University of New Hampshire



Celebrating our Twentieth Season!

Our One Hundred and Thirty Third Program 1998-1999

Dick Hyman comprehensive piano

Sponsored by the Department of Music and the New Hampshire Library of Traditional Jazz

8:00 p.m. Monday, April 5, 1999 Johnson Theatre, Paul Creative Arts Center, Durham, NH

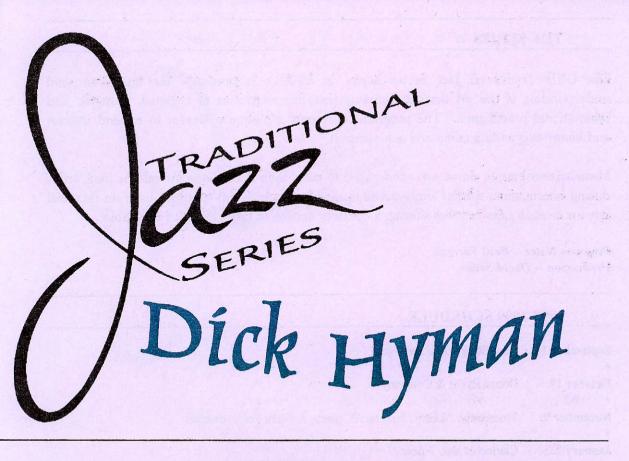
DICK HYMAN

At the risk of being accused of near plagiarization or just plain laziness this writer begins with a lengthy quote from the start of William Zinsser's fascinating article "Doin' the Chameleon" in <u>The Atlantic Monthly</u> of October, 1995:

"For almost fifty years it has been common knowledge in the entertainment business that the person to call for whatever kind of music you need is the pianist-arranger-composer-organist Dick Hyman. Computerized in Hyman's brain, instantly transferable to his fingers, is every popular piano and organ style that has ever been played in America, historically correct to the year when it was in vogue. He can also replicate, note for note, the style of all the American giants of jazz piano in this century, from the intricate rags of Eubie Blake and the galloping stride of James P. Johnson to the jagged bebop of Bud Powell and the introspective lyricism of Bill Evans. One result of this technical and scholarly breadth is that Hyman gets hired by such metabolic opposites as George Bush and Woody Allen."

This may not say it all, but it comes close, and hints strongly at the kinds of demands to which an artist of Dick Hyman's comprehensive versatility may need to respond; there is a lot of musical geography in between Bush and Allen, (not to mention Arthur Godfrey and Benny Goodman), and Dick has traversed most of it. Interested parties can check Zinsser's piece for abundance of detail, but here are some tantalizing juxtapository examples: pianist at the famous bebop haven Birdland and on the soundtrack of The Godfather, composer of the score for Moonstruck and of a ballet for Twyla Tharp, writer of arrangements for Jessye Norman and Perry Como, recording performer of the music of Zez Confrey, and of a set of treatments of A Child Is Born in every jazz style form Scott Joplin to Cecil Taylor, as well as honky-tonk piano under the pseudonym Knuckles O'Toole and organ music to accompany canaries for the Hartz Mountain firm!

From out of the complex swirl of his activities it is legitimate for one to ask when and how Dick makes the jazz statements that are truly his own. The answer is found in events such as this evening's. He loves to play solo piano (although he is a superb ensemble player and accompanist) and those of us so fortunate as to have heard him thusly several times have witnessed that remarkable synthesis of historical knowledge and personal imagination constantly being reshaped as the artist, now just a bit over 70, continues to respond freshly to the stimuli of past and present.



It is not an overstatement to say that there is no one else who can do what Dick Hyman can do. And the writer of these notes for 20 years and observer of the professional music scene for 50 can affirm that there is no more balanced human being in that frenetic scene than he; we welcome him back with thanks, and introduce him for the first time to the Johnson Theatre Steinway, so worthy of his talents!

A Note of Appreciation: Tonight marks Gaylord Russell's final event as our recording engineer. He will have taped all 133 concerts to date, thus insuring permanent preservation of this rich legacy in the library (where they will be available for controlled listening by fall). His quiet professionalism and patient cooperation – and genuine love for the music – will be difficult to replace. To him and his wife Jane (who has seized many a cord from the trampling foot) we give our sincere and everlasting thanks.

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

1998-1999 SCHEDULE

September 14: New Black Eagle Jazz Band

October 19: Donna Byrne & Company

November 9: Trombonist Al Grey, Jane Jarvis, piano, & Clark Terry, trumpet

January 25: Clarinetist Bob Wilber

March 1: The New York Perspective: Dick Oatts, reeds, Mike Abene, piano

April 5: Dick Hyman, piano

May 3: The Original Salty Dogs (postponed until fall)

OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

October 14: Rebecca Parris, John Bunch and Bucky Pizzarelli with the Seacoast Big Band.

Harry Jones Memorial Education Fund Concert, Portsmouth Music Hall (603) 436-6017

January 19: James Williams and the Intensive Care Unit, Honoring Dr. Martin Luther King, Jr.

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March 21: Gala Jazz Concert: Dr. Clark Terry and guests with the UNH Jazz Band.

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