

T R A D I T I O N A L

*Jazz* S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR ONE HUNDREDTH PROGRAM

# BASIC BASIE

HARRY "SWEETS" EDISON – Trumpet  
MARSHAL ROYAL – Alto Sax  
MILT HINTON – Bass  
JAMES WILLIAMS – Piano  
DENNIS MACKREL – Drums  
and  
CLARK TERRY – Trumpet

SPONSORED BY  
THE DEPARTMENT OF MUSIC  
AND THE NEW HAMPSHIRE  
LIBRARY OF TRADITIONAL JAZZ

8 PM MONDAY  
OCTOBER 17, 1994  
JOHNSON THEATER  
PAUL CREATIVE ARTS CENTER

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## THE ARTISTS

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### BASIC BASIE

The writer Albert Murray describes jazz performances as "ceremonies of affirmation;" certainly an event which brings together such an eminent assemblage as tonight's ensemble, in celebration of the 100th concert of a series conceived and supported out of one person's love and commitment, more than qualifies for so positive an appellation.

The UNH Traditional Jazz Series began on October 15, 1979 with a solo recital by Dave McKenna; it was the brainchild of the late Dorothy Cooke Prescott whose legacy will underwrite its continuation in virtual perpetuity. This evening we honor a continuing obligation to bring to campus artists of international prominence; other aspects of the future of the entire New Hampshire Library of Traditional Jazz project will be noted in connection with the next concert when we begin our "Second Century" with a group of performers who were personally close to the founder herself.

Although Count Basie is accurately thought of more as a big band rather than combo practitioner, it is equally correct to note that the loose, blues-based, "head" arrangement atmosphere which permeated the band's earlier work had much in common with the combo spirit, particularly in the emphasis on solo improvisation. Sweets, Clark, Marshal, and Milt provide a Basie band lineage which goes back almost to the beginning of that organization in the mid-30's; more importantly, together they bring to our stage two-and-a-half centuries of jazz experience with all of its musical, sociological, and personal implications. The spontaneous communication of such collective richness provides a unique freshness and immediacy to those of us usually restricted to recordings for our access to the tradition on this scale; this is the real thing, and we will savor it.

Harry "Sweets" Edison has the most special status on this occasion since it is his first visit to UNH. Born in Columbus, Ohio, in 1915, he joined Basie in 1937 and remained until the band temporarily broke up in 1950. He then worked with Josephine Baker in Europe, toured with *Jazz At The Philharmonic*, did sound tracks with Benny Carter, and became generally immersed in the West Coast scene. In 1990 he did a residency at Harvard featuring the music of his Basie section-mate, Buck Clayton, (whose subsequent appearance here with his own band will long be remembered). Last summer he engaged in animated musical dialogue with Doc Cheatham on national television (Live from Lincoln Center with Wynton Marsalis); tomorrow he joins Lionel Hampton in New York.

T R A D I T I O N A L



S E R I E S

## BASIC BASIE

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Marshal Royal (b. 1912) who performed here in our pair of "Basie bashes" two years ago joined Basie in 1951, having previously worked with Armstrong, Ellington, Les Hite; and Eddie Heywood; he stayed for twenty years, acting as music director as well as lead alto and frequent soloist. Basie credited him with the great discipline that became one of the band's trademarks (and welcomed his tips on the horses!).

Milt Hinton (b. 1910) has been a frequent visitor to our campus since 1986. Probably the world's most recorded bass player, the comprehensiveness of his experience ranges from Cab Calloway to Bing Crosby, from Billie Holiday to Barbra Streisand, from Louis Armstrong to Dizzy Gillespie, not to mention his dear friends Branford Marsalis, Spike Lee, and Count Basie (And he takes pictures besides!).

Dennis Mackrel extends the lineage into the period after Basie's death in 1984; he has reminded us of the impart of that experience in his several performances at UNH, including the Buck Clayton concert. And the historically sensitive contemporary pianism of another regular visitor, Art Blakey alumnus, James Williams, would not be the same had not Basie provided some options!

Finally, it is a fortuitous coincidence that this event coincides with one of the semi-annual residences of our distinguished peripatetic Adjunct Professor Dr. Clark Terry, who will act as both guest and host! Clark played with Basie from 1948 to 1951; in fact, while a UNH undergraduate in that latter year, the writer of these notes first heard Clark in live performance with Basie's small group and Billie Holiday in a theater in New York. Who could have predicted that we would be here tonight, and why?!

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## THE SERIES

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The UNH Traditional Jazz Series began in 1979. It promotes the enjoyment and understanding of the art through concerts featuring musicians of regional, national, and international prominence. The program represents a unique endeavor to expand interest and honor outstanding talent and achievement.

Musicians wishing to do so are encouraged to offer their recordings for sale or mail order during intermission; a brief announcement may be made. The sponsors have no financial interest in such sales beyond offering a courtesy service to the artists and the public.

Program Notes—Paul Verrette  
Production—David Seiler

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## THE SCHEDULE

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September 12	Doc Cheatham Quartet plus Ed Hubble
October 17	Basic Basie: Sweets Edison, Marshal Royal, Milt Hinton, and Clark Terry
November 21	The Friends of Dorothy Prescott
January 30	Peter Appleyard Quintet
February 27	The Magic of Swing Street: Ed Polcer
April 10	Dick Hyman
May 8	Howard Alden and Ken Peplowski