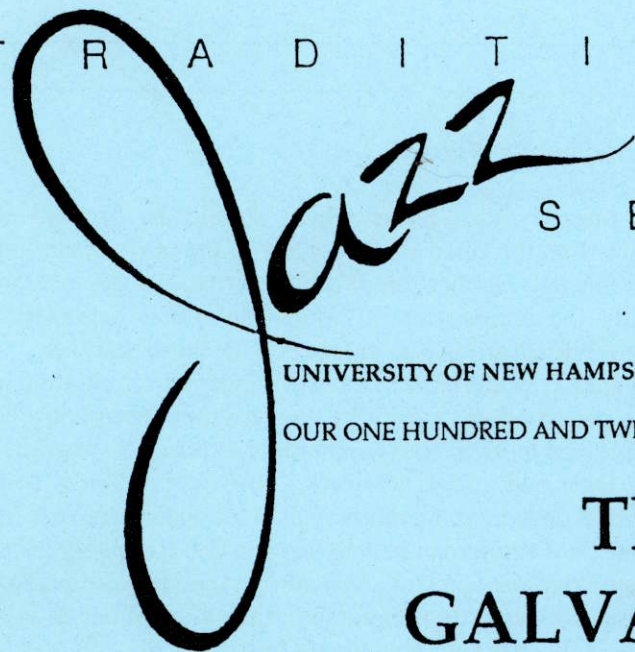


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR ONE HUNDRED AND TWENTY FIFTH PROGRAM

# THE GALVANIZED JAZZ BAND

*with Spiegle Willcox*

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

8 PM MONDAY  
MONDAY, MARCH 9, 1998  
STRAFFORD ROOM  
MEMORIAL UNION BUILDING  
DURHAM, NH



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## THE ARTISTS

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### THE GALVANIZED JAZZ BAND *with Spiegle Willcox*

"Legend", like "genius", is one of those terms which should be applied with great discrimination, a prescription recognized all too often by its neglect. One of its central elements is the passage of time, often manifested through recollection of a life (perhaps of genius) cut short, or conversely, by one which transcends the boundaries of normal temporal expectation and its resultant productivity. Tonight Spiegle Willcox invites us to face both of these realities.

We sometimes register annoyance at students who have difficulty differentiating among the style, trends, and personalities of the periods of jazz prior to their own contemporary experience, those of us in our 60s and 70s being blessed to have been memorably exposed to most of the major figures in the history of jazz during their own active lifetimes. However, when it comes to the myriad details of the 1920s, Spiegle's first decade as a professional, we are perhaps in a league with the kids; for example, though the name Paul Whiteman usually rings a bell (probably because of the Gershwin connection), Jean Goldkette often draws a blank even among the knowledgeable.

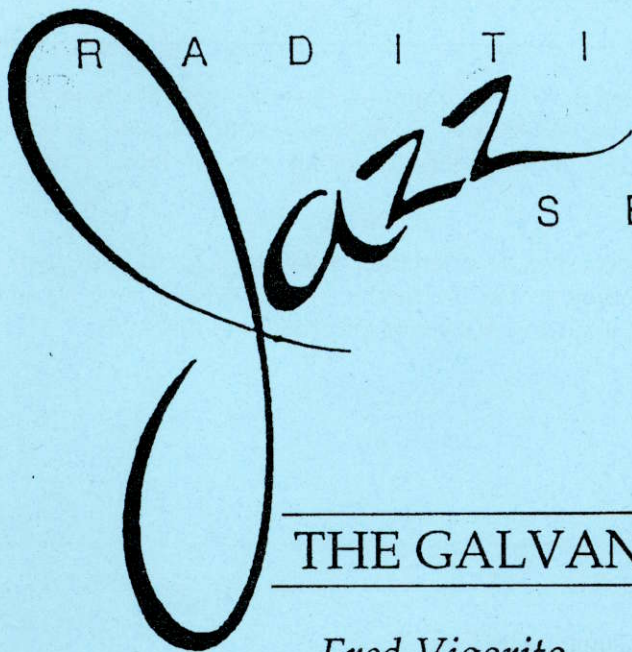
Both of these bandleaders were in a way entrepreneurs who simultaneously sent out several groups under their own names; functionally they resemble the orchestras of the '30s and '40s whose primary purpose was music for dancing but which included numerous jazz artists who occasionally got to "strut their stuff". Both Whiteman and Goldkette at one time or another employed such luminaries as Bix Biederbecke, Frankie Trumbauer, Joe Venuti, Eddie Lang, Tommy and Jimmy Dorsey - and one Spiegle Willcox (he actually replaced Tommy D. with Goldkette!)

Spiegle was born in 1903, two months after Bix, who would have been 95 tomorrow. The latter epitomizes our first legendary category, a cornetist with a remarkably original and influential sense of lyric beauty and a Debussyan compositional flair whose persona led him to death at age 28. Spiegle played with him with Goldkette, and is probably the last living link with that gifted and tragic figure. Spiegle's own legendary qualities unfolded quite differently. In the late 20s he returned home to Cortland, New York, to join his father in business and raise a family, but he kept playing on weekends with his own band, and the decades did no damage either to his love for the music or to his chops. Then, in what in the non-legendary realm would be the retirement years, opportunities arose to communicate the enduring freshness of the music to broader constituencies, so for the last two decades Spiegle has played in numerous concert and festival venues, including Carnegie Hall and the Newport Jazz Festival and more than 25 trips to Europe. Thus, his reincarnated career long outlasted those original years with Whiteman and Goldkette!

The Galvanized Jazz Band provides a most appropriate context in which to present Spiegle's art. For one thing, they have been the lodestone for the continued vitality of the New Orleans/Dixieland idiom in Connecticut since 1965, playing every Sunday from 1971 to 1996 at the Millpond Taverne in Northford, a tradition now ongoing at the Chowder Pot in Branford. They will be fondly remembered from their appearances on this series in 1992 and at the Portsmouth Jazz Festival in 1995. Moreover, they have a unique custom of rotating guest trombonists, so tonight we are blessed not only with Spiegle but also with the distinguished George Masso, a veteran of the Jimmy Dorsey Orchestra, the Benny Goodman Sextet, and the World's Greatest Jazz Band.



T R A D I T I O N A L



S E R I E S

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## THE GALVANIZED JAZZ BAND

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*Fred Vigorito*

*Cornet and Leader*

*Russ Whitman*

*Reeds*

*George Masso*

*Trombone*

*Bill Sinclair*

*Piano*

*Dave Huxtable*

*Banjo and Guitar*

*Art Hovey*

*Tuba and String Bass*

*Bob Bequillard*

*Drums*

*and*

*Spiegle Willcox*

*Trombone*

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A closing word from Spiegle; "Music has been good to me. One reason that I am still alive is that I have things to look forward to." And at least as we take our seats tonight, so do the rest of us!

*Tape recorders and cameras are not permitted due to contractual arrangements. Your cooperation is requested.*



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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 15	Clark Terry Quintet with Carol Sloane (Johnson Theatre, Paul Creative Arts Center)
October 6	M-N-M Trio with Jimmy Mazzy, banjo; Eli Newberger, tuba; Joe Muranyi, clarinet
November 10	Paul Broadnax and Friends
December 1	Artie Shaw Orchestra, directed by Dick Johnson (Johnson Theatre, Paul Creative Arts Center)
February 2	Duo, Brad Terry, clarinet and Joachim Mencil, piano (Johnson Theatre, Paul Creative Arts Center)
March 9	Galvanized Jazz Band and Spiegle Willcox, trombone
April 6	James Williams, solo piano (Johnson Theatre, Paul Creative Arts Center)
May 4	Claude Williams, violin; Norris Turney, saxophone; and Red Richards, piano (Johnson Theatre, Paul Creative Arts Center)

(Concerts in Strafford Room of the Memorial Union Building exception noted)