TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR SEVENTY-SIXTH PROGRAM

THE HOWARD ALDEN-DAN BARRETT QUINTET

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

8 PM MONDAY
APRIL 1, 1991
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE HOWARD ALDEN-DAN BARRETT QUINTET

To the casual observer of the traditional scene, small-combo jazz usually suggests an informal atmosphere based on improvisatory impulses, both individual and collective; figurations which sound structured actually seem to arise from spontaneous urges, and conversely, an effort is made to achieve an extemporaneous quality in certain rehearsed passages. Yet, woven into the colorful tapestry of jazz history are salient exceptions, where an imaginatively organized intimacy combines some of the best attributes of big-band arrangements and small-band individuality. The scholarly Joachim Berendt calls this the "integration principle," and cites the John Kirby Sextet, the Red Norvo Trio, and the Modern Jazz Quartet as paradigms; he may soon add the Howard Alden-Dan Barrett Quintet to that illustrious roster.

Howard and Dan are California natives still in their early thirties who, during their previous decade, accomplished a minor reversal of Western expansion, fearlessly settling in New York City. Their separate decisions to do so resulted in work with a wide range of stalwarts from traditional and mainstream persuasions; for example, one or both of them have played with Woody Herman, Benny Goodman, Red Norvo, Joe Williams, Ruby Braff, Kenny Davern, and Buck Clayton—impressive company for citizens of their generation. They sometimes work as a duo, appeared on this series last year in a trio format, and whenever possible since 1985 have utilized this particular five-person ensemble with Chuck, Frank, and Jackie, earning highly positive reviews at home and abroad for both live concerts and recordings.

The Clayton connection is especially interesting because that venerable and erstwhile near-octogenarian from the swing era has provided numerous arrangements and originals for the ABQ, a specific cross-generational relationship possibly unique in the entire history of the art. And Buck's appearance here in October with his Swing Band grew out of our acquaintance with Howard and Dan.

The ABQ's repertoire extends from early Louis Armstrong through Fats Waller, John Kirby, Django Reinhardt, Bud Freeman, Duke Ellington, even to Thelonious Monk. Their instrumental colorations are fascinating; note how melodic roles alternate and intermingle, Dan's use of mutes, Chuck's mix of alto and clarinet, and Howard's shifts from trumpet-like lead to piano-like background—this is economy-sized big-band thinking! Then there are those personally-crafted solos which remind us that individual voices are of the very essence of the idiom. And finally, it is not lost on us that Frank and Jackie understand the conjugation of the verb "swing."

Not long ago the perspicacious critic Whitney Balliett wrote of "a handful of young jazz musicians who contain the past and present. They hold in balance the love of melody and tonal quality of the old swing musicians and an awareness of the harmonic expansions and rhythmic freedoms that have taken place in jazz in the last twenty years." There is abundant evidence that there are now considerably more than a handful, and that what and whom we will hear tonight give ample justification for the optimistic convictions which underlie the existence of this series.

We welcome Howard and Dan once again and Chuck, Frank, and Jackie afresh; we thank them all for inspiring others, and together rejoice in the great tradition which has itself inspired them.
Tape recorders and cameras are not permitted due to contractual arrangements. Your cooperation is requested.
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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