UNIVERSITY OF NEW HAMPSHIRE
OUR SIXTIETH PROGRAM

THE HOT ANTIC JAZZ BAND
FROM
NIMES, FRANCE

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

8 PM MONDAY
NOVEMBER 21, 1988
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE HOT ANTIC JAZZ BAND

"The music was extremely subtle in its use of timbre: the saxophone breaking in, squeezing out the juice of dreams, or the trumpet, dramatic or languorous by turns, the clarinet, frequently played in its upper register, the lyrical use of the trombone, glancing with its slide over quarter-tones in crescendos of volume and pitch, thus intensifying the feeling; and the whole, so various yet not disparate, held together by the piano and subtly punctuated by the complex rhythms of the percussion, a kind of inner beat, the vital pulse of the rhythmic life of the music. The constant use of syncopation in the melody was of such contrapuntal freedom that it gave the impression of unregulated improvisation, whereas in actual fact it was elaborately rehearsed..."

from Notes without Music by Darius Milhaud

A description of the Hot Antic Jazz Band? Well, not quite, but it almost could be, and its inclusion here (completely unauthorized by any interested party) is intended to dramatize an item of chronology still surprisingly overlooked. The distinguished French “classical” composer (1894-1974) is describing his first experience of hearing jazz performed, not in the United States in the 1920s or ’30s, but in England in 1918; our most significant export (or something close to it) was making an impact in Europe considerably before its first notable exemplars had reached much of the American public. It is therefore appropriate and perhaps overdue that we observe the milestone of our 60th concert with living acknowledgement of that early and enduring “French connection”.

We could not be more fortunate than to have the Hot Antic Jazz Band as co-celebrants. Their repertoire results from their intense exploration of uncommon material form the 20s & 30s rich in both content and neglect—music identified with Clarence Williams and Jimmy Noone, for example—and they have given particular attention to the mercurial Jabbo Smith, perhaps recording more of his sadly overlooked tunes than anyone has since that brilliant trumpeter’s short—lived burst of fame in the late 1920s. Moreover, the remarkable versatility of the group... “Six (6) musicians... Dix neuf (19) instruments!”... allows them to recapture the sound of the arranged music of this volatile era, as well as its improvisatory requirements; thus they display a truly unique combination of looseness and tightness which defies the seeming contradiction implicit therein!

Record producer Bob Erdos (Stamp Off) notes, “What separates the Hot Antic Jazz Band from so many revivalist groups is their total lack of self-consciousness; while they gain their inspiration from the early jazz masters, they have musical personality such that they don’t sound like anybody or any band in particular... and above all else, they play to entertain”. As one would expect, the band is in great demand at festivals, and has toured widely in Europe, Canada, and the United States; certainly on their most memorable performances was at the famous Turk Murphy event at New York’s Carnegie Hall in 1987.

In 1922, Darius Milhaud stunned interviewers in New York by stating that European music had become considerably influenced by that from America—not, as they supposed, the classical efforts of MacDowell, etc., but a quite different sonorous diet “various yet not disparate”—jazz. Tonight, Milhaud’s fellow Frenchmen (and woman) share with us their fresh flavoring of that abundant feast.
THE HOT ANTIC JAZZ BAND

MICHEL BASTIDE
JEAN-FRANCOIS BONNEL
VIRGINIE BONNEL
STEPHANE MATTHEY
JEAN-PIERRE DUBOIS
CHRISTIAN LEFEVRE

Cornet & trombone
Reeds
Reeds
Piano
Banjo
Tuba

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 12  Bourbon Street Paraders
October 10    Benny Carter
November 21   Hot Antic Jazz Band
February 6    Harry Allen & Randy Reinhart
March 6       Dave McKenna
April 10      Jimmy Mazzy & Friends