UNIVERSITY OF NEW HAMPSHIRE

OUR TWENTY-FOURTH PROGRAM

MIKE MARKAVERICH: SOLO

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

8 P.M. MONDAY
NOVEMBER 7, 1983
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
MIKE MARKAVERICH

The piano tradition in jazz has certain unique characteristics that stem from both the special capacities of the instrument and its historical role in American society. From a practical standpoint, in addition to capturing its indigenous literature, the piano can at least approximate the totality of musical events — melodic, harmonic, rhythmical, textural — that might be intended for whole groups of performers, classical as well as popular, not readily available in the average household, studio, or cafe. Thus in the days before recordings and radio, the piano was the most widespread source for people becoming acquainted with music of any type. (There is strong evidence that around 1900 there were more pianos than bathtubs in the United States!)

As a result, from the earliest days of jazz, pianists have tended to profit from a broader exposure to different kinds of music than most of their contemporaries on other instruments. Despite the fact that many pianists were (and still are) self-taught, it is clear that some artists born even in the last century, such as Scott Joplin (b. 1868), Jelly Roll Morton (b. 1885), and James P. Johnson (b. 1891), were familiar with European idioms, and over the decades we have been continually blessed with a fascinating number of forceful personalities whose knowledge of classical elements consciously or unconsciously influenced their playing. Further, we have been enriched because these backgrounds have not always manifested themselves in predictable ways; it is easy to visualize Horowitz listening to Tatum rather than Waller, but the latter had actually studied with the noted virtuoso, Leopold Godowsky. (The late Don Ewell mentioned on his visit here last spring that he listened to Mozart more often than jazz!)

Mike Markaverich stands in this tradition. Born in Nashua in 1949 and blind since shortly after birth, Mike started piano as a diversion while a youngster at the Perkins Institute for the Blind, but did not take it seriously until he heard some Oscar Peterson records during his freshman year at Dartmouth. At this point he decided to major in music rather than French, and after graduation he continued his studies at Rivier College, Berklee, and finally here at UNH where in 1978 he received a Master of Arts degree in Music History and Theory. Now a resident of Hyannis, Mass., he performs regularly at a number of Cape Cod locations. He has recently released a recording, "In Piano Land", on Marktime Records, and his memorable two-piano collaboration with Jack Bumer on this series in 1981 has also been issued in a two-record album.

Mike explores each of his musical topics with energy, exuberance, thoroughness, and freshness. We are most pleased to have such a fine exemplar of his generation join Dave McKenna, Dick Wellstood, and Don Ewell on the roster of solo pianists presented in this series.
Mike will announce his own selections, which will doubtless contain those wonderful surprises so much a part of his very special pianistic personality.
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

December 5  “All Strings Attached” — Gray Sargent, guitar,
             Jack Bumer, piano, Marshall Wood, bass
January 30  Tommy Gallant Quartet
February 27  To Be Announced
April 2      Dave Whitney Quintet