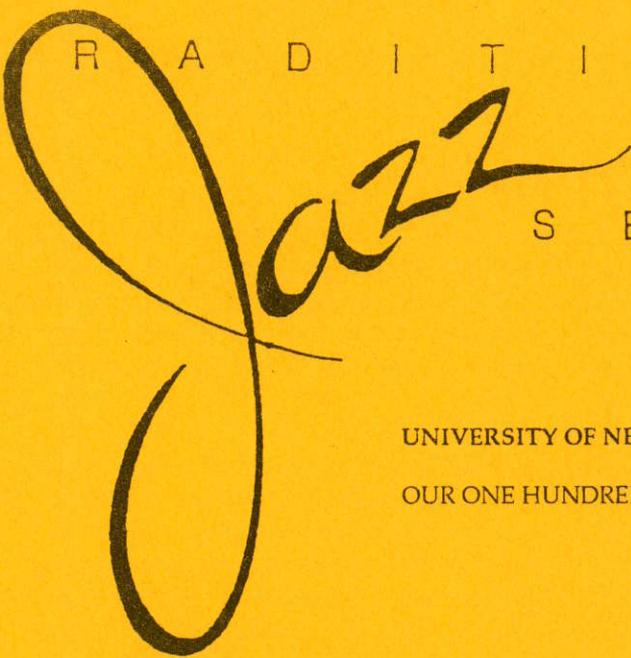


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR ONE HUNDRED AND FIFTEENTH PROGRAM

**BILLY NOVICK'S
SHADES OF SWING
FEATURING
HERB POMEROY**

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

8 PM MONDAY
DECEMBER 2, 1996
JOHNSON THEATRE
PAUL CREATIVE ARTS CENTER
DURHAM, NH

THE ARTISTS

BILLY NOVICK'S SHADES OF SWING

In this age of deconstructionist theory and assorted other manifestations of intellectual adventurism, an active academic faced with the tantalizing designation "Shades of Swing" might well be tempted to explore the multiple meanings of both nouns, perhaps posit a few more, and certainly speculate on the philosophical implications of their linkage. However, the realities of retirement encourage a rebirth of common sense, so we turn instead to the eternal verities, the mysteries of the music itself.

The musical, cultural, and technological complexity of the contemporary world has affected the jazz scene along with everything else; the combining of jazz-based elements with other material often leads to an emphasis which obscures the actual roots. Moreover, even where the connections with tradition are clear, the levels of sophistication and stylistic contrast can yet cause highly experienced listeners to have diverse responses; a big-band fan may focus on different things in the Frank Wessex Octet than would a New Orleans devotee, and a Bud Powell enthusiast would be drawn to aspects of Dave McKenna's playing which might elude a Fats Waller freak.

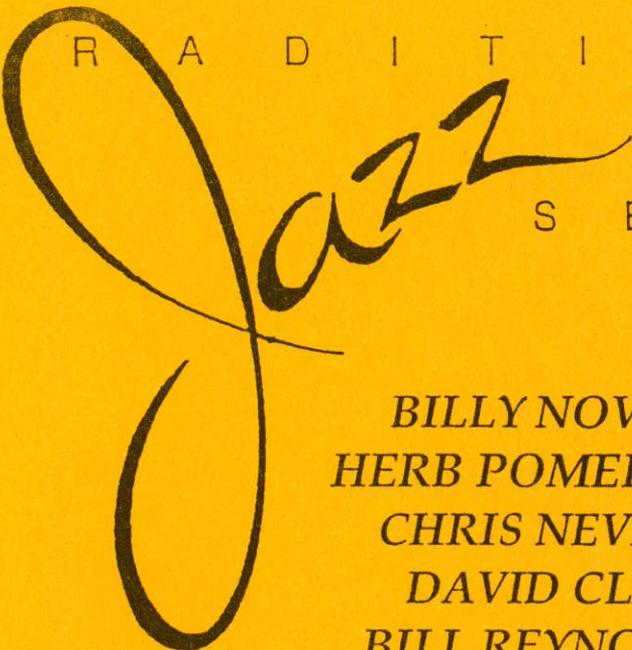
All of which finally gets us to the point; tonight is one of those occasions when we are confronted by those values which all true believers share and which thusly have inspired the strongest singularity of response as the decades roll by and the search for commonality across the generations becomes more urgent. We will hear highly accomplished, broadly experienced, and compellingly inventive artists deal with real tunes (some of them original), in an improvisatory context flowing more from their melodic content than simply "the changes", as the often - disembodied harmonic foundation tends to be described. This is a truly "classic" approach; as in Mozart there is logical development but numerous surprises at the appropriate scale, a communication so direct that its immediacy of appeal almost belies its creativity, a rhythmic quality the seeming simplicity of which is dependent upon the most acute internal listening, lots of breathing space, and an absence of excess.

Billy Novick's personal scope of musical activity should provide a wake-up call for young people with professional inclinations. Besides playing internationally with the New Black Eagle Jazz Band for the last ten years and in a widely - acclaimed duo with guitarist Guy Van Duser for twenty, he has worked in an endless variety of pop, blues, and studio venues, including Brazilian and traditional Irish idioms; he has made over 150 recordings (including a pennywhistle album!), appeared on numerous television and movie soundtracks (for example, Eight Men Out), been featured on Prairie Home Companion and interviewed on All Things Considered; besides composing dozens of songs he has arranged music for both symphony orchestra -- and jug band!

Once regularly visible in these parts, Chris Neville has bridged the geographical and generation

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BILLY NOVICK - Reeds
HERB POMEROY - Trumpet
CHRIS NEVILLE - Piano
DAVID CLARK - Bass
BILL REYNOLDS - Drums

gap by becoming one of the venerable Benny Carter's favorite pianists; what more needs to be said?! Berklee staffer David Clark's breadth has placed him with artists as diverse as Mose Allison and John Scofield (with Clark Terry in between!); similarly, U Conn teacher Bill Reynolds fits in with both the Black Eagles and Jerry Bergonzi!

Finally, Billy's distinguished guest, Herb Pomeroy, is one of the most respected and influential figures in the entire jazz culture. Retiring in 1995 after 40 years of teaching at Berklee, his impact as an educator is incalculable. A veteran of both Lionel Hampton and Stan Kenton orchestras (more diversity!), and an acknowledged expert on the Duke Ellington style, he led his own big (and small) bands in the Boston area over several decades, and is sought after worldwide as performer, clinician, and bearer of wisdom.

Upon reflection we might note that the appellation "Shades of Swing" has a decidedly Ellingtonian flavor, a provocative but enigmatic suggestion of the interpenetration of the visual, the sonic, the rhythmic, perhaps the historical -- but most assuredly the imagination of the listener. Do your part.

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 16	Frank Wess Octet with Carol Sloane (Johnson Theatre, Paul Creative Arts Center)
October 21	Benny Waters with Howard Alden and the Tom Gallant Trio
December 2 (note change)	Billy Novick's Shades of Swing (Johnson Theatre, Paul Creative Arts Center)
February 10	Classic Jazz Epochs: Jelly Roll and W.C. Jim Fryer and Jeff Barnhart
March 10	Tommy Flanagan Trio (Johnson Theatre, Paul Creative Arts Center)
April 14	Bucky Pizzarelli Trio
May 5	Clarinet Family Summit John LaPorta and Dick Johnson

(Concerts in Strafford Room of the Memorial Union Building exception noted)