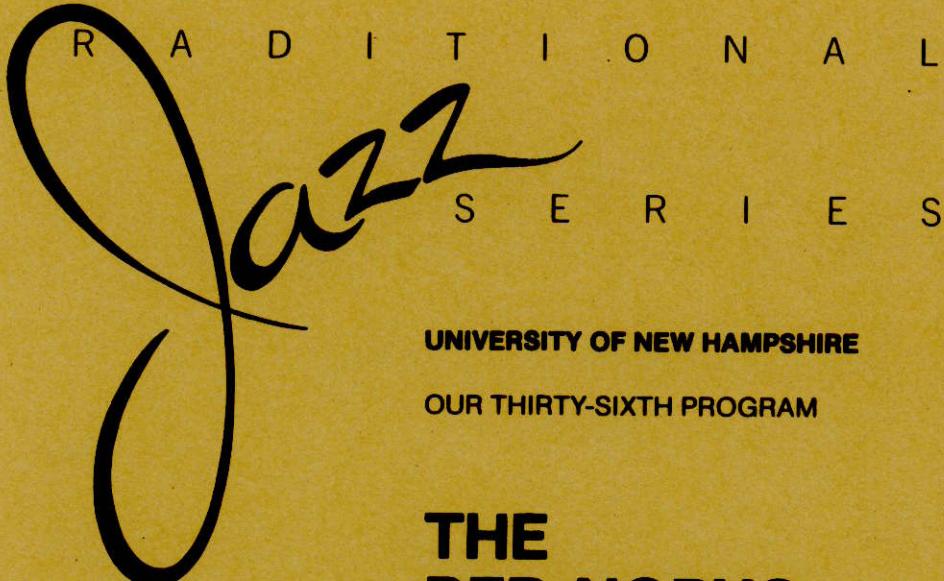


T R A D I T I O N A L



**THE  
RED NORVO  
TRIO**

**RED NORVO  
TAL FARLOW  
STEVE NOVOSEL**

**VIBRAHARP  
GUITAR  
BASS**

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

**8 PM MONDAY  
SEPTEMBER 23, 1985  
STRAFFORD ROOM  
MEMORIAL UNION  
DURHAM, NEW HAMPSHIRE**

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## THE ARTISTS

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### THE RED NORVO TRIO

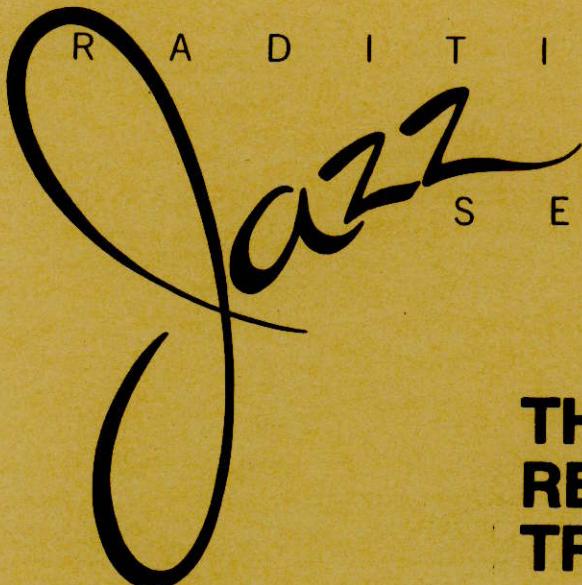
One advantage to living within driving distance of UNH during the period from Nov. 30, 1981 to Sept. 23, 1985 has been the almost unique opportunity to hear the Red Norvo Trio three times in less than four years, a luxury denied most in ostensibly more sophisticated (not to say "hip") parts of the universe. For those unfortunates who missed the first two either from self-neglect or geographical displacement a revised version of earlier remarks from this page is provided, conditioned by the continued enthusiasm of the writer.

A native of Illinois (b. 1908), Red in his first sixty years as a professional performer on mallet instruments—xylophone, marimba, vibraphone—has been vaudevillian, radio entertainer, sideman, big-band leader, combo artist, and soloist. His range of associations has been absolutely encyclopedic in both style and chronology—Paul Whiteman, Mildred Bailey, Bunny Berigan, Chu Berry, Jack Jenney, Billie Holiday, Charlie Barnet, Benny Goodman, Gene Krupa, Woody Herman, Charlie Parker, Dizzy Gillespie, and so many, many more. Certainly one of the high points of Red's career was his formation in 1950 of a trio with Tal Farlow and the late Charlie Mingus.

Tal had already emerged as a leading exponent of the approach to the guitar developed by the remarkable Charlie Christian; only two years Tal's senior, Christian had died prematurely in 1942 when just twenty-two years old. Since the late 1940's Tal has remained perhaps the most conspicuous explorer of the melodic and harmonic possibilities suggested by Christian's idiom. (Given certain later trends it gives us some perspective to note that this technique involved the first practical usage in all music dependent upon electronic sound generation!)

Even allowing for Mr. Mingus' controversial aspects, it is difficult to recall a more formidable concentration of jazz talent ever in any three individuals. Nonetheless, after some changes in personnel the group disbanded in 1956, but following two decades of requests it was reconstituted in 1981 with Red and Tal being complemented by Steve Novosel's rhythmically compelling and melodically graceful bass; curiously, the foremost pioneer of that style, Jimmy Blanton, died six months after Charlie Christian at only age twenty-one! This "new" trio highlighted our series in both 1981 and '82, and it is an honor as well as a pleasure to welcome them once again.

T R A D I T I O N A L



Jazz S E R I E S

THE  
RED NORVO  
TRIO

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Quality jazz, like all music of substance, can appeal simultaneously on many levels, and sometimes the elements that ultimately endure in one's consciousness are quite different from those that create the immediate impression. The Red Norvo Trio has a collective interaction that might remind one of groups as disparate as King Oliver and the Beaux Arts Trio, plus a virtuosity which can be accurately described by the current cliche' "awesome". But beyond this they demonstrate a total and reflective assimilation of the raw materials of musical discourse, a rare elegance of style, and a sense of pure joy that makes one feel privileged just to be in the presence of such salutary human endeavor. This is not only what jazz is all about; it is what life should be about.

And finally, the punch line: Joachim Berendt states straightforwardly in *The Jazz Book* that "the history of the vibraphone...began with Red Norvo." Is there another performer active today on any instrument of whom a similar statement could be made?!

Enjoy, rejoice, and be thankful!

**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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<b>September 23</b>	<b>Red Norvo Trio</b>
<b>October 14</b>	<b>Eli Newberger and Jimmy Mazzy</b>
<b>November 11</b>	<b>Bud Freeman Quintet</b>
<b>December 9</b>	<b>Classic Jazz Quartet</b>
<b>February 10</b>	<b>Butch Thompson</b>
<b>March 10</b>	<b>Jerry Fuller Swinglet</b>
<b>April 14</b>	<b>Bob Wilber and Milt Hinton</b>
<b>May 12</b>	<b>Chicago Rhythm</b>