So Much More to Say:
The New Black Eagle Jazz Band

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

8 p.m. Monday, September 22, 2008
Johnson Theatre, Paul Creative Arts Center, Durham, NH
THE ARTISTS

The New Black Eagle Jazz Band

Although the NBEJB had graced this stage just two years ago, when we confronted the reality of our upcoming 30th season it seemed both fortuitous and fitting to be able to feature a group which in its own youth had been a centerpiece of our opening year so long ago.

Attention to such temporal landmarks in combination with the more spacious time sometimes afforded by "retirement" (as is the case with the semi-anonymous writer of these notes—full disclosure overleaf) can lead one to the luxury of reflection on the "why" and "how" of what we have been doing for these three decades. The personal results of such speculation would be much too tedious to present here even if space permitted. But we can affirm, allowing for our individual differences in listening perception and motivation, the truly creative process itself is mysterious as it gives testimony to our humanity, and especially in a university the spectrum of its results deserves to be sustained, renewed, and seen in a context invoking past, present, and future. Thus in a performing art tradition becomes dynamic as well as monumental, and capable of myriad realizations ranging from the nostalgic through the salutary even to the contradictory as time and imagination manifest themselves.

The NBEJB has performed on this series more times than any other group, freshly reminding us always of our point of departure as well as consistently demonstrating their own internal capacity for a type of enhancement and refreshment of form and collective improvisational content within a stable stylistic idiom, their longevity providing opportunities not available to their exemplars from earlier times. Their name, properly evocative of old New Orleans, has become synonymous internationally with the continuity and vitality of jazz’s seminal tradition.

For the unwary who may be among us, notably younger listeners drawn mainly to the virtuosity of the remarkable jazz soloists so much in the forefront since mid-20th century (even though Louis Armstrong was for all practical reasons the first, several decades earlier), this kind of ensemble requires a completely different kind of listening. The soloists of course have their personal messages to convey, but the essence of the idiom is in the polyphonic activity of the horns, true collective improvisation where three instruments of varying sounds and roles collaborate (that means "listen to one another"!) toward a joint conclusion. In some ways it is very Baroque—and however "old" and basic in jazz concept, remarkably "new" if one has not encountered it before.

This band has played at virtually every major jazz festival around the entire world and has made an uncountable number of recordings—(they are represented on our CD developed for Katrina-related charities.) They spread joy to their audiences through their rhythmical compatibility and the supreme complementariness of their front line, achieving a formidable standard of excellence intimidating to those who think this kind of music can be approached casually.

In writing of King Oliver’s Creole Jazz Band of circa 1923 the eminent musicologist Lawrence Gushee uses the terms "discipline", "consistency", "affirmation", "integrity", and finally "excellence based not just on individual expressiveness but on form and shape achieved through control and balance".

Can history be repeating itself?
Tony Pringle, cornet
Billy Novick, clarinet & alto saxophone
Stan Vincent, trombone
Barry Bockus, string bass
Bob Pilsbury, piano
Peter Bullis, banjo
Pam Pameijer, drums

Tape recorders and cameras are not permitted due to contractual arrangements. Please turn off beepers and watch alarms. Your cooperation is requested.
THE SERIES

The UNH Traditional Jazz Series began in 1979 through the imaginative vision and generous commitment of the late Dorothy C. Prescott. 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

Program essays from the entire UNH Traditional Jazz Series now can be accessed on the internet.
http://www.izaak.unh.edu/nhts

2008-2009 SCHEDULE

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<td>October 13:</td>
<td>Four Brothers Redux: Harry Allen’s Four Others</td>
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OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

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| October 24: | Family Weekend Concert, UNH JAZZ BAND and COMBOS, Dave Seiler, directing. 
Strafford Room, Memorial Union Building, UNH. |
| January 20: | Harry Jones Memorial Concert with the Seacoast Big Band, Dave Seiler, directing. 
A program of Harry’s favorite music by Count Basie, Woody Herman and Maynard Ferguson. Johnson Theatre, Paul Creative Arts Center, UNH. |
| January 28: | Faculty Jazz Ensemble. Johnson Theatre, PCAC. Free and open to the public. |
| March 15:   | Gala Jazz Concert, DR. CLARK TERRY, trumpet and flugelhorn, and guest artists. 
Johnson Theatre, Paul Creative Arts Center, UNH. |

For tickets call (603)862-2290