UNIVERSITY OF NEW HAMPSHIRE
OUR FORTY-SIXTH PROGRAM

THE
SOUTH FRISCO
JAZZ BAND

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

8 PM MONDAY
NOVEMBER 17, 1986
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE SOUTH FRISCO JAZZ BAND

In a recent feature article in the Boston Sunday Globe, Fernando Gonzalez writes quite informatively about the brief time frame during which jazz, as contrasted with European classical music, moved at such a "dizzying pace" through so many developmental phases, and notes that "in its urgency to renew itself, much that was relevant was discarded along with the superfluous". He further observes that much of this obsession with novelty appears to have reached a dead end, and that "for the foreseeable future, jazz can only expect personal reinterpretation of its past".

Whatever the intent of the author, this is certainly not bad news to those of traditional bent. Every year there comes of age a new crop of potential listeners whose tastes have thus far been shaped by the ephemeral and who would be shocked to discover that the essential qualities of collective improvisation that are fundamental to the jazz experience first flowered fully over 60 years ago in the ensembles from which the South Frisco Jazz Band takes its inspiration. This is much less a matter of roots than of the central trunk of the tree being obscured from time to time by seasonal overgrowths or other temporary impediments to accurate vision (or hearing!).

The South Frisco Jazz Band represents the same general musical orientation as has been presented on our stage by such groups as the New Black Eagles, the Yankee Rhythm Kings, the Magnolia Jazz Band, and the Original Salty Dogs. More specifically, the band's point of departure is the sound of King Oliver's Creole Jazz Band of the early 20s and Lu Watters' Yerba Buena Jazz Band of the 40s, with their characteristic use of two cornets in the front line. Possibly the most unique aspect of the ensemble is the use of washboard in place of drums; Bob Raggio appears to be one of only two professionally identified washboardists in the country!

The band was formed in 1956 by Vince Saunders and reached its present organization in the late 70s when Jim Snyder of the Salty Dogs (remember?) decided to commute from Chicago, and Leon Oakley came aboard after a decade with Turk Murphy. (Geographically, the San Francisco connection is symbolic of the artistic examples of Watters and Murphy, the Los Angeles area being the actual home base for most of the performers.) The band plays regularly on the festival circuit, including the International Festival at Edinburgh, Scotland, and has toured continental Europe as well; they have also recorded 8 albums. The stability and longevity of such an undertaking cannot be left to the vagaries of the commercial music business, so all in the group maintain other professions, ranging from engineering to social work.

Leader Vince Saunders describes the group as a "power band", that designation stemming from its emphasis on ensemble and the resultant "intensity achieved by everybody playing hard all the time". And Jim Snyder affirms, "We always create a performance, rather than re-create, and the challenge changes with every beat". That's what it is supposed to be all about—then, now, and forever. Remind our ears, South Frisco Jazz Band, and welcome to UNH.
THE SOUTH FRISCO JAZZ BAND

LEON OAKLEY ........................................ cornet
DAN COMINS ........................................ cornet
MIKE BAIRD ....................................... clarinet/saxophone
JIM SNYDER ......................................... trombone
ROB RHODES ....................................... piano
BOB RANN ........................................... tuba
BOB RAGGIO ....................................... washboard
VINCE SAUNDERS ................................. banjo/leader

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

September 15  White Heat Swing Orchestra:
              A Tribute to Benny Goodman
October 13  Butch Thompson—Jimmy Mazzy Quartet
November 17  South Frisco Jazz Band
December 8  Art Hodes, Solo Piano
February 9  Paul Verrette & Tommy Gallant: Two Pianos
March 9  Gray Sargent Trio
April 13  Paramount Jazz Band