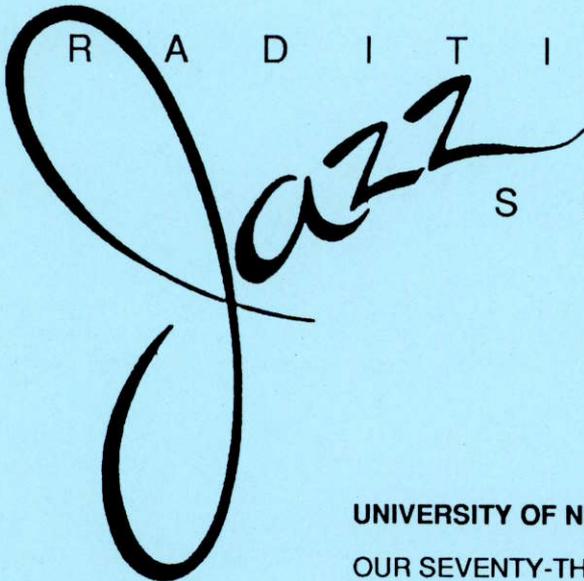


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE
OUR SEVENTY-THIRD PROGRAM

DICK HYMAN
SOLO PIANO

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

8 PM MONDAY
NOVEMBER 19, 1990
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE

THE ARTIST

DICK HYMAN

Solo pianists, be they classical, jazz, or indeterminate in orientation, create a very special atmosphere in that one person conveys the totality of a multifaceted musical experience; just two hands simultaneously manipulate melody, harmony, texture, and rhythm. Moreover, in the case of jazz, that single individual is responsible for the creation of much of the compositional substance right on the spot; thus the communication of the complete artistic vision is immediate, personal, and unique. At its best this represents one of the highest combinations of the intellectual, physical, and spiritual that humankind has to offer—and besides, it's a lot of fun.

Needless to say, the world is not overpopulated with people who can accomplish this, but regular attendees of this series have heard a substantial proportion of that elite. Six years and one week ago tonight, Dick Hyman first graced this stage, and we then summed up his persona as follows: "It is within the realm of allowable exaggeration to describe Dick as the quintessential 20th-century American musician, not just because he responds so well to demands in so many areas of the art, but because in so doing he remains absorbed in the vital historical traditions that have influenced so profoundly if not always recognizably the development of those very areas. Dick's individuality as a performer is based on as extensive knowledge as one person can possess of the various dialects of jazz and their etymology." Strong words, these, but based on the evidence, a generous sample of which follows.

A native of New York (b.1927), Dick Hyman has had a career that touches upon virtually every salutary aspect of the musical universe with which that city is identified. His formal education was at Columbia (BA, 1948) and Julliard (where he studied with Teddy Wilson), and subsequently he has functioned as pianist, organist, arranger, conductor, and composer in the worlds of radio, television, film, recording, ballet, symphony, and Broadway musical. For example: he has scored most of Woody Allen's films (including *Hannah and Her Sisters*), and Cher's *Moonstruck*; he orchestrated the hit musical *Sugar Babies*; he has done radio with Arthur Godfrey—and Garrison Keillor; he directed the New York Jazz Repertory Company on a tour of the Soviet Union, playing the music of Louis Armstrong (1975); he has recorded over 200 albums, ranging from the jazz mainstream to Zez Confrey's piano solos to Jelly Roll Morton's orchestrations to turn-of-the-century dance music to the last duo-piano recording of his and our dear friend, the late Dick Wellstood; even more poignantly, he played with the Benny Goodman Sextet in 1950, and 35 years later was musical director for Goodman's last appearance, the widely repeated television special *Let's Dance*—yet by 1951 he had played with Charlie Parker and Dizzy Gillespie when they were presented as Down Beat Poll winners, a scene also available recently to erstwhile viewers of TV documentaries; last year he directed the series "In Performance at the White House"; *but*—these kinds of weighty endeavors have not prevented him from occasionally indulging in some fundamental solo piano at such earthy locales as now defunct Hanratty's!

T R A D I T I O N A L

Jazz
S E R I E S

DICK HYMAN
SOLO PIANO

On the surface, the very quantity and variety of Dick's activities might obscure that central element which actually informs his whole musical identity—his profound sense of the immediacy of history. It is provocative to note that one of the more overt and positive developments in jazz since Dick was here in 1984 (when his concert was titled "Historic Piano") has been the vital historicism of young musicians like Wynton Marsalis and Marcus Roberts, who look to the past for nurture rather than nostalgia. And, the jazz repertory movement has penetrated even the most hallowed sanctuaries of academia. Thus, as Dick was responding over the years to contemporary demands, his natural openness to everything that had shaped him resulted in the man being unpretentiously (and perhaps unintentionally) prophetic!

Be that as it may, tonight we can just lay back and soak in this encyclopedic knowledge and sagacious experience as it is presented to us with imagination, enthusiasm, and love, under the guise of classy entertainment. Welcome back, keep it up, and thanks again, Dick Hyman!

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

THE SERIES

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

THE SCHEDULE

September 10	Milt Hinton & Clark Terry
October 15	Buck Clayton Big Band
November 19	Dick Hyman
February 4	Johnny Mince
March 4	Dave Whitney Quintet
April 1	Howard Alden-Dan Barrett Quintet
May 6	Paramount Jazz Band