

T R A D I T I O N A L
Jazz
S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR TWELFTH PROGRAM

**THE
RED NORVO
TRIO**

**RED NORVO
TAL FARLOW
STEVE NOVOSEL**

**VIBRAHARP
GUITAR
BASS**

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

8 PM MONDAY
NOVEMBER 30, 1981
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE

T R A D I T I O N A L



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THE ARTISTS

As jazz traditions have developed there have been a few unique instances of one gifted individual virtually making a particular idiom come of age and shaping its direction for years ahead. Examples would be Louis Armstrong's trumpet, Johnny Hodges' alto sax, and Benny Goodman's clarinet, in these cases each expanding the potential of the instrument already considered to be in the main stream. Red Norvo's remarkable contribution is that he took a family of instruments usually associated with orchestral special effects or the novelty aspects of vaudeville and made them into vehicles of jazz expression totally unanticipated previously; the xylophone, marimba, and vibraharp took on new dimensions that excited classical composers as well as jazz artists.

Red Norvo was born in Beardstown, Illinois, in 1908, and has a list of performing credits and associations that almost comprise a jazz encyclopedia — Paul Whitman, Mildred Bailey, Benny Goodman, Woody Herman, Bunny Berigan, Chu Berry, Gene Krupa, Jack Jenny, Charlie Barnet, and countless others. In 1950, Red adopted a trio format for his delicate, chamber-like sound. He was joined by the late Charlie Mingus on bass, and guitarist Tal Farlow, a disciple of Charlie Christian; Tal's own lyric style influenced many of the next generation of players.

THE RED NORVO TRIO

The group disbanded in 1956, but after two decades of requests was reconstituted early this year, with young and responsive bassist Steve Novosel. The reception accorded the trio in New York was vividly described by Whitey Balliett in "The New Yorker" when he wrote: "All Norvo need do is match the standard of beauty he established for himself forty years ago. And he does. Here are the ducking runs, the crystalline melodic pools, the wing-like tremolos, the crowding, cheeky chords, the soothing momentum. Norvo is one of the consummate jazz improvisers. There was so much graceful music on opening night — in Norvo's and Farlow's contrapuntal excursions; in Norvo's kid-glove opening and closing choruses on "We'll Be Together Again," both done ad lib and a cappella; in his soft sunrise solo on "All of Me;" in his four-mallet figure behind Farlow on "The Jitterbug Waltz," a kind of shadowing ground figure; and in Farlow's fleeing, smiling solo on the very fast "Fascinating Rhythm." Brilliance sometimes blinds; Norvo Farlow, and Novosel light the way."

Many years ago, Red used to tap dance as part of his presentation, he surely will not have to tonight.

THE PROGRAM

Selections will be announced by the performers.

THE SERIES

The UNH Traditional Jazz Series, now in its third year, promotes the enjoyment and understanding of the art through concerts including musicians of regional, national, and international prominence. The program is based on the fundamental convictions that there are no age barriers in the performance and appreciation of this idiom, and that its joyousness and creativity are ever-renewable. Our combined sponsorship unites students, faculty, and continually devoted enthusiasts in a unique endeavor to expand interest, and honor outstanding talent and achievement.

February 1	Dave Whitney Jazz Band
March 8	Dave McKenna
April 12	New Black Eagle Jazz Band

Many of our artists presented in our series are available only on private recordings not readily found in stores. For the benefit of the public, musicians wishing to do so are encouraged to offer their recordings for sale or mail order, at the back of the hall during intermission. A brief announcement may be made. The sponsors have no financial interest in such sales beyond offering a courtesy service to the artist and public.

Cameras and tape recorders are not permitted. Your cooperation is requested. Films or recordings by the sponsors are for the benefit of students, who may inquire about their availability at the Dimond Library.

Program Notes — Paul Verrette

Production — David Seiler