TRADITIONAL JAZZ SERIES
UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDREDTH AND SECOND PROGRAM

PETER APPLEYARD QUINTET

PETER APPLEYARD — Vibraphone
RICK WILKINS — Tenor Sax
BILL MAYS — Piano
LYNN SEATON — Bass
ALAN DAWSON — Drums

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

8 PM MONDAY
JANUARY 30, 1995
STRAFFORD ROOM
MEMORIAL UNION BUILDING
PETER APPLEYARD QUINTET

One of the more salutary adjectives modifying the noun "jazz" is "celebratory," and this quality in particularly compelling when our attention is otherwise drawn to the troubles of the world and nation, the solution of which we may little influence. So what do we celebrate? That one of the mysteries of humankind is the capacity of some beings to turn sounds into affirmation which lifts the spirit, and that we constantly can be refreshed and energized by visits from artists both familiar and unfamiliar to us who give eloquent testimony to this blessing. When Peter Appleyard first appeared on our series in March of 1992 he introduced us to Jay Leonhart and John Bunch, as well as reacquainting us with Dennis Mackrel. Tonight the wide range of his musical contacts results in a totally new configuration, bringing Rick Wilkins, Bill Mays, and Lynn Seaton here for the first time, and reminding us that one of the best drummers in the world lives just down the road, so to speak.

Peter has long been recognized as one of Canada’s outstanding jazz musicians and pre-NAFTA exports to the world at large. Born in England in 1928 he first developed as a drummer. Enroute to a two-year gig in Bermuda in 1950 he encountered Lionel Hampton in New York and an earlier interest in the vibes was rekindled to the point of immediate purchase (!) Soon after his emigration to Toronto in 1951 he met our dear friend Red Norvo, and his fate was sealed. His performing orbit has embraced both the Today and Tonight Shows, Frank Sinatra and Ella Fitzgerald, Count Basie and Stan Kenton, Peanuts Hucko and Buddy DeFranco; perhaps his strongest identification is with Benny Goodman with whom he concertized from 1972 to 1980. And he is a gentleman of boundless enthusiasm and endless goodwill, there being none better to set the tone (no pun intended) for a new semester.

Versatility is the watchword for Peter’s associates in tonight’s venture; music majors take notice. His compatriot Rick Wilkins is a composer, arranger, conducts for, and performs with numerous major artists in jazz, studio, and symphonic settings; for example, he has done scores for Oscar Peterson, been music director for Anne Murray, appeared as soloist with the Toronto Chamber Orchestra, and prepared the music for the openings of both the Calgary Winter Olympics and Toronto’s Skydome!

Before moving to New York, Bill Mays worked the Hollywood studios for over a decade, being heard on such soundtracks as Jaws, Rocky, and Sleepless in Seattle. He has been music director for Sarah Vaughan, and accompanist for or sideman with a virtually endless list of luminaries; names like Peggy Lee, Frank Sinatra, Mel Lewis, and Gerry Mulligan stand out – as does Clark Terry! Among multitudinous other things, he has arranged for Woody Herman, composed chamber music, and appeared on Marian McPartland’s Piano Jazz on National Public Radio. (Write your congressman!)
Lynn Seaton was at the University of Oklahoma preparing for a career in dentistry when the musical lightning struck; its force and luminosity led him to stints with the Woody Herman and Count Basie bands, George Shearing and Tony Bennett. He has had an NEA grant to study with Rufus Reid (write your congressman!), taught at the Cincinnati Conservatory, and absorbed the continuity of the tradition with immediacy through performance experiences ranging from Buck Clayton to Thad Jones.

Finally, we need only to note that Alan Dawson is no stranger to our environs; he performed on the second concert in this series in the fall of 1979, with Hank Jones last year, and numerous times in between; he is one of the most respected drummers, teachers, and persons on the planet, and has been clearly recognized along with Harvard and Fenway Park as among the treasures which define the quality of life in greater Boston.

Jazz is about spontaneous and honest interaction based on mutual respect and collective experience; this we can in fact celebrate, enjoy, and perhaps from it learn.
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

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<td>October 17</td>
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