UNIVERSITY OF NEW HAMPSHIRE

OUR TWENTY-FIFTH PROGRAM

ALL STRINGS ATTACHED
GRAY SARGENT, GUITAR
JACK BUMER, PIANO
MARSHALL WOOD, BASS

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

8 P.M. MONDAY
DECEMBER 5, 1983
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

GRAY SARGENT, JACK BUMER, and MARSHALL WOOD

Jazz offers an endless variety of sounding combinations, yet depending upon what particular groups shaped our early listening experiences, we might take some for granted, while being surprised at others.

Tonight's ensemble is a case in point. Piano and guitar are two instruments of immense popularity; both are self-contained, and have long histories inside, outside, — and prior to — the traditions of jazz. The string bass is itself ubiquitous and has probably contributed more than any other to the concept of swing as it is now perceived; when the bass is absent, the remaining performers try to simulate its presence. However, as natural as the association might seem to be, how many truly successful examples of this grouping can any of us recall? Those coming readily to mind are the Nat "King" Cole Trio (younger people may not know that he was more musically significant as pianist than singer), Art Tatum's work with Tiny Grimes and Slam Stewart, and the various units led by Oscar Peterson; not many, given the possibilities in both time and numbers.

Perhaps the main reason for this paucity is the tendency for the piano, with its extensive technical range and mixture of string and percussive characteristics, to dominate. This was certainly true of the second and third groups named, despite their high quality, and the first was forced to yield all too soon to the temptations of commercialism. Note also that all three were designated to the public by their pianist-leaders. Then on a more refined level, there is the problem of two exposed chord-playing instruments; one needs only to refer to some rhythm sections from the mid-1920's where the simultaneity of piano, guitar, and/or banjo is all too revealing.

Gray, Jack, and Marshall approach this challenge with the same attitude that classical chamber players must employ. Above all, they listen to each other, out of both mutual respect and the knowledge that while the whole should be greater than the sum of its parts, insensitive ears and solo egos may cause just the opposite. They converse, complement, and communicate, and we rejoice in the result.

None of our performers is a stranger to this series, and recordings of all of them in other formats are now available, issued by the New Hampshire Library of Traditional Jazz. Gray and Marshall represent a refreshing generation of young musicians who, while widely experienced in contemporary styles, continually develop their artistic perspectives through patient and imaginative building upon solid tradition. Jack himself grew from that tradition, and had the unique opportunity to reflect upon his musical values while forced away from his instrument for long periods of time in the Merchant Marine.

We are all the beneficiaries of their joint exploration of an old but neglected idiom with its yielding of fresh new revelations.
THE PROGRAM

In keeping with the spontaneity of traditional jazz, the performers will announce their own selections.
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

January 30  Tommy Gallant Quartet
February 27  To Be Announced
April 2      Dave Whitney Quintet