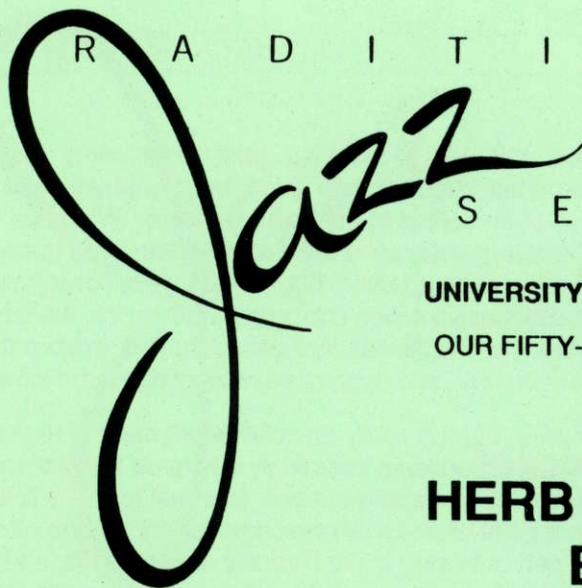


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR FIFTY-SEVENTH PROGRAM

**THE
HERB POMEROY
BAND**

Trumpets:

**JAY DALY
GREG HOPKINS
PAUL FONTAINE**

Reeds:

**DAVE CHAPMAN
MARK PINTO
MIKE MONAGHAN
TOM FERRANTE**

Rhythm:

**PAUL SCHMELING
JOHN RIPUCCI
ARTIE CABRAL**

Trombone:

GENE DISTASIO

Vocals

JOE McPHERSON

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

**8 PM MONDAY
APRIL 11, 1988
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE**

THE ARTISTS

THE HERB POMEROY BAND

This final concert of the ninth season of the UNH Traditional Jazz Series came about in a quite unusual way, perhaps an appropriate circumstance given the spontaneity and element of surprise that have always been central to the jazz revelation. When the Chicago-based **Red Rose Ragtime Band**, originally scheduled for this date, was forced to cancel its trip to New England, a number of comparable alternatives were considered. Then, in what proved to be her last substantive action concerning the series, the late president of the New Hampshire Library of Traditional Jazz asked that we explore the possibility of doing something rather different, and suggested contacting Herb Pomeroy.

To some this may seem a new direction, but it is really an acknowledgment of the common roots and compatibility of impulse that underlie seemingly divergent translations of the central jazz language. Doubtless there are approaches to jazz that to many listeners obscure existent links to tradition to a point of practical unrecognizability; on the other hand, one thing that this series has demonstrated is the diversity of personality and method that the tradition does embrace — there is a world of difference between Dave McKenna and Art Hodes, or the **Red Norvo Trio** and the **South Frisco Jazz Band**, or Gray Sargent and Jimmy Mazzy. And as the passing of years strengthens our principles, it also broadens our perspective.

Herb Pomeroy has been a central figure in the Boston (and world) musical scene for nearly four decades — as performer, leader, arranger, educator, and keeper of the flame. He prefers to describe his present band as a big small group rather than a small big group, but clearly in the context of this series it represents the more structured “big band” approach to the medium, more than the collective improvisation of the small combo. (After all, many “big” groups in the 1920’s were smaller than this one!) Herb’s point of departure is the attitude towards the jazz orchestra as instrument earliest (and best) exemplified by Duke Ellington. The Duke thought of his sidemen as something beyond slots in a table of organization — second trumpet, or fourth sax — but rather more as characters in a series of short musical adventures. (An interesting contrast is the more “transferable” scoring of Fletcher Henderson, featured here several times by the **White Heat Swing Orchestra**.)

Those of us who spend some of our working hours in the classroom soon learn that many of the younger generation do not realize that jazz has not always been presented in concert circumstances; it is particularly hard for them to understand that the normal habitat for bands with the present format was once the ballroom. Imaginative pragmatists (Ellington included) made accommodations of sorts with the dancing-prone in their audi-

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ences, and somehow out of this compromise developed an instrumental art that reflects but transcends its origins, much as (esoteric academic point) the suites of Bach relate to functional dance music of earlier generations. When Woody Herman passed away last fall we really lost the last exemplar of that orientation; such events provoke reflection.

Tonight's program illuminates connections, continuity, variety, and promise. Ellington is present in both content and spirit; there are reminders of Woody's exuberance and Gil Evans' delicacy, of the richness of material in the songs of Harold Arlen and Irving Berlin — and Thelonious Monk, of the excitement of Latin-based dance rhythms. And all of this is revealed through the blending of the aural imagination of gifted arrangers with the diversely individual talents of a host of soloists. (Electrically-overdosed listeners of all ages should scrupulously observe the acoustic purity and eloquent understatement of this rhythm section!)

The Herb Pomeroy Band's recent appearances include the Cape Cod Jazz Society, the Friends of Jazz of Newport, RI, and the Brookline Community & Adult Education Program. We are proud and honored to add UNH to that imposing list.

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 14	Dave Whitney Quintet
October 19	Mike Markaverich: Solo Piano
November 16	Bob Wilber Quintet
December 7	Paradise City Jazz Band
February 8	Jay McShann & Ralph Sutton: Two Pianos
March 7	Jimmy Mazzy & Friends Explore the Banjo
April 11	Herb Pomeroy Big Band