 1977, the choir sang the Jazz Mass at the Corpus Christi Museum, with nearly 100 people in attendance. A few jazz musicians, including Eddie Olivares, accompanied the choir. The performers sat on the museum’s stage, which resembled the front porch of a nineteenth-century home. As one journalist reported, those artists who performed with the choir “increased the feeling of a neighborhood festival by melting into the crowd after the Mass.”⁷⁸

In 1978, the choir presented Rivers’s mass in at least two different locations. The first took place at the Front Porch on February 21, while the second occurred at Holy Cross Church on Sunday, July 11, with Pastor Meaney presiding. On this

day, the choir sang, and a jazz combo comprised of Beto Garcia on drums, Eddie Olivares on trumpet, Bobby Garcia on piano, and Raul Rios on saxophone, performed. Ruby Melton and Eddie Olivares directed the group.⁷⁹

In the years to come, the Jazz Mass became increasingly popular. Prominent musicians from across the country heard about it and wanted to participate. In addition to some of the Texas Jazz Festival founders already mentioned, renowned Austin saxophonist Tony Campise, Charlie Prause, and vocalist Horace Grigsby, both from Houston, and Carolyn Blanchard played at the Jazz Mass. Other well-known artists who performed included Clark Terry, Frank Rosolino, and Louis Bellson. Erin Wright, a popular bass player from Houston, said that she stopped “hanging out” with other musicians after the Saturday night festival performances so that she would not miss the Sunday morning mass. Wright attended several of the masses and eventually performed in the 1995 Jazz Mass.⁸⁰

Other parishes throughout Corpus Christi invited the choir and jazz musicians to play in their churches. In order to accommodate all of these requests, the mass moved to different locations around the city. Between 1975 and 2012, it was performed at Holy Cross Church, Corpus Christi Cathedral, St. Patrick's Church (1986), Watergarden Bayfront Convention Center Plaza, Memorial Coliseum, Del Mar College, and Most Precious Blood Catholic Church. (See Appendix A for the various locations of Jazz Mass performances.)

The Jazz Mass also was performed at Corpus Christi Cathedral on special occasions. For example, in 1979, Mary Lou Williams agreed to come to the Jazz Festival and perform her mass. Williams was an American jazz pianist, composer, and arranger who wrote, arranged, and recorded hundreds of songs. One of her recordings, *Music for Peace*, came to be known as “Mary Lou's Mass.”⁸¹ Williams rehearsed with the choir at Holy Cross, but, in order to accommodate the crowd that was expected, the mass took place at the larger Corpus Christi Cathedral. Williams hoped to return to Corpus Christi to perform her mass at Holy Cross, but she died in 1981 before she could fulfill that wish.

In 1983, the Jazz Mass again moved from Holy Cross Church to Corpus Christi Cathedral for another special occasion. In this case, Charlie Prause, a Houston jazz musician, had composed what he called “The Mass of Corpus Christi.” He performed the mass with an orchestra made up of trumpet, trombone, French horn, tuba, tympani, chimes, saxophone, flute, and a rhythm section. Prause's “Mass of Corpus Christi” was very successful, drawing a large and enthusiastic crowd.

In 1985, the Jazz Mass returned to Holy Cross Church. Along with his wife, Ginny, Bob McAuliffe, a well-known jazz musician who was suffering from terminal cancer, wrote

a new mass for Corpus Christi. Bu Pleasant, a renowned jazz pianist, performed the McAuliffes' “Mass of Faith” to a large audience.⁸² To accommodate the overflow crowd, organizers set up a closed circuit television to broadcast the mass as it was being performed to the nearby parish hall.⁸³

In 1993, Father Frank J. Coco, a Jesuit retreat master and jazz clarinetist stationed in Louisiana, celebrated the Jazz Mass for the first time. Father Coco began to play the clarinet and saxophone at age 13 during the Great Depression of the 1930s. Four years later, he joined the priesthood and entered the Jesuit Seminary in Grand Coteau, Louisiana. In the 1960s, he met the jazz clarinetist, Pete Fountain, at the bandleader's Bourbon Street club in New Orleans. Fountain invited him to play and was very impressed with his musical skills. “If the ‘Jesuit Jazzman’ had not chosen the priesthood,” Fountain noted, “he would have been a professional musician.”⁸⁴ From 1993 until his death in 2006, Father Coco celebrated or assisted in celebrating the Jazz Mass, always closing the service with his rendition of the hymn, “Just a Closer Walk with Thee.” Father Coco was eventually named the official Chaplain of the Texas Jazz Festival Society.⁸⁵

Conclusion

Texas-Mexican musicians have always drawn from a broad array of influences to shape their own music. As shown in this essay, jazz has also been an important part of the musical repertoire of Tejanos musicians. This brief history has highlighted the important role that Tejanos have played in founding and perpetuating one of the most popular musical festivals in the state over the past 50 years—the Texas Jazz Festival. By helping to create and popularize this festival, Tejanos contributed in their own distinct ways to shaping the contours and content of jazz in the Lone Star State. Texas jazz, i.e., jazz infused with Latin rhythms, grew in popularity as a result of Tejano participation in this festival, ultimately adding to the complex mosaic of ethnic musical styles found in Texas.⁸⁶

This case study is more than simply a history of a musical festival. It is also about the vital role that Tejanos have played in shaping Texas music and a reminder of how the many contributions made by Tejanos to Texas music are often overlooked or under-recognized. This article also highlights the long-standing willingness among Tejanos to embrace other musical styles, incorporate their own influences, and, in the process, reshape the entire musical landscape of the American Southwest.★

Appendix A: Locations of Various Jazz Mass Performances

- 1973 Christmas Midnight Mass, Holy Cross Church
- 1974 Christmas Midnight mass, Holy Cross Church
- 1975 Easter Sunday, Holy Cross Church
Father Thomas Meaney, its pastor, was the celebrant. CC Interdenominational Choir formed, Dir. Eddie Olivares, assisted by Ruby Melton for one year.
- 1976 Holy Cross Church
- 1977 Holy Cross*
- 1978 Holy Cross*
- 1979 Corpus Christi Cathedral
Mary Lou Williams performs Mary Lou's Mass
- 1980 Holy Cross*
- 1981 Holy Cross*
- 1982 Holy Cross*
- 1983 Corpus Christi Cathedral
Charlie Prause performs Mass of Corpus Christi with brass choir.
- 1984 Holy Cross Church
- 1985 Holy Cross Church
Bob McAuliffe's Mass of Faith performed with Bu Pleasant, a renowned jazz pianist. A closed circuit television picture of the mass was transmitted to the nearby parish hall.
- 1986 St. Patrick's Church (NEW LOCATION W/IN PARISH)
St. Patrick's pastor Msgr. Patrick Higgins was celebrant.
- 1987 Watergarden, Bayfront Plaza
- 1988 Watergarden, Bayfront Plaza
Celebrant, Most Rev Curtis J. Guillory, S.V.D., Auxiliary Bishop of the Galveston-Houston Diocese. Group: 5 of 7 TJF founders: Joe Gallardo, Beto Garcia, Wanda Gregory, Sal Pedraza, and Eddie Olivares.
- 1989 front yard of Holy Cross Church
Celebrant: Rev. Wolfgang Mims (Victoria), Msgr. Robert Freeman, pastor, Holy Cross Church at that time, con-celebrant.
- 1990 Watergarden, Bayfront Plaza
- 1991 Watergarden, Bayfront Plaza
- 1992 Watergarden, Bayfront Plaza
- 1993 Watergarden, Bayfront Plaza
Celebrant: Father Frank J. Coco, a Jesuit retreat master and jazz clarinetist stationed in Louisiana. He was eventually named the official Chaplain of the TJFS.
- 1994 Memorial Coliseum
Celebrant: Bishop James Tamayo, Auxiliary Bishop of Galveston-Houston.⁸⁷ Attendance: 4,500.
- 1995 Memorial Coliseum
Celebrant: Bishop Roberto Gonzalez, newly appointed Bishop of the Diocese of Corpus Christi.⁸⁸ The Coliseum was filled to capacity.
- 1996 Memorial Coliseum
Bishop Roberto Gonzalez returned to celebrate the mass.
- 1997 Cole Park Amphitheater
Celebrant: Father Coco, with Msgr. Higgins, now pastor of Holy Cross Church, con-celebrant
- 1998 Watergarden, Bayfront Plaza
Celebrant: Father Coco with Msgr. Higgins, pastor of Holy Cross Church, con-celebrant
- 1999 Bayfront Convention Center Plaza
Celebrant: Father Coco with Msgr. Higgins, pastor of Holy Cross Church, con-celebrant. The TJFS did not co-sponsor the Jazz Mass as it had in recent years.⁸⁹
- 2000 Oct. 22, Sunday⁹⁰ 25th anniversary of Jazz Mass⁹¹
Location: Bayfront Plaza Convention Center
Celebrant: Rev. Coco & Monsignor Patrick Higgins
Singers: Jazz Mass Choir, directed by Eddie Olivares; guest director; Johnni Cavazos; assistant director Marsha Hardeman
- 2001 Watergarden, Bayfront Plaza
- 2002 Watergarden, Bayfront Plaza
- 2003 Del Mar College, Richardson Auditorium
- 2004 Most Precious Blood Church
- 2005 Most Precious Blood Church
- 2006 Most Precious Blood Church
- 2007 Most Precious Blood Church
- 2008 Most Precious Blood Church
- 2009 Most Precious Blood Church
- 2010 Most Precious Blood Church
- 2011 Oct. 23, Sunday⁹²
Location: Bayfront Plaza Convention Center (?)
Celebrant: Monsignor Roger Smith of St. Patrick Church; Frank Martinez, chaplain, Christus Spohn Health System, guest speaker
Singers: 30-member choir directed by Marsha Hardeman
Musicians: Eddie Olivares, Jr. on tenor sax, Michael K. Perez on piano, E. Olivares on trumpet & three others on guitar, bass & drums
- 2012 Oct. 21, Sunday⁹³
Location: Most Precious Blood Church
Celebrant: Bishop Wm. Michael Mulvey
Singers: The Holy Cross Choir and Carolyn Blanchard
Musicians: Texas Jazz Festival musicians
- 2013 Oct. 20, Sunday⁹⁴
Location: St. Pius X Church

Notes

- 1 According to the United States Census Bureau, Corpus Christi proper had an estimated population of 316,381 in 2013. Non-Hispanic Whites made up approximately 33.3% of the city's population, while Latinos accounted for nearly 60%, making Corpus Christi one of the largest Hispanic-majority cities in the country. <http://quickfacts.census.gov/qfd/states/48/4817000.html> (accessed on July 22, 2014).
- 2 Gary Giddins and Scott DeVeaux, *Jazz* (New York: WW Norton & Company, 2009), 44; Dave Oliphant, *Texan Jazz* (Austin: University of Texas Press, 1999).
- 3 For more on the origins and evolution of Texas-Mexican music, see Guadalupe San Miguel, Jr., *Tejano Proud* (College Station: Texas A&M University Press, 2002) and Manuel H. Peña, *Música Tejana: The Cultural Economy of Artistic Transformation* (College Station: Texas A&M University Press, 1999).
- 4 For other examples of how Mexican Americans have helped shape American popular music, see Anthony Macías, *Mexican American Mojo: Popular Music, Dance, and Urban Culture in Los Angeles, 1935-1968* (Durham: Duke University Press, 2008) and Steven Loza, *Barrio Rhythm: Mexican American Music in Los Angeles* (Chicago: University of Illinois Press, 1993).
- 5 Skippy Vetter, "Jazz Club Being Organized Here," *The Foghorn* (Del Mar College student newspaper), October 22, 1959, 5.
- 6 "History," 51st Annual Jazz Festival, www.texasjazz-fest.org/texas_jazz_festival/history.html (accessed on December 5, 2011).
- 7 One source notes that Del Mar College had showcased primarily Baroque music prior to this period. See "The Texas Jazz Festival Story," produced by Del Mar College, TCI Cablevision, KEDT-TV, n.d., n.p. Document found in Del Mar Archives. Two-page sheet found in TJF archives. A brief review of *The Foghorn*, also shows that classical music was promoted on campus. Several examples of these concerts are mentioned in *The Foghorn* from the years 1958-1960.
- 8 "Trumpeter still blasts for 50th year," *Corpus Christi Caller-Times* (hereinafter abbreviated as CCC-T) October 15, 2010, 1. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&up_theme=agg (accessed on August 7, 2012).
- 9 The historical record shows two different dates for the first jazz concert at Del Mar College. Some sources note that the initial request for the jazz demonstration was in 1958. See "History of the Texas Jazz Festival," The 34th Annual Jazz Festival, July 29-31, 1994, 6. Other sources state that it took place in November 1959. See "From Jam Session, Mighty Festival Grew," CCC-T, October 15, 2010, p. 1. See also "History," 51st Annual Jazz Festival, www.texasjazz-fest.org/texas_jazz_festival/history.html (accessed on December 5, 2011). Interviews with two of the founders, Al "Beto" Garcia and Eddie Olivares, Sr., also clarified this confusion. According to both men, the initial event took place in November of 1959. Al "Beto" Garcia, interview by author, June 19, 2013, and Eddie Olivares, Sr., interview by author, June 19, 2013, both interviews conducted in Corpus Christi, Texas.
- 10 Lisa Hinojosa, "Smooth jazz sounds," CCC-T, October 19, 2007. www.caller.com/news/2007/oct/19/smooth-jazz-sounds?print=1 (accessed on May 5, 2013). See also Texas Jazz Festival, October 11, 2009, 1. www.thecrushgirls.com/index.php?option=com_content&view=article&id=367:texas (accessed on August 3, 2010). Garcia, interview by author, June 19, 2013; Olivares, interview by author, June 19, 2013.
- 11 The jazz club apparently had another concert in December, but no information is available on that. See "Jazz Concert Thursday," *The Foghorn*, December 17, 1959, 4; Garcia and Olivares state that the concert was held in February, but the college newspaper indicates it was held in March. See "Jazz Club to Have Concert," *The Foghorn*, February 18, 1960, 4; "Jazz Concert to be Held," *The Foghorn*, March 17, 1960, 4.
- 12 "Jazz Club to Have Concert; "Jazz Concert to be Held."
- 13 Texas Jazz Festival, October 11, 2009, 1. www.thecrushgirls.com/index.php?option=com_content&view=article&id=367:texas (accessed on August 3, 2010); Bob Byrne, "Like Cool, Man, the Real Jazz is Coming Up," CCC-T June 30, 1963. Article found in Texas Jazz Festival Collection (hereinafter abbreviated as TJF), Metal file Cabinet. Newspaper clippings.
- 14 Deborah K. Mann, "Jazz: The local festival past, present and future," July 12, 1985. TJF Archives. 1985 newspaper clippings Folder.
- 15 "Jazz Concert to be Held"; "1,200 Jazz Fans Hear 3 Groups at Del Mar," CCC-T, May 2, 1960, 7B.
- 16 The three groups are mentioned in the following articles: "1,200 Jazz Fans Hear 3 Groups at Del Mar," CCC-T, May 2, 1960, 7B and "Contemporary U.S. Music Festival Set for Saturday," *The Foghorn*, April 27, 1960, 4.
- 17 "Music master Galvan dies-Jazz festival co-founder was multifaceted," CCC-T, Feb 17, 2011. www.infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 7, 2012).
- 18 Several sources, including Beto Garcia himself in an interview conducted by the author, state that his group was called the Texas Jazz All-Stars. For instance, see Byrne, "Like Cool, Man, the Real Jazz is Coming Up." Despite these claims, one newspaper article noted that, for this particular concert, the name of his group was actually the Gulf Coast All-Stars. See "1,200 Jazz Fans Hear 3 Groups at Del Mar."
- 19 One source reported that the highlight of the evening was the playing of "Why Do I Love You?" by the Galvan Octet. Joe Gallardo, then a student at Del Mar College, did the arrangement. See "1,200 Jazz Fans Hear 3 Groups at Del Mar"; Texas Jazz Festival album, 1969, musical notes on back of album, Del Mar College, TSJ Collection, Metal file cabinet A. (The album says it was Duran.) See also "History," 51st Annual Jazz Festival, October 21-23, 2011. Two sources—History of Texas Jazz Festival, p.1, and 20th annual Texas Jazz Festival, Corpus Christi, July 5-6, 1980, incorrectly state that Ralph Owen, not Ralph Duran, from San Antonio, came to jam.
- 20 The Texas Jazz Festival, www.thecrushgirls.com/index.php?option=com_content&view=article&id=367:texas- (accessed on August 3, 2010); Byrne, "Like Cool, Man, the Real Jazz is Coming Up."
- 21 The organization was formalized in 1969. It is unclear who was in the organization, other than the jazz members associated with the TJF, such as Beto Garcia, Eddie Olivares, Wanda Gregory, and Jake Trussell. According to the article, the organization, called the [Texas] Jazz Festival Society or TJFS, formed and began to sell memberships in 1969. See "Backers Form Organization," CCC-T, March 14, 1969. TJF Archives, 1969 newspaper clippings folder.
- 22 One source says that Wanda Gregory also participated in this decision. "Thursday marks start of annual festival." News Bank, July 23, 1996. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 6, 2012); another source says that John Nugent recommended the name, South Texas Jazz Festival in 1961. According to this source, the festival was known as the Del Mar College Jazz Festival. "South Texas outdoor Jazz Festival Set for Today," CCC-T, July 8, 1962. Newspaper article found in TJF archives under 1962 newspaper clipping folder.
- 23 "South Texas outdoor Jazz Festival Set for Today."
- 24 For additional information on Wanda Gregory, see "Event provides musical tribute to 'Mama Jazz,'" CCC-T, December 30, 2005. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 6, 2012); "Local jazz pioneer Wanda Gregory dies," CCC-T, Nov 3, 2005. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 6, 2012).
- 25 "Thursday marks start of annual festival."
- 26 "South Texas outdoor Jazz Festival Set for Today."
- 27 The concert could not be held at Del Mar College, because the administration complained that fans failed to clean up after the 1960 event and left food and empty bottles in the Richardson Auditorium. "Texas Jazz Festival Story."
- 28 Byrne, "Like Cool, Man, the Real Jazz is Coming Up."
- 29 Ibid.

- 30 Ibid.
- 31 "Texas Jazz Festival Story."
- 32 TJF album, 1969, DMC, TJF collection.
- 33 Karen Brandon, "The jazz festival and the future," September 23, 1984. TJF Archives, 1984 newspaper clippings folder.
- 34 Richard Rodriguez, TJF Planning Co-ordinator, Letter to the National Endowment of the Arts, July 22, 1974, DMC, TJF collection, Application to NEA binder.
- 35 "Corpus Christi's All-Texas Jazz Festival Grows, Grows."
- 36 Dorothy Stanich, "Bands From All Over Coming to Jazz Festival," *CCC-T*, July 11, 1965. TJF Archives, 1965 Newspaper clippings folder.
- 37 Gallardo once noted that Skip Vettters was not given credit for helping establish the festival. "Skip never got credit as a founder," he said. (See "Loss of policeman was gain for music," August 15, 1980. TJF Archives, 1980 newspaper clippings folder.) TJFS members did acknowledge the role that others played in the festival. At the 20th annual festival, Wanda Gregory and Julia Garcia (Beto's wife) were inducted as founders. At the 50th annual festival, Eddie Galvan was recognized as a founder. Chester Rupe was referred to as one of the founding members by a reporter when Rupe died. See "Jazz guitarist Chester Rupe dies," July 24, 2001. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 6, 2012); Beto Garcia stated that all of these individuals and others deserved to be honored as founders because of the important work they did in promoting the TJFS and its activities. Al Beto Garcia, interview by the author, June 19, 2013; likewise, Eddie Olivares stated that, in his view, they were "honorary" founders of the society and festival. He and the other four members were the original founders. Eddie Olivares, interview by the author, June 19, 2013.
- 38 Jose Enriquez, "Texas Jazz Festival legend returns to Corpus Christi," October 13, 2009, www.thedmcfoghorn.com/se/the-foghorn/features/texas-jazz-festival-legend-returns-to-corpus-christi-1.709407#.UaN_K9KG3ms (accessed May 27, 2013). See also Joe Gallardo, Latino Blue (notes), www.enjarecords.com/cd.php?nr=ENJ-9421 (accessed on May 27, 2013).
- 39 "Loss of policeman was gain for music."
- 40 "Luis Arcaraz: Biography," <http://www.last.fm/music/Luis+Arcaraz/+wiki> (accessed on June 26, 2013).
- 41 "Loss of policeman was gain for music."
- 42 "Salsa jazz," <http://salsa-jazz.blogspot.com/2011/02/mongo-santamaria-dawn-amanecer.html>
- 43 "Loss of policeman was gain for music."
- 44 Ibid.
- 45 Enriquez, "Texas Jazz Festival legend returns to Corpus Christi"; See also Gallardo, Latino Blue (notes), www.enjarecords.com/cd.php?nr=ENJ-9421 (accessed on May 27, 2013).
- 46 Ibid.
- 47 Al "Beto" Garcia, interview by author, June 19, 2013; Eddie Olivares, Sr., interview by author, June 19, 2013.
- 48 "The Original Founders of the Texas Jazz Festival," in 50th Anniversary of the Texas Jazz Festival, 2011. n.p.
- 49 Al "Beto" Garcia, interview by author, June 19, 2013. Another story of how he switched to the drums exists in a written history of the founders. According to this story, he switched to the drums after his music professor, Tony Ornelas, requested that Garcia play drums in a group that Ornelas had formed. Although Garcia had not been taught the drums, he knew the tune that the band was rehearsing. He recalled that it was "Lemon Drop" by Woody Herman. Garcia apparently had no problem in picking up the beat and thus switching to the drums. "Drummer by happenstance keeps rhythm," *CCC-T*, October 15, 2010, http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 7, 2012). See also "The Original Founders of the Texas Jazz Festival," in 50th Anniversary of the Texas Jazz Festival, 2011. n.p.
- 50 Ruiz was born on March 5, 1915, in Los Mochis, Sinaloa, Mexico, and died on July 29, 2008. For information on Ruiz, see www.discogs.com/artist/Pablo+Beltran+Ruiz (accessed on August 11, 2010).
- 51 Luis Arcaraz filmography (accessed on August 11, 2010).
- 52 "South Texas Outdoor Jazz Festival Set for Today," *CCC-T*, July 8, 1962. Newspaper article found in TJF archives, 1962 newspaper clippings folder. See also "Corpus Christi's All-Texas Jazz Festival Grows, Grows."
- 53 "The Original Founders of the Texas Jazz Festival." The South Texas Music Walk of Fame is located in the Water Street Market courtyard in downtown Corpus Christi. For a brief article on this event, see "Celebrating music, art, surf," *CCC-T*, June 6, 2008, www.caller.com/news/2008/jun/06/celebrating-music-art-surf/ (accessed on March 27, 2013); "Founder of Texas Jazz Festival Passes," *3KIII TVHD*, <http://www.kiiitv.com/story/24868859/founder-of-texas-jazz-festival-passes> (accessed on March 4, 2014).
- 54 Eddie Olivares, Sr., played his first paying gig when he was just 13 years old and has been performing ever since. Olivares, interview by the author, June 19, 2013.
- 55 "Trumpeter still blasts for 50th year," *CCC-T*, October 15, 2010. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 7, 2012).
- 56 Ibid.
- 57 Eddie Olivares, Sr., interview by the author, June 19, 2013.
- 58 "The Original Founders of the Texas Jazz Festival," in 50th Anniversary of the Texas Jazz Festival, 2011. n.p.
- 59 Roy Appleton, "Jazz is where you find it these days," July 3, 1977. Found in TJF archives, 1977 newspaper clippings folder.
- 60 "Jazzman with a 'Halo': A Big Bear in Texas," March 17, 1974, article from unidentified newspaper found in the TJF Archives, 1974 newspaper clippings folder.
- 61 History, www.texasjazz-fest.org/HISTORY.html. Accessed 8/3/2010.
- 62 Texas Jazz Festival, 3-4.
- 63 History, www.texasjazz-fest.org/HISTORY.html. Accessed 8/3/2010.
- 64 Heritage Park: The Cultural Center," www.cctexas.com/?fuseaction=main.view&page=229 (accessed December 7, 2011).
- 65 This estimate of the 1987 festival attendance was provided by Bill Weed, executive director of the TJFS in 1988. See Vincent Rodriguez, Jr., "Texas Jazz Festival to begin Wednesday," *CCC-T*, July 3, 1988, B1.
- 66 Estimate of 2002 festival participants is found in the following: "Jazzed Up-43rd annual Texas Jazz Festival attracts internationally known musicians, local talent," *CCC-T*, October 17, 2003.
- 67 Poncho Hernandez Jr., "Jazz Mass offers spiritual liturgy," *South Texas Catholic* (newspaper of the Diocese of Corpus Christi), Vol. 45, No. 14, October 15, 2010, 1.
- 68 "Jazz Mass adds new tempo to worship," *CCC-T*, Oct 20, 2011, B1.
- 69 Ibid.
- 70 Ibid.
- 71 "Legend Fr. Clarence Rivers Succumbs," *Black Catholic News*, November 21, 2004, http://www.nbcongress.org/black-catholic-news/2004/fr_clarence_rivers_succumbs.asp (accessed on April 1, 2014). Two local clergymen who were very supportive of the Jazz Mass were Monsignor Robert Freeman and Monsignor Patrick Higgins. Both were pastors of Holy Cross at different points in time.
- 72 Father Clarence Rivers was the first African-American priest ordained in the Archdiocese of Cincinnati in 1956. Rivers, an internationally acclaimed composer, brought his diverse musical tastes to the local congregation's liturgy. For example, he combined Gregorian chant, Negro Spirituals, gospel, and jazz to create a unique form of musical and religious expression. This musical diversity is reflected in his album *American Mass Program*. This 1964 album sold more than 30,000 copies and helped spark a revolution in American Catholic Church music. Rivers's versions of Gregorian chant and spirituals also were recorded by Erich Kunzel and members of the Cincinnati Symphony Orchestra the

- following year in an album *The Brotherhood of Man*, which was based on a jazz mass. "Freeing the Spirit-Father Clarence Joseph Rivers, Jr.," in www.freewebs.com/mrivers/biography.htm (accessed on August 9, 2010).
- 73 Eddie Olivares, Sr., interview by author, June 19, 2013. Olivares and his wife, Emily, also wrote a brief history of the mass. See Eddie Olivares, Sr. and Emily Olivares, "The History of the Jazz Mass," undated document, which is in the possession of the author.
 - 74 From the beginning of the Jazz Mass, Marsha Hardeman assisted in organizing the choir. In the early twenty-first century, she took on a more prominent role in the selection and direction of music.
 - 75 Hernandez, "Jazz Mass offers spiritual liturgy."
 - 76 This performance was held at Holy Cross Church on Easter Sunday, 1975. Pastor Thomas Meaney was the celebrant. Olivares and Olivares, "History of the Jazz Mass."
 - 77 At least 19 individuals sang in the choir, including Ray Armstead, Sam Barrientes, Peggy Brasfield, Wanda Gregory, Marsha Hardeman, Corinne Leiser, Karen Lewis, Susie McCoy, John Medina, Emilie Olivares, Mary Helen Rodriguez, Bob Rubarth, Clara Jane Rubarth, Ray Stearns, Ramiro Trevino, Alice Vargas, Barbara Williams, Floyd Williams, and Gloria Lewandowski. See *The Corpus Christi Museum Presents on Its Front Porch*, February 21, 1976, three-page leaflet in TJF Archives, 1976 newspaper clippings folder; Olivares and Olivares, "History of the Jazz Mass," 1.
 - 78 Knutsen, "Swingin' Mass at museum."
 - 79 Olivares and Olivares, "History of the Jazz Mass."
 - 80 Ibid.
 - 81 Her album *Music for Peace* was choreographed and performed by the Alvin Ailey Dance Theater. It would be renamed "Mary Lou's Mass." For additional information on Mary Lou Williams, see Tammy L. Kernodle, *Soul on Soul: The Life and Music of Mary Lou Williams* (Boston: Northeastern University Press, 2004) and Linda Dahl, *Morning Glory: A Biography of Mary Lou Williams* (New York: Pantheon Books, 1999).
 - 82 Florence Pleasant was born in Corpus Christi, Texas, on July 22, 1933. Her father owned a dance hall, and her mother was a singer. Pleasant played piano and violin through high school. She gave up her scholarship to Xavier College in New Orleans after two years because of a strong desire to play bebop music. Pleasant played with Arnett Cobb and His Mob in San Antonio and joined him later in Chicago for two or three years of playing theater circuits, which culminated in appearances at Harlem's Apollo Theater and the Birdland Ballroom in New York City. After teaching herself to play the organ, Pleasant embarked upon her own solo career. She left New York City in 1978 due to a relative's illness, but thereafter performed on the West Coast. See Houston Metropolitan Research Center, Florence "Bu" Pleasant manuscript collection, MSS 336.
 - 83 Olivares and Olivares, "History of the Jazz Mass."
 - 84 "A Different Perspective on the Jazz Festival," *Coastal Review*, March 1994. TJF archives. Newspaper clippings in 1994 folder.
 - 85 Olivares and Olivares, "History of the Jazz Mass."
 - 86 Not only did Tejanos influence jazz in particular, but their experiences with this style carried over to música Tejana. One of the best examples of the blending of other musical influences with Mexican-American music is the work of two Texas bands, Little Joe y La Familia and Tortilla Factory. Both of these groups embrace elements of jazz, blues, and rhythm and blues and incorporate them into música Tejana. In the process, they helped create a new genre of music known as "Tejano," which became very popular throughout the Spanish-speaking world during the 1980s and 1990s. Perhaps the best early example of what Anthony Macias calls this "hybrid sensibility" is a song by Little Joe y La Familia known as "Las Nubes," which is a soaring, jazz-inspired tune that became the unofficial anthem of the Chicano movement during the 1970s.
 - 87 Bishop Tamayo is a Corpus Christi native and a graduate of Foy H. Moody High School. He later became first bishop of the Diocese of Laredo.
 - 88 Bishop Roberto Gonzalez, newly appointed bishop of the Diocese of Corpus Christi and successor to Bishop Rene Garcia, celebrated the mass.
 - 89 The Society was experiencing financial difficulties and the board members were adamant about having the mass on the site of the Jazz Festival, a stage at Heritage Park, instead of Bayfront Plaza. The latter was Msgr. Higgins's requirement for the mass.
 - 90 "Holy Cross Sponsoring a Non-denominational Jazz Mass Sunday," *CCC-T* October 21, 2000. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 6, 2012).
 - 91 Holy Cross was again the sole sponsor of the mass.
 - 92 "Jazz Mass adds new tempo to worship," *CCC-T* October 20, 2011. http://infoweb.newsbank.com/iw-search/we/InfoWeb?p_product=NewsBank&p_theme=agg (accessed on August 6, 2012).
 - 93 "Texas Jazz Festival 2012 Mass," *South Texas Catholic*, www.southtexascatholic.com/index.cfm?load=photoalbum&album=129 (accessed on June 1, 2013).
 - 94 "2013 Annual Jazz Mass," *South Texas Catholic*. <http://www.southtexascatholic.com/?event=813&load=event>