TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR THIRTY-SEVENTH PROGRAM

ELI AND JIMMY

ELI NEWBERGER TUBA
JIMMY MAZZY BANJO & VOCALS

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

8 PM MONDAY
OCTOBER 14, 1985
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

ELI NEWBERGER and JIMMY MAZZY

Many of us received our initiation into the rites of music listening in a manner that has caused us to believe in a number of stereotypes which, whatever their general validity, are quite misleading. We sometimes put the cart before the horse, comfortably assuming that fixed instrumental combinations—the New Orleans front line, the big band, the string quartet, for example—are more the occasion for creativity rather than its result. In point of fact, classical composers have often produced music of special substance for unusual combinations, principally because the pieces were conceived with specific individuals in mind rather than the general market. A similar imaginative impulse was operative in the work of Duke Ellington—and in the formation of the Red Norvo Trio, for that matter.

Tonight we will witness as uncommon a pairing as humankind can provide; two instruments often considered vestigial if not totally antique, alone together except for that truly most ancient of performing media, the human voice. The excuse for such a venture is simply the rare talent and compatibility of Jimmy Mazzy and Eli Newberger; they bring dimensions to their respective instruments which were hardly anticipatable in the days of their wider usage in rhythm sections, and they realize this remarkable technical fluency in an atmosphere of originality and warmth where two powerful musical personalities magically complement one another.

Jimmy's virtuosic banjo playing and intense vocalizing have been centerpieces of two previous concerts in this series, one of which became the first recording issued by the New Hampshire Library of Traditional Jazz, (now virtually a collector's item). Although self-taught, his exploration of the melodic possibilities of the banjo in addition to rhythm, harmony, and color makes guitarists eat their hearts out, and equal to this accomplishment is his moving, earthy, and probing singing of a personally researched repertoire which is itself a treasure. A native New Englander, Jimmy is in particular demand around the region for his ability to catalyze a jam session environment. Most recently he toured Maine with the New Yankee Rhythm Kings introducing traditional jazz to youthful audiences, a most laudatory pursuit.

Eli is widely recognized through his numerous performances and recordings with the New Black Eagle Jazz Band, where he provides a venerable body of compositions with an underpinning quite unrealizable in the 1920's & -30's. Much as Jimmy's lyric approach to the banjo has doubtless been influenced by developments on the guitar, Eli's tuba style incorporates a sense of line, range, and articulation usually associated with the string bass; we are presented with the best of both worlds. Born in New York, he spent many years in Connecticut where he studied medicine at Yale and played in the New Haven Symphony. A renowned pediatrician, he has a lesser-known interest in jazz piano, having published several scholarly articles on its stylistic evolution; we expect to be honored with a rare actualization of this aspect of his versatility tonight.
Eli and Jimmy bring diverse backgrounds and perspectives to the world of traditional jazz, and it is this essential catholicity of spirit which makes the idiom so continually exciting and renewable. But above all, it is the mysterious presence of unique and matchless talent in two human beings that makes this instrumental odd-coupling such a refreshing event. They have recently recorded some of their material; watch for it!

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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