UNIVERSITY OF NEW HAMPSHIRE
OUR THIRTY-SECOND 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
DECEMBER 3, 1984
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
The Artists

The White Heat Swing Orchestra

Last fall we were privileged to host the then nascent White Heat Swing Orchestra, and our immediate response to the success of its performance was an invitation for an early return which we enthusiastically honor tonight. As we shall soon hear, since its first visit the band has developed in both repertoire and purpose, intensifying its devotion to imagination as well as nostalgia, to creativity as much as revival.

As is the case with so many collective human endeavors, it is easy to oversimplify the genesis of the so-called “big band”. It is convenient and not wholly without merit to describe the trumpet, reed, and trombone sections of the larger ensemble as being more organized extensions of the classic New Orleans front line, with the necessary writing-down of the notes for harmonic and rhythmic reasons growing into an arranged or ultimately compositional approach to jazz. However, the truth in this hypothesis must be conditioned by the fact that similarly instrumentated bands, both black and white, had been playing various types of jazz-related popular music for years before the right mix of elements coalesced into swing. James Reese Europe actually recorded before the Original Dixieland Jazz Band, and at the time Louis Armstrong’s first Hot Five sides were cut, Sam Wooding was already a success in Germany with an aggregation described by Gunther Schuller as “Harlem’s answer to Paul Whiteman”(!)

By the late 1920’s the ferment was intense. The varied roles of leader, arranger, composer, sideman, and improvising soloist existed in every possible combination, some of which are yet to be unraveled, given the absence of published scores and recordings of live performances. As tonight’s program will illustrate, names such as Fletcher Henderson, his brother Horace, Don Redman, Duke Ellington, Jimmy Lunceford, Jimmy Mundy, Benny Goodman, Artie Shaw, etc., have meant different things to different people at different times, in terms of both individual accomplishments and complex interrelationships.

Because of the wide range of sources they have so painstakingly explored, Craig Ball and his colleagues will be bringing even to the less young of us much music that we have never before heard in actual performance, and in a few cases not even on commercial recordings. And in the true spirit of the early big-band experience, original material now flows from the band itself, as well as “head” (or unwritten) arrangements, a type that has always generated spontaneous excitement in groups which really have jelled.

The orchestra now has its own recording available — (better place your order as the edition is limited!) — and ironically but appropriately this will serve to further demonstrate that the countless riches from those golden years need not remain frozen in the shellac of a half-century ago but can be given new life by the musically serious and adventurous artist of the present. As we warmly welcome Craig Ball and the White Heat Swing Orchestra back to UNH, we rejoice in the inspiration they have stimulated in listeners and performers alike.
Tape recorders and cameras are not permitted due to contractual arrangements. Your cooperation is requested.
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

September 17   Rent Party Revellers
October 15     Doc Cheatham and Clarence Hutchenrider — with the TJS Quartet
November 12    Dick Hyman: Historic Piano
December 3     White Heat Swing Orchestra
February 11    Jack Bumer: “No Easy Pieces”
March 11       Ray Smith’s Decades of Jazz
April 15       Ruby Braff — with the TJS Quartet
May 13         Original Salty Dogs with Carol Leigh