UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDREDTH AND FOURTH PROGRAM

TRADITIONAL JAZZ SERIES

DICK HYMAN

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

8 PM MONDAY
APRIL 10, 1995
STRAFFORD ROOM
MEMORIAL UNION BUILDING
THE ARTIST

DICK HYMAN

As has been pointed out on this page from time to time, solo jazz pianists — real ones — are a relatively rare if not exactly endangered species. Classical pianists often fill a hall when a string quartet fails to largely because audiences are fascinated with the one person physically managing all of the simultaneous components of the musical experience. The complete jazz pianist replicates this, but also generates through immediate improvisation the actual compositional substance. Dick Hyman is such a practitioner, but there’s more; we summed it up as follows in 1984, reiterated it in 1990, and see no reason to qualify it now: "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."

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 Juilliard (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 directed the series "In Performance at the White House" (1988-89); 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 erstwhile viewers of TV documentation will also spot him in a clip from 1951 playing with Charlie Parker and Dizzy Gillespie when they were presented as Down Beat poll winners; finally, he has produced books and articles promulgating the great standard tune repertory.

Dick is one of those special people blessed with the capacity to always see in a larger context the specific item with which he is dealing; he is truly perspicacious, viewing the musical world in terms of connections rather than divisions (one wonders what would happen if their principles were applied in the political realm!) In Dick’s fertile aesthetic, Scott Joplin, James P. Johnson, Art Tatum, Bill Evans, — even Cecil Taylor
— are all factors, not necessarily as a continuum but as part of an existential fabric worthy of thoughtful investigation — and Johann Sebastian Bach and Frederic Chopin are lurking not far away! — Ironically, with people like Bob Wilber he anticipated years ago the current jazz repertory movement, minus the conflict!

Dick Hyman is as complete a musician as can be found, and a terrific role model as an artist of integrity successful in the contemporary business of music. But maybe the bottom line is that he is still willing to come out on a Monday night and play some piano, even if Hanratty's is no longer available.
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>Basic Basie: Sweets Edison, Marshal Royal, Milt Hinton, and Clark Terry</td>
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