



Our Twenty-eighth Season

Our One Hundred Eighty-Second Program
2006-2007

Asian Outreach:
New York-Tokyo Connection

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

8 p.m. Monday, April 2, 2007
Johnson Theatre, Paul Creative Arts Center, Durham, NH

THE ARTISTS

New York-Tokyo Connection

There is no doubt that jazz is a fundamentally American product, arguably our most significant contribution to the world's artistic idioms. However, its genesis in New Orleans was affected by more diverse cultural strands than our often oversimplified reduction to black and white elements reveals. Thus, multicultural dimensions have been there from birth, and perhaps help to explain the rapid dissemination of the art internationally and its sometimes warmer embrace abroad than at home.

Even the *New Orleans Times-Picayune* could editorialize in 1918 that, "Its musical value is nil, and its possibilities for harm are great," while a year earlier a writer in the *New York Sun* could aver, "Jazz is the delirium tremens of syncopation." Yet by 1919 the distinguished Swiss orchestral conductor Ernest Ansermet could state enthusiastically after hearing Sidney Bechet—already in Paris—that, "Perhaps his 'own way' is the highway along which the whole world will swing tomorrow"—(swing, yet!) Of course we are quite aware of Jelly Roll Morton's "Spanish tinge" as well as the mid-20th century fusions of jazz and Latin components, but we might still be surprised to learn that Sam Wooding had toured South America with an "all-star" band in the 1920s, even before Louis Armstrong's famous *Hot Seven* recordings.

And then there is the Pacific Ocean. Before his fame with Count Basie in the late 1930s, trumpeter Buck Clayton had taken a big band across that formidable expanse to play a steady gig in Shanghai—and he got the job via pianist Teddy Weatherford who had gone to the Far East in 1926 and continued playing jazz in Manila, Singapore, Bombay, and Ceylon for 15 years.

It may be even more difficult to believe that the Hot Club of Japan was formed in 1946 (think about that!), and less than a decade later the present writer, then in the Army, met a drummer just returned from Korea who absolutely prized a recording by a young Japanese pianist name Toshiko Akiyoshi, who before she came to study in this country in 1956 already had a biographical listing in Leonard Feather's *Encyclopedia of Jazz* (including her home address!). And perhaps some kind of pinnacle, political as well as musical, was reached in December of that year when Benny Goodman, while on a State Department tour actually jammed with the King of Thailand, who by all accounts was a pretty decent reed player.

But such things are no longer historical oddities. Thus as we witness Dave Pietro and Jonathan Katz explore and expand their creativity with their Japanese colleagues, we are led to reflect and marvel at the complex and mysterious dynamics of the interactions among jazz practitioners and listeners, and humanity at large, which have shaped the destiny of jazz ever since its emergence over a century ago.

It is rumored that Dave from Southboro, MA and Jonathan from Long Island first met in 1982 at the Summer Youth Music School on this campus; we will investigate. Dave soon excelled in two years as an undergraduate at UNH, then did likewise after transferring to the heavy action at North Texas State. Quickly thereafter he was a busy figure in the New York scene, working with such luminaries as Liza Minnelli, Rosemary Clooney, and Harry Connick, Jr., and the orchestras of



TRADITIONAL
jazz
SERIES

· Dave Pietro, saxophone
Jonathan Katz, piano
Daiku Yasukagawa, bass
Yoshihito Eto, drums

Woody Herman, Lionel Hampton, and the Village Vanguard, culminating with Toshiko from 1994-2003—plus earning a graduate degree from New York University. He has toured extensively around the world, investigating and absorbing the music of other climes. The recipient of several foundation grants, he is an adjunct faculty member at NYU, CUNY, and Hofstra.

Jonathan—also a French hornist, composer, and arranger—studied at Yale and Eastman, mastered Japanese, and moved to Tokyo in 1991, where he has been an active performer and creator in a wide variety of musical realms, including world music and symphonic writing. Upon Dave's travels taking him to Japan, they decided to renew their musical acquaintance and combine their common interests. Joined by Daiki and Yoshihito, *New York/Tokyo Connection* was born. Check the NYTC website to get a sense of the vibrancy of Japan's jazz culture as part of our ever "smaller" world.

And remember—Daisuke Matsuzaka pitches Friday.

*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

2006-2007 SCHEDULE

- September 18:** There's Still More! The New Black Eagle Jazz Band
♦
- October 16:** The Amazing Mays, Plus Two: The Bill Mays Trio
♦
- November 13:** What it Means to be from New Orleans: The Nicholas Payton Quartet
♦
- January 29:** Fourth Annual Tommy Gallant Scholarship Concert:
Two Bass Hit; A Tribute to Ray Brown: The Marshall Wood/Donna Byrne Ensemble
♦
- February 26:** How Tasty the Nutmeg: The Galvanized Jazz Band
♦
- April 2:** Asian Outreach: Dave Pietro's New York/Tokyo Connection

OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

- October 27:** *Family Weekend Concert, UNH JAZZ BAND and COMBOS, Dave Seiler and Thomas Palance, directing. Strafford Room, Memorial Union Building, UNH.*
♦
- January 16:** *Harry Jones Memorial Concert with the Seacoast Big Band, Dave Seiler, directing with special guest, composer and saxophonist Mike Tomaro. Johnson Theatre, Paul Creative Arts Center, UNH.*
♦
- March 11:** *Gala Jazz Concert, DR. CLARK TERRY, trumpet and flugelhorn, with guest artist, world-renown drummer/composer/arranger Dennis Mackrel and the UNH JAZZ BAND, Dave Seiler, director, Thomas Palance, guest director. Johnson Theatre, Paul Creative Arts Center, UNH.*

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For tickets call (603)862-2290