TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND TWENTY SECOND PROGRAM

Paul Broadnax & Friends

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

8 PM MONDAY
NOVEMBER 10, 1997
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NH
Common oversimplification of geographical and historical phenomena can lead to a highly inaccurate perception of the human enterprise, and though our day to day lives may not be affected, the truth nonetheless suffers. For example, the image of jazz germinating in New Orleans and moving up the river to Chicago and thence New York tends to compress time frames and overlook significant activity in other locales, Boston being one. And who among the younger sets can identify any products of that environment prior to the Berklee progeny in the 50’s - or have even thought about it?! For starters we might note that much of Duke Ellington’s shedding in the late 20’s of his “Washingtonian” label was occasioned by the early addition of two Bostonians to his nascent organization, Harry Carney and Johnny Hodges (and the rest is history, as they say). Before long, there was a vital club scene, especially in the African-American community, even regular live radio broadcasts; Symphony Hall was not the only musically engaging edifice on Massachusetts Avenue. (Recommended reading: former WMEX announcer Nat Hentoff - and profound observer of the sociological scene Malcolm X!)

This was part of the world which nurtured Paul Broadnax’s sensibilities; another was the example of his mother, an operatic singer whose artistic and educational proclivities are memorialized in a family foundation granting scholarships to young people undertaking formal study in the arts, with special ties to Madison Park High School, the music division of which is named for another great Boston musical personage, Roland Hayes. Thus, Paul Broadnax comes from a richly vibrant and colorful heritage.

Paul’s powerfully honest mixture of playing and singing, robust yet lyric - and now represented on two CD’s - has earned him wide respect and affection; not only is he a sophisticated swinger in an intimate combo format, but this writer fondly remembers him a few years ago singing a whole bunch of Joe Williams charts in front of the Seacoast Big Band as if he owned them. And his taste in colleagues is exemplary.

Fred Haas is known for both the flexibility and stylistic integrity of his playing, on sax and piano. Active as a teacher, he has ties with Dartmouth and Middlebury (and UNH) as well as with the distinguished educator Jamey Aebersold. Many will recall his tenor battle with Scott Hamilton at the Seacoast Jazz Festival last summer.

Dave Trefethen is one of those self-taught musicians (guitar and bass) whose artistry confounds those of us in the educational establishment; the fact that it runs in the family is doubtless of interest to geneticists, though I doubt that they can explain his harmonic instincts.

Peter Kontrimas is another highly flexible performer to whom no style is foreign (he was last here with Dave Whitney). In addition, he is a successful recording engineer; (would that more of them had his good ear!)
Traditional Jazz Series

Paul Broadnax & Friends

Paul Broadnax, piano and vocals
Fred Haas, tenor saxophone
Dave Trefethen, guitar
Peter Kontrimas, bass

The German poet Goethe spoke of the string quartet as being comparable to a conversation between four equally interesting individuals. Both poetic license and common sense allow us to expand that description to include the present assemblage of talent, and to marvel at the diverse strands of which the fabric of jazz is woven.

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 15  Clark Terry Quintet with Carol Sloane
             (Johnson Theatre, Paul Creative Arts Center)
October 6   M-N-M Trio with Jimmy Mazzy, banjo; Eli Newberger, tuba; Joe Muranyi, clarinet
November 10 Paul Broadnax and Friends
December 1  Artie Shaw Orchestra, directed by Dick Johnson
             (Johnson Theatre, Paul Creative Arts Center)
February 2  Duo, Brad Terry, clarinet and Joachim Mencel, piano
             (Johnson Theatre, Paul Creative Arts Center)
March 9    Galvanized Jazz Band and Spiegle Willcox, trombone
April 6    James Williams, solo piano
             (Johnson Theatre, Paul Creative Arts Center)
May 4     Claude Williams, violin; Norris Turney, saxophone; and Red Richards, piano
             (Johnson Theatre, Paul Creative Arts Center)

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