TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND TWENTY THIRD PROGRAM

THE ARTIE SHAW ORCHESTRA
directed by Dick Johnson

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

8 PM MONDAY
DECEMBER 1, 1997
JOHNSON THEATRE
PAUL CREATIVE ARTS CENTER
DURHAM, NH
THE ARTISTS

THE ARTIE SHAW ORCHESTRA

It is all too easy to look back on the so-called "Swing Era" as a period when big band jazz was at the center of public attention and the ballrooms were full of people just coming to listen to the music. (When one bought a 10" 78 rpm recording, was it in order to dance to it?!) In reality the scene was much more complicated; the style of the bands ranged from the simplistic and saccharine to the aurally and intellectually challenging, and for the imaginative artist the effort to achieve a balance which would combine commercial success with creative integrity often met with frustration.

Artie Shaw's saga is perhaps the most dramatically representative of this actuality. A superb clarinetist rivaled only by Benny Goodman, he started and ended several different bands between 1936 and 1953, exploring a variety of configurations and unorthodox ideas, including strings, and an internal small group featuring harpsichord. He thought deeply about musical values, being influenced (for example) by Debussy, Stravinsky - and Willie the Lion Smith. He enlisted in the service during WW II and led an excellent band which survived 17 bombing attacks in the South Pacific. Yet he seemed susceptible to illness, as well as marriage (8 of them), and ultimately gave up on the business of music, although he made several movies and wrote an autobiography (The Trouble with Cinderella). However, despite the tediousness of lists of names, the following roster of some who performed for him is certainly an indication of his influence and qualitative judgment: Billy Butterfield, Johnny Guarnieri, Buddy Rich, Billie Holiday, Roy Eldridge, Dave Tough, Hot Lips Page, Georgie Auld, Sam Donahue, Conrad Gozzo, Claude Thornhill, Jerry Gray, Helen Forrest, Max Kaminsky, John Best.

After 30 years of his library being experienced only through recordings, Artie agreed to give a growing world population an opportunity to hear live some of the music which remained note for note in the ears of parents and grandparents; in 1983 he selected the versatile and virtuostic Dick Johnson to shepherd this task, a fact of great pride to the New Englanders. Although the official debut of the new aggregation was at one of Artie's earlier venues, New York's Glen Island Casino, on the previous evening the band shared a program in this very theatre with the Seacoast Big Band and Dick's Swing Shift - and Artie himself was there (or here)! (We do not expect him tonight, though he is still vital at 87!)

Independent of how it relates to other aspects of Artie Shaw's ideals, much of this music we are about to hear illustrates the highest realization of that remarkable blend of sophistication, imagination, expressivity, and charm which made the best art of the era appealing and memorable. Begin the Beguine is probably more identifiable in Shaw's treatment than anything composer Cole Porter would have visualized - and to legions of listeners, thoughts of Stardust evoke not Mitchell Parish's lyrics but the sound of Billy Butterfield's trumpet solo. The music speaks for itself in that unique language through which jazz and the popular culture once found common cause, to dancers and listeners alike - and perhaps to generations yet unborn!
THE ARTIE SHAW ORCHESTRA

Reeds
- Dave Chapman
- Ken Reid
- Tim McCall
- Marc Phaneuf
- Jerry Vejmola

Trumpets
- Mike Piepman
- Phil Person
- Phil Grenadier
- Dennis Perricco

Trombones
- Jeff Galindo
- Tim Kelly
- Leslie Havens

Rhythm Section
- Joe Delaney
- Gary Johnson
- Bronek Suchanek

and Dick Johnson, clarinet

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 15</td>
<td>Clark Terry Quintet with Carol Sloane</td>
</tr>
<tr>
<td>October 6</td>
<td>M-N-M Trio with Jimmy Mazzy, banjo; Eli Newberger, tuba; Joe Muranyi, clarinet</td>
</tr>
<tr>
<td>November 10</td>
<td>Paul Broadnax and Friends</td>
</tr>
<tr>
<td>December 1</td>
<td>Artie Shaw Orchestra, directed by Dick Johnson</td>
</tr>
<tr>
<td>February 2</td>
<td>Duo, Brad Terry, clarinet and Joachim Mencel, piano</td>
</tr>
<tr>
<td>March 9</td>
<td>Galvanized Jazz Band and Spiegle Willcox, trombone</td>
</tr>
<tr>
<td>April 6</td>
<td>James Williams, solo piano</td>
</tr>
<tr>
<td>May 4</td>
<td>Claude Williams, violin; Norris Turney, saxophone; and Red Richards, piano</td>
</tr>
</tbody>
</table>

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