TRADITIONAL JAZZ SERIES
UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND NINTH PROGRAM

THE NEW BLACK EAGLE JAZZ BAND

CELEBRATING ITS 25TH SEASON

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

8 PM MONDAY
JANUARY 29, 1996
JOHNSON THEATRE
PAUL CREATIVE ARTS CENTER
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE NEW BLACK EAGLE JAZZ BAND

Often, in minor rhetorical flights of fancy, we describe jazz as being celebratory in and of itself, and the ontological validity of that claim takes on an additional dimension when there is in fact something specific to celebrate. When most mortals find the Warholian fifteen minutes of fame to be elusive, and corporate bodies recombine and redefine themselves with each fluctuation of the bottom line, any human endeavor which maintains a continuous public existence for a quarter of a century deserves acknowledgement, and the quality of the commitment, vitality, and aesthetic results in the case at hand mandates recognition, both appreciative and joyous, of the highest order.

Anniversaries of this magnitude can lead us to reflections not otherwise undertaken; for example, twenty-five years as a block of time comprises about one-fourth of jazz history, the Eagles as an entity have had far greater longevity than any of the classic ensembles whose music inspires them, and during this period the whole frame of reference concerning the term "traditional" has broadened. (To this list those of us in academia would add the growth in acceptability of jazz as a legitimate, value-laden object of scholarly study, transcending the current culture wars.)

Because of our necessary reliance on accessing jazz history through recordings it is all too easy to overlook that jazz had traversed most of its first quarter-century by the time its recordings were widely disseminated in the early 1920s; thus "early" groups such as King Oliver's actually represent a mature flowering of an art of collective improvisation, something far more completely developed than the recording technique which captured it. Soon Louis Armstrong pulled jazz in the direction of soloism, and Duke Ellington, etc., defined an orchestrated path; as new styles emerged the myth of progress and the fickleness of popular taste conspired to discard or displace idioms which were by no means exhausted. In restoring this repertory the Eagles demonstrate that its performance need not be slavish evocation of the gestures and atmosphere of a bygone era but truly re-creation - the consistent exploration of the potential of the material which makes every performance a fresh event. They have come to achieve a truly remarkable interaction of improvised ensembles and solos leading to extended forms with the kind of cumulative impact usually available only through more "arranged" or "composed" efforts.

The New Black Eagle Jazz Band has performed just about "everywhere" internationally, in venues ranging from small clubs to festival settings to formal concert halls; they have a repertoire of over 600 selections and have issued over three dozen recordings. Moreover, individually they lead double lives - but that's another story! Most important to us, they appeared in our very first season (Concert #4, March 24, 1980) and several times since,
and are a reference point for the viability of one component of a diverse tradition which offers as wide a range of salutary contemporaneous experiences as does the Western classical realm. Congratulations, gang, - and thanks!

(And a final footnote: Who would have believed at the time the Eagles began - as well as this series nearly a decade later - that before the end of the century a post-precocious Wynton Marsalis would be telling his own and other generations to immerse themselves in tradition, and would be making educational videos with the conductor of the Boston Symphony combining jazz and classical music? Whatever the negatives and controversies, traditional jazz thus lives on in an unprecedented way!)

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 18**  
  Ed Polcer's Midtown Jazz

- **October 16**  
  Barry Harris, piano

- **November 13**  
  Plunger Summit: Snooky Young, Al Grey, Clark Terry

- **January 29**  
  New Black Eagle Jazz Band

- **February 19**  
  Donna Byrne & Dave McKenna

- **April 8**  
  Harry Allen & Milt Hinton

- **May 6**  
  Buddy DeFranco Quintet