UNIVERSITY OF NEW HAMPSHIRE
OUR SEVENTY-FIFTH PROGRAM

THE
DAVE WHITNEY
QUINTET

DAVE WHITNEY
JOHN BATTIS
JON WHEATLEY
PETER KONTRIMAS
JOHN NUCKOLS
Trumpet & Vocals
Reeds
Guitar
String Bass
Drums

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

8 PM MONDAY
MARCH 4, 1991
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
Every now and then in the consuming sweep of our endless daily endeavors, be they mundane or monumental, events conspire to give us merciful pause, causing us to reflect on the state of those things which we truly value, reviewing intentions, expectations, accomplishments, and the unpredictable. The immediate occasion for these present ruminations is the coincidence of two occurrences; tonight’s concert represents the “diamond anniversary” of our series, and just two weeks ago, February 18 marked the third anniversary of the passing of its founder and continuing benefactor, Dorothy Prescott — all in all, a fitting time to speculate on the condition of traditional jazz, here and elsewhere.

Without wallowing in self-congratulation, we can at least note that the renewability of the abiding values of the art has been manifested consistently in this series through a mix of generations, styles, and idioms; youth has been served, age honored, and our region’s vitality heralded. Dot would largely approve, while not sparing us the lively expression of her own deeply felt insights.

But perhaps in the realm of the unpredictable we can find equal satisfaction. When our series was initiated in 1979, we naively anticipated a stronger immediate student response, overlooking the fact that jazz really is as remote from their regular listening experience as is the classical string quartet or Renaissance madrigal; Louis A. is nearly as arcane as Ludwig van B. Thus, who of us believed a decade ago that we would today be reading in the national press of young musicians leading a resurgence of interest in tradition? It is of course not without its foibles, but it certainly places the myth of progress under proper revisionist scrutiny. Despite her aversion to jazz in large halls, Dot would have experienced rejuvenation of faith in the future had she heard 17-year-old Ryan Kisor perform with 85-year-old Doc Cheatham on the stage of the Johnson Theater last December at the climax of Clark Terry’s birthday bash.

Which brings us, at another level of coincidence, to Dave Whitney, who was speaking the truth with authority long before the neo-traditionalists. As chance would have it, he also began this third quartem of 25 concerts in the fall of 1987, and at that time we stated on this page, “as we observed when he closed our fifth season in 1984, he typifies what the whole effort is all about: an imaginative performer young in years but steeped in enduring musical values, free from fads but constantly investigating fresh modes of wholesome expression, sharing the fruits of his talent and leadership with an audience that appreciates jazz as something beyond background noise to social intercourse”.

Yes, he is still young, but his appearances on this series go back to its opening season (as one of the front line in the King Oliver-styled New Yankee Rhythm Kings), include stints in the “big-band” format of the White Heat Swing Orchestra, and several imaginatively assembled groups of his own. He remains one of the busiest trumpet players in the region, having recently started his own big band, and regularly brings jazz via the Young Audiences Program to hungry and open-minded public school children, thus forestalling the total corruption of their tastes.
THE DADE WHITNEY QUINTET

John Battis is known to many as the savior of the Newburyport waterfront, but a select few also identify him as a premier reed-man, laden with spontaneity and wit; the Seacoast Big Band is one of his current venues. Jon Wheatley's elegant guitar enhances the quality of several bands small and large, as well as of the University of Lowell where he teaches.

And it is most appropriate to welcome two newcomers to our extended family. Bassist Peter Kontrimas is noted for his work with the Jazz Harp Trio, Rebecca Parris, and Mike Jones, and is also a respected recording engineer. John Nuckols, a Berklee graduate, does much playing with the variegated Craig Ball groups, where he has developed a reputation for his tasteful and fluent swing.

The UNH Traditional Jazz Series thanks you, its supporters old and new, for your serious interest and loyalty, and above all we thank musicians like Dave Whitney and his colleagues for continuing to provide the reason for it all.

Dot would agree.

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