UNIVERSITY OF NEW HAMPSHIRE

OUR TWENTY-THIRD PROGRAM

THE WHITE HEAT SWING ORCHESTRA

DIRECTED BY CRAIG BALL

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

8 P.M. MONDAY OCTOBER 10, 1983

STRAFFORD ROOM MEMORIAL UNION DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE WHITE HEAT SWING ORCHESTRA

Tonight we celebrate a “first” for our five-year series, the appearance instead of a combo or soloist of an actual jazz orchestra, one devoted to the flowering in the 1930’s of what has since become known as the big-band tradition. Had such a group been available prior to this season we certainly would have presented it, but this particular aspect of our musical heritage has generally been neglected, perhaps because the even larger bands of later decades have led some of us to confuse quantity with quality or complexity with progress. However, since last spring Craig Ball and his nine colleagues have been showing New England what has been missing for so long from its live music diet.

For those interested in matters of arcane definition suffice it to say that orchestration in jazz is concerned with both size and function; in this case the number of wind instruments allows for groupings of brass and reeds requiring written scores for purposes of harmonic and rhythmic organization, as opposed to the freely improvised ensemble passages in combo jazz. Nevertheless, the balance and interaction of soloists and full orchestra is critical to the vitality of the style. The idiom crystallized chronologically later than the New Orleans genre, and its relative rarity in current performance is quite ironic because it contributed to the English language a new meaning for the venerable word “swing” which has subsequently been applied, not always accurately, to the total gamut of jazz vocabularies.

The swing orchestra was largely the creation of an imaginative but often unheralded number of individuals called “arrangers”; sometimes they were well-known as leaders and/or performers, but just as frequently they were virtually anonymous. An arranger was more than just an instrumentator and could in fact be a composer; at the very least he made the decisions about harmony, sound, texture, and rhythmical relationships, all with the combined but possibly conflicting impressions in his musical ear of freshly improvised jazz and Whitemanesque orchestration.

One impediment to recapturing this music in live performance is the circumstance that most of these arrangements remain unpublished, having been written for the sole use of one particular band. Craig Ball and his associates have approached this problem by scrupulously copying the original recordings by ear, a selfless task yielding purely artistic rewards to performers and audiences alike. The White Heat Swing Orchestra, only six months old, is thus at once a labor of love and testimony to the living immediacy of musical conceptions arising a half-century ago.

A headline in the Worcester Evening Gazette last May proclaimed, “White Heat Will Make You A Swinger”. We thank Craig Ball and his talented friends from Boston for extending us that tantalizing opportunity.
TRADITIONAL JAZZ SERIES

THE WHITE HEAT SWING ORCHESTRA

THE PROGRAM

Selections will be announced by the performers, but will include Fletcher Henderson's *Stampede*, Jimmy Mundy's arrangements for Earl Hines of *Rock and Rye* and Benny Goodman of *Bugle Call Rag*, and Jimmy Lunceford's *Sophisticated Lady* (!) and *White Heat* (of course!)
THE SERIES

The UNH Traditional Jazz Series, now in its fourth year, promotes the enjoyment and understanding of the art through concerts including musicians of regional, national, and international prominence. The program is based on the fundamental convictions that there are no age barriers in the performance and appreciation of this idiom, and that its joyousness and creativity are ever-renewable. Our combined sponsorship unites students, faculty, and continually devoted enthusiasts in a unique endeavor to expand interest, and honor outstanding talent and achievement.

Many of the artists presented in our series are available only on private recordings not readily found in stores. For the benefit of the public, 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.

Cameras and tape recorders are not permitted. Your cooperation is requested. Films or recordings by the sponsors are for the benefit of students, who may inquire about their availability at the Dimond Library.

Program Notes — Paul Verrette
Production — Dave Seiler

COMING EVENTS

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 7</td>
<td>Mike Markaverich: Solo</td>
</tr>
<tr>
<td>December 5</td>
<td>“All Strings Attached” — Gray Sargent, guitar,</td>
</tr>
<tr>
<td></td>
<td>Jack Bumer, piano, Marshall Wood, bass</td>
</tr>
<tr>
<td>January 30</td>
<td>Tommy Gallant Quartet</td>
</tr>
<tr>
<td>February 27</td>
<td>To Be Announced</td>
</tr>
<tr>
<td>April 2</td>
<td>Dave Whitney Quintet</td>
</tr>
</tbody>
</table>