TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND EIGHTEENTH PROGRAM

THE
BUCKY PIZZARELLI TRIO

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

8 PM MONDAY
APRIL 14, 1997
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NH
THE ARTISTS

THE BUCKY PIZZARELLI TRIO

When John Bunch and Jay Leonhart were here in 1992 with vibist Peter Appleyard and drummer Denis Mackrel we "leapt to a transcendent speculation: the unifying presence hovering over tonight's proceedings - even in the absence of his own instrument - is the late Benny Goodman!". In retrospect the thought seems a bit of a stretch, somewhat weakened by the passage of time, but whatever validity it had than is equally applicable tonight. This isn't just because of Bucky's long association with B.G. and his numerous European tours and recordings, but also because in so many ways Benny is a reference point for jazz appealing simultaneously on several levels, absorbing stylistic change, and crossing the classical boundary while always maintaining integrity.

As a representative of these verities, Bucky Pizzarelli has long been on our "to be invited" list. Born in 1925 in Paterson, NJ, he worked before and after service in World War II with the Vaughan Monroe Orchestra (seasoned ballroom dancers in our midst will wax nostalgic!), embarking on a career that has included an almost countless number of refreshing and imaginative artistic interactions; a fragmentary list: recordings with Bud Freeman, Joe Venuti, Zoot Sims, Bobby Hackett, Eddie Daniels, Slam Stewart, Howard Alden, and Red Norvo (how's that for generational catholicity?!), studio work at NBC and ABC with Doc Severinson, Skitch Henderson, and Mitch Miller, appearances at Carnegie Hall with fellow guitarists George Barnes and Les Paul, a duo performance at the Boston Pops with venerable violinist Stephane Grappelli, a solo concert at New York's Town Hall, programs at the White House with Goodman and Frank Sinatra, -- and gigs with his multi-talented son, John, Jr. (And of local interest, Bucky is an emeritus faculty member at William Paterson College!)

John Bunch (b. 1921) is one of the judicious artists of his generation who saw the value of both Fats Waller at one end of the pianistic spectrum and Bud Powell at the other; the scope of his musicianship is evident from his stints with Goodman, Woody Herman, Maynard Ferguson, Gene Krupa, and Buddy Rich, and as Tony Bennett's music director. Jay Leonhart (b. 1940) similarly found inspiration in a variety of styles available to his particular generation, ranging from Buddy Morrow to Marian McPartland to Louie Bellson to Lee Konitz, and on and on. He also creates much original material, most especially his odes (or "semi-sung poems" as New York Times critic John Wilson terms them).

For those of us who grew up in the 40's and 50's tonight's combination of instruments might remind us of the trios led by Nat Cole, Art Tatum, and Lennie Tristano. Granted, in these instances piano was the "lead" instrument, but the aesthetic challenge of successfully relating two chord-producers in an exposed format remains the same, and was approached quite differently in each of the cases noted. (We hope this encourages some "historical" listening, particularly by those who only know Cole as a singer!)
BUCKY PIZZARELLI - guitar
JOHN BUNCH - piano
JAY LEONHART - bass & "odist"

The guitar is a wonderfully multifaceted and sometimes dangerous instrument with a family history reaching into antiquity, mythology, and visual art. Given the advent of electricity, as well as a propensity for redesign, it has in fact become several instruments. (Bucky himself is known for utilizing an additional low string for the playing of bass lines.) Certain contemporary usages have led some citizens to wonder if, given its physical shape and social impact, the mechanism should be subject to the laws governing assault weapons. But in Bucky Pizzarelli's perspicacious presence we will encounter a more salubrious image, that of performer and instrument in symbolic embrace, reciprocating love.

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     Billy Novick's Shades of Swing
               (note change) (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)