TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE

OUR SEVENTH PROGRAM

JIMMY MAZZY SINGS

SCOTT PHILBRICK  TRUMPET
STAN MCDONALD  CLARINET, SOPRANO
BILL WHITCRAFT  PIANO
HANK HANKINSON  STRING BASS
CAROL MOELLER  PIANO

AND THE INCOMPARABLE
JIMMY MAZZY  BANJO

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

8 PM MONDAY
DECEMBER 1, 1980
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

JIMMY MAZZY'S traditional style of playing and singing is largely self-taught from old recordings of the 1920s and 1930s. A native of the Boston area, he specializes in the revival of jazz songs of past decades which are now seldom heard, and this aspect of his work is emphasized in tonight's program.

Since he started in the 1960s, Jimmy has worked his way through a variety of jazz and banjo bands—the Surfside Strummers, Black Jack's Banjo Band, Your Father's Mustache, Pickle Barrel Five, New Cabaret Jazz Band, and Riverside Jazz Band. Now he plays and sings with several Boston-based groups—Heritage Jazz Band, The Last Gasp, Jimmy Mazzy and Some Friends (at the Colonial Inn, Concord, Massachusetts, on Wednesdays), the New Black Eagle Jazz Band, and various ephemeral groups.

Jimmy plays a distinctive single-note guitar style (if Django Reinhardt had ever played banjo, he probably would have played it like Jimmy Mazzy)—a new sound to most listeners, far removed from the usual chording or picking techniques. In Jimmy's hands, the banjo becomes a solo instrument of great beauty and melodic lyricism. His first recording, in 1978, brought him to the attention of jazz enthusiasts all over the world and wide-spread acclaim from all directions has enhanced his expanding career.

SCOTT PHILBRICK has been playing for 26 years, starting at the age of five on alto horn. He now plays trumpet (also cornet, flugelhorn), banjo, clarinet, tuba, and harmonica—trumpet, mostly, with the Heritage Jazz Band.

STAN MCDONALD will be remembered as the clarinet and soprano sax player when the famed New Black Eagle Jazz Band played on this series. He is acknowledged to be one of the finest jazz reed players in the country.

BILL WHITCRAFT majored in music at Harvard College along with his friend Leonard Bernstein, with whom he played many four-hand piano dates while in school (he topped Bernstein in the Harmony course, a "B" versus a "C"). Jazz band affiliations include the Steamboat Stompers and, currently, the Heritage Jazz Band.

HANK HANKINSON bears the main rhythm responsibility—drums would be distracting and superfluous in this musical context. Hank teaches bass at the Berklee School of Music and plays with many jazz and swing groups, notably (from the traditional point of view) Hart Leavitt's Righteous Jazz Band.

CAROL MOELLER plays and teaches jazz piano. She studied under her father, Lewis Bray, a well-known Boston area theatre organist, ragtime and jazz pianist, and originator of the "Flying Fingers System" for the piano. Carol was Jimmy's choice to accompany him on his second recording, Jimmy Mazzy Sings the Great Depression Songbook.
JIMMY MAZZY
SINGS

THE PROGRAM

When Jennie Does Her Lowdown Dance
Yearning and Blue
Let's Misbehave
Beautiful Changes
Louisiana
Jazzin' Babies' Blues
Sweet Sue
Yama Yama Man
Dinah
In My Solitude

Intermission

Gee Baby, Ain't I Good to You
Do Something
with CAROL MOELLER, piano
Sweet Substitute
How Could I Be Blue
Roamin'
Blue Monday on Sugar Hill
Dark Eyes
Heebie Jeebies
If You Knew (How I Love You)
Mamie's Blues
THE SERIES

The UNH Traditional Jazz Series, now in its second year, promotes the enjoyment and understanding of the art through concerts including musicians of regional, national, and international prominence. The program is based on the fundamental convictions that there are no age barriers in the performance and appreciation of this idiom, and that its joyousness and creativity are ever-renewable. Our combined sponsorship unites students, faculty, and continually devoted enthusiasts in a unique endeavor to expand interest, and honor outstanding talent and achievement.

Many of the artists presented in our series are available only on private recordings not readily found in stores. For the benefit of the public, musicians wishing to do so are encouraged to offer their recordings for sale or mail order, at the back of the hall 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 public.

Cameras and tape recorders are not permitted at the evening concerts. Your cooperation is requested. Films or recordings by the sponsors are for the benefit of students, who may inquire about their availability at the Dimond Library.

COMING EVENTS

January 26  Pianist Dick Wellstood (alone)
April 13    Yankee Rhythm Kings (again)

The sponsors are already at work on an expanded schedule of six concerts in the 1981-82 season. As much of the schedule as available will be furnished on the April 13 Program.