UNIVERSITY OF NEW HAMPSHIRE
OUR SIXTY-FOURTH PROGRAM

THE NEW BLACK EAGLE JAZZ BAND

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

8 PM MONDAY
SEPTEMBER 11, 1989
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE NEW BLACK EAGLE JAZZ BAND

While philosophers and theologians debate whether or not absolute truth is out there somewhere, certain members of the arts intelligentsia, (among whom unchecked dogmatism often reigns in matters clearly relative), have adopted a revisionist stance concerning some jazz groups which devote themselves to the re-creation of non-contemporary styles: to wit, this approach need not be laden with cloying, simplistic nostalgia, (as previously supposed), but instead can possess such virtues as individuality, vitality, and uniqueness of ensemble spirit which generate results purposefully less "revivalist" than aesthetically convincing; it may in fact provide insights that might expand rather than restrict the possibilities of the jazz language. Of course the UNH Traditional Jazz Series audiences have known this all along, but now even in realms more avant-garde there is a new searching out of roots, as well as a growing sense of the validity of repertory.

Certainly the New Black Eagle Jazz Band has been at the forefront of actualizing this reality. The perspicacious Butch Thompson expresses it as follows; “The band defies classification in any of the normal ways; it is its own kind of repertory company, borrowing freely from every aspect of the classic jazz tradition and preserving the spirit of the music by presenting it in the most non-dogmatic, unformulaic way possible. In doing this, the band has done a great service to the music, and at the same time developed what is probably the most avid following around the world of any similar band”.

This happens largely because each of the Eagles is a person of broad human experience, able to see how this music fits into a larger view of life and its contingencies, artistic and otherwise. Their alternate activities range from architecture to advertising, psychology to pediatrics, computer to dentistry, etc. As John S. Wilson of the New York Times puts it, “If you’re wondering how seven men with full-time, demanding daytime commitments can summon up both the time and the energy to do this year after year, they can point to an example that has been set for them. Their example is the New Orleans musicians from whom so much of their musical inspiration comes—musicians who had day jobs as bricklayers, plasterers, and dock workers, who did a full day’s work and then found joy in their horns at night. This, along with the music they play, is part of the tradition that the New Black Eagle Jazz Band is carrying on”.

The Eagles, now approaching the end of their second decade, have performed around the world, in a variegated orbit epitomized locally by two distinguished Massachusetts institutions—Boston’s Symphony Hall and Hopkinton’s Sticky Wicket—and have made over two dozen recordings. They have a repertoire of over 600 selections, the very existence of which dramatizes the immense contribution to world culture made by the likes of King Oliver, Jelly Roll Morton, Louis Armstrong, Fats Waller—men whose backgrounds and circumstances were so different from most who now play their music; such is the beauty and mystery of universality.

Much has happened both to them and to us since the New Black Eagle Jazz Band first appeared in this room on our inaugural series ten years ago. We are honored to welcome them once more, and the fact that we can is a tribute to the music in which all of us here assembled believe.
THE NEW BLACK EAGLE JAZZ BAND

TONY PRINGLE          Cornet and leader
BILLY NOVICK          Clarinet and saxophones
STAN VINCENT          Trombone
BOB PILSBURY          Piano
PETER BULLIS          Banjo
ELI NEWBERGER         Tuba
“PAM” PAMEIJER        Drums

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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