

T R A D I T I O N A L

Jazz  
S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR ONE HUNDREDTH AND THIRD PROGRAM

# ED POLCER & COMPANY

ED POLCER – Cornet  
TAD SCHULL – Reeds  
TOM ARTIN – Trombone  
MARK SHANE – Piano  
LEONARD GASKIN – Bass  
JOE ASCIONE – Drums

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

8 PM MONDAY  
FEBRUARY 27, 1995  
PORTSMOUTH MUSIC HALL  
PORTSMOUTH, NEW HAMPSHIRE

*The UNH Traditional Jazz Series gratefully acknowledges the generous cooperation of the Portsmouth Music Hall in presenting this event.*

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## THE ARTISTS

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### ED POLCER & COMPANY

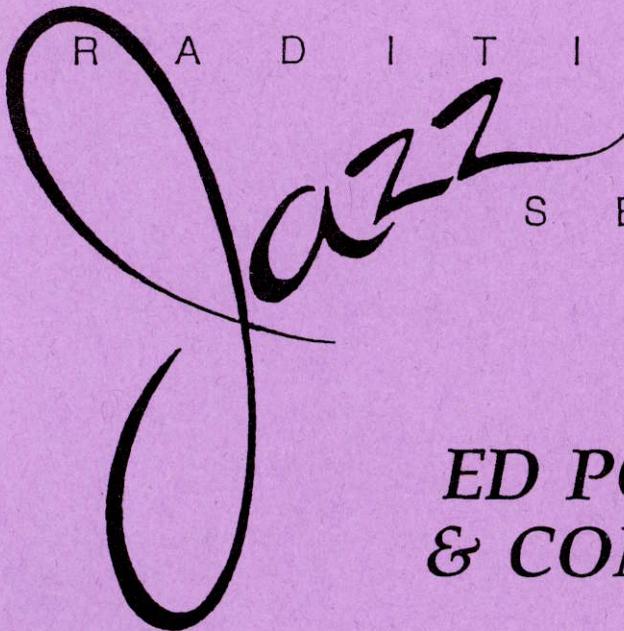
Just a half-century ago jazz was going through a period of ferment with an emotional atmosphere comparable to contemporary Washington; scrutiny of journals like *Down Beat* and *Metronome* reveals a polemical tone among self-appointed critics that would be appropriate to today's talk shows, and matters of individual aesthetic judgement were overlaid with the rhetoric of infinite value. The traditionalists and the modernists were held to have no common ground, a fallacy as we know now and the musicians knew then, but while the conflict raged in the press jazz's vital connection was eroded by a number of external factors and soon was replaced by rock and roll. The result is that most of the young now view the jazz legacy as being as remote from their vital experience as Bach and Beethoven, or at least their grandparents - after all, Charlie Parker would turn 75 this year, and Louis Armstrong 95 or thereabouts.

One of the major battlegrounds (or fields of play, depending on the openness of your mind) was the array of small jazz clubs that proliferated around New York's 52nd Street, Greenwich Village, and of course, Harlem. (Portsmouth's *Press Room* is a welcome reincarnation!) These fertile resources are gone now, having been destroyed by progress, but one person who has devoted a good portion of his life to preserving both the physical letter and artistic spirit of this rich piece of our history is Ed Polcer, Princeton '58, cornetist, former owner of *Eddie Condon's*, and indefatigable leader of groups carrying the classic dialect of midtown Manhattan jazz to tens of thousands around the world. He played at Princess Grace's wedding in Monaco and at a ball in President Clinton's White House; he has performed with Benny Goodman, and for George Foreman; he has competed in the New York City Marathon. What more can be expected of oneself, or of life?

Collectively, Ed's entourage has probably played with every mainstream practitioner of whom any of us have heard, and maybe a few others as well; selected examples follow.

Tad Schull was a reedman and arranger with the imaginatively conceived and named Widespread Depression Jazz Band; he recently returned from a tour of Spain, a country not often thought of in connection with jazz, but where Doc Cheatham had recorded in 1929(!). Tom Artin (Princeton '60) is an alumnus of the World's Greatest Jazz Band, and had the prescience some years ago to leave his tenured position as an English professor in order to play trombone full-time. Mark Shane performed on Bob Wilber's Grammy Award-winning sound track to *Cotton Club*; the very first thing one hears on the video is his evocative playing. Leonard Gaskin is the group's strongest tie to the range of activity on 52nd Street; one is apt to encounter very few others who have played with Louis and Dizzy and Miles, not to mention Stan Getz - and Eddie Condon. Finally, young Joe Ascione will never forget having worked with the

T R A D I T I O N A L



S E R I E S

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& COMPANY**

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venerable Cab Calloway; perhaps his engineering background has something to do with the National Drum Association designating him as having "the fastest drum roll in the world"!

This is music that speaks across the generations, honors diversity, makes feet tap, ears perk, hearts warm, and minds recognize that there is more in the human condition that unites than divides, if only we let it.

*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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September 12	Doc Cheatham Quartet plus Ed Hubble
October 17	Basic Basie: Sweets Edison, Marshal Royal, Milt Hinton, and Clark Terry
November 21	The Friends of Dorothy Prescott
January 30	Peter Appleyard Quintet
February 27	New York Jazz of the Swing Era: Ed Polcer
April 10	Dick Hyman
May 8	Howard Alden and Ken Peplowski