



Our Twenty-fifth Season

Our One Hundred Sixtieth Program
2003-2004

The Latin Tinge: Bebop Samba

Sponsored by the Department of Music and the
New Hampshire Library of Traditional Jazz

**8 p.m. Monday, October 20, 2003
Johnson Theatre, Paul Creative Arts Center, Durham, NH**

THE ARTISTS

Bebop Samba

Certainly anyone who has surfed the radio dial in recent years is aware of the prevalence of Latin-based music in the popular culture. Its quantity and variety may be new, but the younger members of our audience perhaps will be surprised to learn that such dances as the tango, samba, and rumba were popular in the early decades of the last century, and despite their usually cautious treatment, were thought to be quite exotic. (Note for those of a certain age: This writer remembers when he thought Xavier Cugat to be really hot—even before Abbe Lane!)

Likewise, a superficial view of jazz as being totally spawned in the African-American neighborhoods of New Orleans might overlook the multi-cultural nature of that city and its susceptibility to numerous influences, especially the Caribbean. As the name of our visiting ensemble suggests, we quite accurately tend to identify the Latin permeation of jazz most directly with some of Dizzy Gillespie's activity in the late 1940's, particularly its authentic use of rhythmical elements, complex yet subtle, visceral yet refined. However, we should not forget that the venerable, versatile, and voluble Jelly Roll Morton (1890-1941) spoke of the "Spanish tinge" in the earliest jazz: "In fact, if you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning"(!) There are in fact such traces in some of Scott Joplin's music, and how about that tango-ish second strain of W.C. Handy's *St. Louis Blues*?! And even that paragon of traditional jazz virtue, trumpeter Doc Cheatham (1905-1997) who graced this stage so many times, succumbed to the blandishments of Latin jazz, working with Perez Prado among others in the '50's.

Although our usual enthusiasm for our guests never causes us to be accused of understatement, we have no fear of being charged with reckless exaggeration when we confidently proclaim that Paquito D'Rivera (b. Havana, 1948) is truly one of the most impressive artists on the scene today. Those who heard him at the Clark Terry Jazz Festival in 2001 will doubtless agree, based solely on the mixture of elegance and virtuosity in his performing, but there is much more. Some will recall that his composition for woodwind quintet also was played here that spring; within the two weeks prior to preparing these notes this writer heard a broadcast of him playing with none other than cellist Yo Yo Ma, and caught part of a television interview where he talked of his love for Mozart, as well as his skills as a writer! (Students: Better rethink those term papers!) Paquito's art as performer and composer is multicultural in the most salutary and comprehensive use of that maligned term. If there is such a thing as joyful integrity, this is it.

Jay Ashby is the energizing force behind this venture and we are thusly indebted to his imagination and judgment. Based in New York, Jay's musical life is richly complex; paramount in his activities are performing with groups devoted to Dizzy Gillespie's legacy, arranging for Nancy Wilson, and being the husband of Kim Nazarian, lead singer in the *New York Voices*. His zeal in organizing this program is testimony to his devotion to the fullness of the jazz tradition.

We welcome Paquito, Jay, and their colleagues, and look forward to having our perspectives broadened and our perceptions heightened—but remember, we are not licensed for dancing!



Paquito D'Rivera, woodwinds

Jay Ashby, trombone

Diego Urcola, trumpet

Alon Yavnai, piano

Oscar Stagnaro, bass

Bertram Lehman, drums

*Tape recorders and cameras are not permitted due to contractual arrangements.
Please turn off beepers and watch alarms. Your cooperation is requested.*

THE SERIES

The UNH Traditional Jazz Series began in 1979 through the imaginative vision and generous commitment of the late Dorothy C. Prescott. 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

2003-2004 SCHEDULE

- September 22:** Continuing to Soar: The New Black Eagle Jazz Band
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- October 20:** The Latin Tinge: Bebop Samba
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- November 24:** The Hottest of the Cool: Lee Konitz
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- February 2:** Shades of Bix: The Wolverine Jazz Band
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- March 1:** First Annual Tommy Gallant Scholarship Concert: The Press Room Connection
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- April 5:** Double-Barreled Piano: Marian McPartland and Benny Green

OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

- October 4:** *Family Weekend Concert, UNH JAZZ BAND and COMBOS*, Dave Seiler, directing: **UNH JAZZ SINGERS**, William Kempster, directing. Granite State Room, Memorial Union Building, UNH.
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- January 20:** *Harry Jones Memorial Concert*: Seacoast Big Band featuring composer ANITA BROWN, UNH '84; Dave Seiler, directing. Johnson Theatre, Paul Creative Arts Center, UNH.
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- March 16:** *Gala Jazz Concert, DR. CLARK TERRY*, trumpet and flugelhorn with BENNY GREEN, piano, JOHN CLAYTON, bass, and JEFF HAMILTON, drums and the **UNH JAZZ BAND**, Dave Seiler, directing, PLUS a treasure trove of trumpeters in tribute to their mentor. Trumpets are: Stjepko Gut, Dave Ballou, Tony Lujan, and Trent Austin. Johnson Theatre, Paul Creative Arts Center, UNH.

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For tickets call (603)862-2290