UNIVERSITY OF NEW HAMPSHIRE
OUR THIRTIETH PROGRAM

DOC AND HUTCH
with the
TJS QUARTET

DOC CHEATHAM ........... Trumpet
CLARENCE HUTCHENRIDER ...... Clarinet
JACK BUMER .................. Piano
GRAY SARGENT .............. Guitar
MARSHALL WOOD ............. Bass
CHUCK LAIRE ................. Drums

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

8 P.M. MONDAY
OCTOBER 15, 1984
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

DOC CHEATHAM AND CLARENCE HUTCHENRIDER

Jazz has quite appropriately had its share of super-stars, heroes, ground-breakers, and unique personalities, all the stuff of chapter headings in the history books. Yet the true lifeblood of the idiom has been its collective accomplishment as it conquered the ground from folk art to fine art in such a special way. This has been the result of reflective efforts by individual performers not always seeking the spotlight but instead engaging in musical dialogue which has brought the basic quality of jazz discourse to a heightened plane of cultivation and interest to the discriminating listener. Doc and Hutch have filled much of this century with continuing contributions to the standard of artistry that we now accept as being fundamental to the central language of jazz.

In 1905, when Louis Armstrong was just turning five years of age, Bix was only two, and Buddy Bolden was still an active performer, Adolphus Anthony Cheatham was born in Nashville, Tennessee. (The more convenient appellation "Doc" comes from early performances at a local medical school!) As one might expect, Doc's musical life has been richly varied, and a list of those with whom he cherishes having performed would be voluminous, including not only the famous and popular but also those whose significance and/or influence are not yet fully recognized — trumpeters Joe Smith and Tommy Ladnier, for example. Here is a man who filled in for Louis Armstrong with Erskine Tate in Chicago in the mid-'20's, toured the world as lead trumpet with personalities as disparate as Sam Wooding, Cab Calloway, Perez Prado, and Machito, worked with singers from Ma Rainey to Billie Holiday, and discovered at one point that he was better known in Japan than here!

Many will remember that Doc appeared on this series in 1980 with one of his longtime associates, trombonist Vic Dickenson, now recuperating from an operation. When asked who he would like to have join him for this event, Doc immediately suggested Clarence Hutchenrider, and it is a pleasure to welcome him.

Born in Waco, Texas, on Doc's third birthday (!), Hutch travelled widely with a number of bands before joining Glen Gray's highly successful Casa Loma Orchestra in 1931. He was featured clarinetist for a dozen years, being recognized by big-band historian George Simon as that band's outstanding soloist. Since then he has found expression mainly through small groups, centering his activity in the New York area.

The members of our newly-identified Traditional Jazz Series Quartet are certainly well-known at UNH, all having performed here a number of times in various settings. Gray, Jack, Marshall, and Chuck are individually active in jazz circles throughout the region and beyond, and will join us again with Ruby Braff in April.
The presence of artists with the combined experience of Doc and Hutch is a very special and possibly humbling opportunity for listeners and aspiring performers alike. Perhaps Doc’s simple but insightful words in an interview with Richard Sudhalter not long ago might be a lesson to some of us: “(I) try to improve a little every day, learn something a little different.” Amen, Doc.

Tape recorders and cameras are not permitted due to contractual arrangements. Your cooperation is requested.
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

THE SCHEDULE

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<td>Rent Party Revellers</td>
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<td>October 15</td>
<td>Doc Cheatham and Clarence Hutchenrider — with the TJS Quartet</td>
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<td>Dick Hyman: Historic Piano</td>
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