

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

UNIVERSITY OF NEW HAMPSHIRE

OUR FORTY-SEVENTH PROGRAM

**ART  
HODES  
SOLO  
PIANO**

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

8 PM MONDAY  
DECEMBER 8, 1986  
STRAFFORD ROOM  
MEMORIAL UNION  
DURHAM, NEW HAMPSHIRE

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## THE ARTIST

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### ART HODES

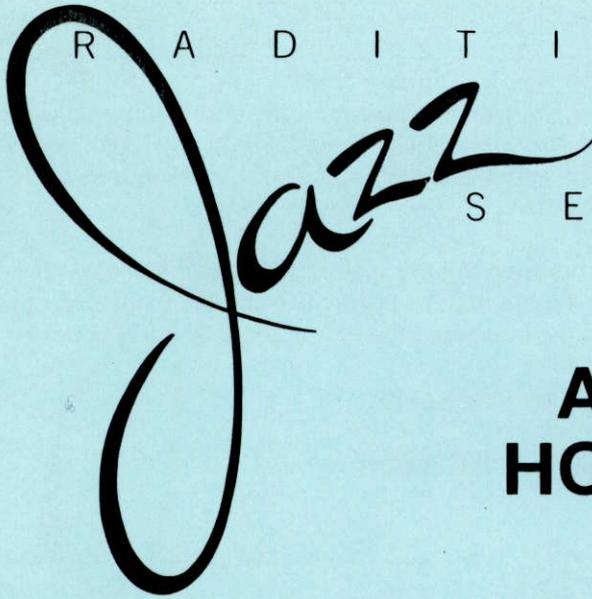
First let it be understood that Art Hodes can, does, and will speak for himself, with the pointed eloquence characteristic of so much of his 60-plus years as a professional musician; thus the words on this page are even more preliminary than usual!

Certainly it is appropriate to recall that several of the most memorable performances in our series have been given by artists on the near or far side of the three-quarter century mark; the memorability comes not from antiquarian nostalgia but rather its opposite, an art remaining truly contemporary because the performers consistently live anew its expressive substance. Classical musicians are often active into their eighties; the reason that jazz audiences are sometimes surprised at analogous phenomena is simply because the art is so new that this is virtually the first generation in which such can be witnessed. Besides, real jazz artists are more creators than re-creators, and that particular human impulse tends to be timeless.

Art Hodes was born in Nikoliev, Russia, on Nov. 14, 1904, and came to this country the following year when his family emigrated to Chicago, settling on the West Side "where hoodlums grew like vegetables in a garden" (Art's words). He studied piano at Hull House, the settlement house founded by the famous Jane Addams—Benny Goodman also had lessons there. By 1925 Art had a regular solo job, playing almost non-stop from 9 pm to 4 am at an upstairs cafe featuring beverages of the bootleg variety. Ironically, he had not yet been exposed to the blues and jazz of the city's black musicians; this came a few years later, after meeting trumpeter and future roommate Wingy Manone who introduced him to Louis Armstrong. This was the start of a range of associations that it is no exaggeration to describe as legendary in both quantity and quality; Bix Beiderbecke, Frank Teschmacher, Bessie Smith, Sidney Bechet, Eddie Condon, Gene Krupa, Pee-Wee Russell, Edmond Hall, Bud Freeman, the Dodds brothers, Pinetop Smith, Earl Hines, James P. Johnson, Joe Sullivan . . . ad infinitum. And flavor this roster with such variegated items as making radio transcriptions with Gloria Swanson, accompanying Connie Boswell and Frankie Laine, publishing a magazine (*The Jazz Record*, 1943-47), having a radio show on WNYC, winning a Chicago Emmy for a television documentary on PBS, and carrying the traditional jazz message to high school assembly programs (inspiring Dick Wellstood and Dick Hyman, among others),—and the complex richness, commitment, and influence of the life dramatically emerge.

More recently Art has been honored with a plaque from the mayor of his native American city of Chicago, has been recorded for 5 hours by the Smithsonian Institution, has had a book drawn from his magazine published by the University of California Press (*Selections From the Gutter*), and has been literally in demand around the world as what Gillespie-biographer Ray Horricks calls "the custodian of the blues".

T R A D I T I O N A L



S E R I E S

## ART HODES

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Art was active in New York both as a musical and journalistic figure during the turmoil of the mid-1940s when the beboppers and traditionalists were generally picture as being at each others' throats. His insights into this unfortuante situation are perspicacious; he blames most of the problem on overly zealous and doctrinaire modernist critics rather than the musicians themselves, a judgment verified by history and reflected in current jazz practices. (The writer of these notes remembers first listening to the music in the context of this strife that seemed so unnecessary even to a high-schooler.) Art's own tastes extend to Horace Silver, Bill Evans, and Junior Mance.

Students may wish to reflect on the following; Art developed his ear by singing in a choir, alternating soprano, alto, and tenor parts daily! And in reference to certain approaches to jazz education he notes, "It's like the rich kid who sees a poor kid climbing a tree and says 'I am going to have my tutor teach me that tomorrow'".

In welcoming Art Hodes to UNH we wisely give him the last word—accurate, authentic, and even, as they say, awesome—"The thing is, I'm a happening, not a has-been!"

***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 15</b> | <b>White Heat Swing Orchestra:<br/>A Tribute to Benny Goodman</b> |
| <b>October 13</b>   | <b>Butch Thompson—Jimmy Mazzy Quartet</b>                         |
| <b>November 17</b>  | <b>South Frisco Jazz Band</b>                                     |
| <b>December 8</b>   | <b>Art Hodes, Solo Piano</b>                                      |
| <b>February 9</b>   | <b>Paul Verrette &amp; Tommy Gallant: Two Pianos</b>              |
| <b>March 9</b>      | <b>Gray Sargent Trio</b>  |
| <b>April 13</b>     | <b>Paramount Jazz Band</b>  |