THE WHITE HEAT SWING ORCHESTRA
DIRECTED BY CRAIG BALL

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

8 PM MONDAY
SEPTEMBER 16, 1991
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE WHITE HEAT SWING ORCHESTRA

It is almost eight years since the then newly-formed White Heat Swing Orchestra made its first of several appearances on this series. What it represented in 1983 was unusual nationally and unique regionally—a group of young professionals recapturing the arranged literature of the early swing era, that remarkable body of music (largely unpublished) which stimulated the ears, minds, and toes of audiences in the late 1920s and '30s by adding the depth and structure of planned orchestration to the spontaneity of improvised jazz.

The years intervening since that initial concert have seen much varied and vital activity in that rich realm, once thought to be archaic by some of the less imaginative of us. For a number of reasons, college and high school jazz programs have been broadening their historical perspectives; Gunther Schuller’s tome The Swing Era has provided musical insight and intellectual excitement; the venerable Smithsonian Institution is sponsoring a Jazz Masterworks Orchestra, conducted jointly by Mr. Schuller and Indiana University’s David Baker, and even more importantly, is developing a definitive set of published orchestrations of the music itself.

Ironically, many of the arrangers, so-called, who were responsible for giving this music its identity, character, and shape, often were neither successful leaders nor popularly recognized soloists, and have tended to retain less visibility on the surface of jazz history than their contributions warrant; names like Don Redman, Fletcher and Horace Henderson, Bill Challis, John Nesbitt, Jimmy Mundy, Edgar Sampson, Sy Oliver—even the still active Benny Carter—deserve to be as familiar to the general public as is the style they developed, and these recent happenings are indicative of healthy progress in this regard.

The White Heat Swing Orchestra does not claim full credit for this mini-revolution, but their work in the trenches doubtless inspired others to espouse the cause. Their own saga is one of continuing success and ever-increasing recognition—Cambridge’s Regattabar, Castle Hill, the Portsmouth Jazz Festival, a “residency” at Boston’s Roxy (a regular dance gig, yet). And who else have you met that did some background for Channel 5 weatherman Dick Albert? Certainly the band’s most highly-publicized venture was the sound track for the movie Dick Tracy (which, this writer seems to recall, got far better reviews than the film itself!). Academicians, take note: Craig Ball undertook this career while a PhD candidate in Chinese History at Harvard! (His office is right on the Square.)

Finally, the young in our audience need be informed that this music represents a glorious time when jazz and popular music were almost one, and when parents and their children listened (and danced) to the same stuff.

As we inaugurate our thirteenth season, we welcome back Craig Ball and the White Heat Swing Orchestra (as we last did five years and one day ago), congratulate them on their growing list of accomplishments, and rejoice once again in the joining of generations.
THE WHITE HEAT SWING ORCHESTRA
CRAIG BALL, DIRECTOR

CRAIG BALL — clarinet
MARK PINTO — alto sax
JOHN PURCELL — alto sax
MARC PHANEUF — tenor sax
SCOT MULLETT — tenor sax
COREY EISENBERG — piano
MICHAEL WINGERTER — guitar
MICHAEL PEIPMAN — trumpet
DAVE BALLOU — trumpet
DAVE WHITNEY — trumpet
JOHN PIERCE — trombone
RICK STEPTON — trombone
MARK CARLSEN — string bass
DAVE BRAGDON — drums

GUEST ARTIST:
SCOTT ROBINSON — tenor sax

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 16  White Heat Swing Orchestra
October 28    Doc Cheatham Quartet
November 25   Frank Wess with the Milt Hinton Trio
February 2    Guitar Summit: Howard Alden and Gray Sargent
March 2       Dave McKenna
March 30      Peter Appleyard and Jay Leonhart
May 4         Galvanized Jazz Band