UNIVERSITY OF NEW HAMPSHIRE

OUR THIRTY-EIGHTH PROGRAM

BUD FREEMAN
TENOR SAX

WITH
DICK CREEDEN — CORNET
TOMMY GALLANT — PIANO
MARSHALL WOOD — STRING BASS
CHUCK LAIRE — DRUMS

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

8 PM MONDAY
NOVEMBER 11, 1985
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTIST

BUD FREEMAN

Once again our series is honored to present a true jazz legend, and as we nourish our spirits with Bud Freeman's artistry we may also find a few images, slightly blurred from the passage of time and taste, being refreshingly refocused.

First, there is the instrument itself. Until the relatively recent electrical escalation, the saxophone (especially the tenor variety) had been for decades the instrument most identified with popular music in general, and jazz in particular. It also had (and still has) an inherent capacity to produce the widest range of approaches to the actual nature of sound to be found in any acoustic jazz medium; debates still rage. Paradoxically, because none of the family were essential parts of the New Orleans front line and were more often cast in the collective anonymity of the incipient big band section, when they did emerge separately it tended to be in a context which encouraged individuality. This was most emphatically true of the tenor, the alto having certain “classical” predispositions, and the roster is lengthy and well-known.

Given the more immediately manifestations of stylistic possibilities ranging from Getz to Coltrane and beyond, younger listeners may be mildly shocked to learn that historian James Lincoln Collier described Bud in 1978 as “…one of the first saxophonists to solve the problems of that instrument…(!),” and Leonard Feather a decade earlier called him “…with Coleman Hawkins one of the two completely original tenor sax voices of the 1920s…” Joachim Berendt states that he “preceded Hawkins in impact;” Bud was there at the beginning, and was in fact much of it, a reality acknowledged by none other than Lester Young.

Then there are the charming designations so commonly understood but now a bit faded, however unnecessarily. It will be good to be reminded that “Chicago style” used to refer to music rather than something more onerous, and that the “Austin High Gang” was nothing like the “Lavender Hill Mob.”

Finally, there is the man himself. Lawrence Freeman was born in Chicago (still his home) on April 14, 1906. His early associations were with his Austin High School cohorts Frank Teschemaker and Jimmy & Dick McPartland—he even had some initial C-melody sax lessons from the McPartlands' father. Along with many others so fortunate as to be on the scene in that musically exciting period and location he was able to absorb much of the evolving New Orleans tradition nearly first hand—King Oliver was in town, as were the New Orleans Rhythm Kings. Among his later affiliations were the big bands of Ben Pollack, Tommy Dorsey, and Benny Goodman, as well as numerous small groups, particularly those centered around Eddie Condon, and more recently the World's Greatest Jazzband. And Bud's intellectual curiosity is such that while maintaining what Feather so beautifully describes as “his integrity of personality” he nonetheless studied for a time with Lennie Tristano.
Joining Bud tonight are two pairs of UNH Traditional Jazz Series veterans, Tommy Gallant and Dick Creeden (name spelled correctly this time!), and Marshall Wood and Chuck Laire; it is a distinct pleasure to welcome them back, and an occasion for rejoicing to have them combine their talents with Bud's.

Two closing points of interest within a university atmosphere: 1) all of the accompanying performers on Bud's most recent recording are of college age, and 2) Bud once led a group called the Summa Cum Laude orchestra. To both of these we can add an enthusiastic "Amen!"

_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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