TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR SEVENTY-SECOND PROGRAM

THE
BUCK CLAYTON SWING BAND

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

8 PM MONDAY
OCTOBER 15, 1990
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE BUCK CLAYTON SWING BAND

Big bands have been relatively rare in the intimate setting of this series. However, contrary to published reports, they have not been placed on the endangered species list; their breeding habitat has simply moved from the commercial scene to the educational, where they are in fact flourishing in great numbers — witness the plethora of high school and college competitions and festivals. Nevertheless, these well-intentioned and often fruitful ventures of necessity tend to function without direct contact with either individual artists representing living continuity with the unfolding of the tradition, or ensembles actively maintaining its vitality at a professional level.

Tonight all comes together in a dramatically unique manner. This is neither a group of young players respectfully re-creating the neglected art of an earlier period, nor a nostalgia band trading off the name of a departed leader and the treasured memories of his audience. Rather, it is a band whose membership crosses the generations, organized in 1987 by a man whose insights as to the nature of big band swing are totally authoritative, since he was in the center of the activity which defined it over a half-century ago.

The best source for information on Wilbur Dorsey Clayton’s eventful life is, quite naturally, his autobiography, Buck Clayton's Jazz World (written with Nancy Miller Elliott and published by the Oxford University Press in 1986-7); a few details here will provide a bit of context, and provoke curiosity.

Buck was born in Parsons, Kansas, in 1911. He is best known for his trumpet work with Count Basie from 1936-1943 (in the band that included Lester Young, Herschel Evans, Jo Jones, Dickie Wells, and Harry “Sweets” Edison), and his elegant contributions on the Billie Holiday recordings from the same period; but he was there when Benny Goodman took swing to Carnegie Hall in 1938, and, most unusually, he had earlier led a band for two years entertaining the international set in Shanghai(!!!). After service in World War II, Buck worked mostly with a wide range of small groups — Eddie Condon, Sidney Bechet, Jazz At The Philharmonic, etc.—, visiting Europe regularly, and also touring Australia and Africa.

By 1970, health problems ended his trumpet playing, but having also been a composer/arranger throughout his career, he turned to this area for his creative outlet. In the mid-80s, he found himself in demand as a writer for young musicians like Howard Alden, Dan Barrett, and Loren Schoenberg; eventually, he decided that he would find even greater satisfaction in writing just for himself, distilling all of that experience, wisdom, and creative energy into a vision unaffected by the requirements of others. Thus, a band was born to a 76-year-old, and its debut album (A Swingin’ Dream) won the prestigious French Grand Prix du Disque.

Pages (unavailable) could be filled with the pedigree of the band’s personnel. For starters, Byron Stripling played the title role in the musical Satchmo; Lew Tabackin co-leads an internationally-known big band with his wife, Toshiko Akiyoshi; Joe Temperley succeeded the venerable Harry Carney with the Ellington band; there is no more broadly experienced pianist on the planet than Dick Katz.

It is no exaggeration to state that tonight we will experience the truth about swing, articulated by a prophet, and realized by the elect. Believe!
THE BUCK CLAYTON SWING BAND

Saxophones
TED NASH
LEW TABACKIN
DOUG LAWRENCE
JOE TEMPERLEY

Trumpets
BYRON STRIPLING
RANDY SANDKE
JOHN ECKERT

Trombones
BOBBY PRING
MATT FINDERS

Trumpets
BYRON STRIPLING
RANDY SANDKE
JOHN ECKERT

Rhythm
DICK KATZ — piano
JAMES CHIRILLO — guitar
MURRAY WALL — bass
DENNIS MACKREL — drums

BUCK CLAYTON — leader, composer, arranger

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 10 Milt Hinton & Clark Terry
October 15 Buck Clayton Big Band
November 19 Dick Hyman
February 4 Johnny Mince
March 4 Dave Whitney Quintet
April 1 Howard Alden-Dan Barrett Quintet
May 6 Paramount Jazz Band

The ART GALLERY
Paul Creative Arts Center
Mon.-Wed., 10-4; Thurs., 10-8; Sat. and Sun., 1-5
Closed Fridays and University holidays.
For further information, please call (603) 862-3712.

The exhibition of Milt Hinton’s photographs is funded in part by the New Hampshire Library of Traditional Jazz.