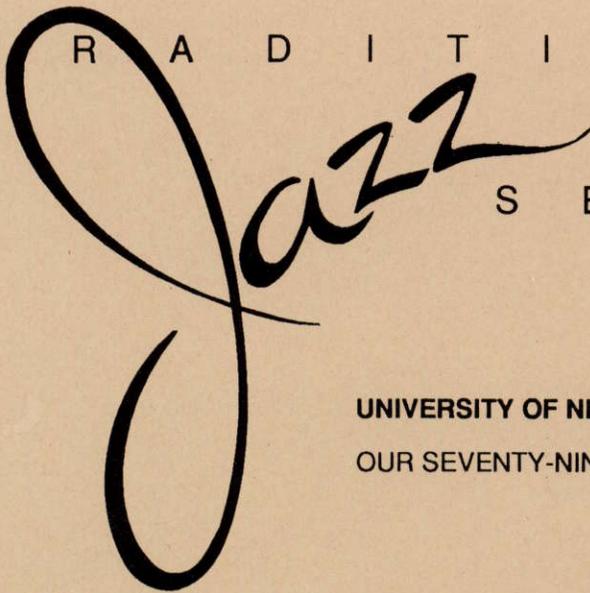


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR SEVENTY-NINTH PROGRAM

**THE
DOC CHEATHAM
QUARTET**

DOC CHEATHAM — Trumpet & Vocals

CHUCK FOLDS — Piano

BUCKY CALABRESE — Bass

JACKIE WILLIAMS — Drums

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

8 PM MONDAY
OCTOBER 28, 1991
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE

THE ARTISTS

THE DOC CHEATHAM QUARTET

One of the advertisements for Doc Cheatham's regular Sunday gigs at Manhattan's *Sweet Basil* describes him as a "legendary trumpet player". True enough, but provocative of an inquiry into how such status is acquired. Sometimes it attaches to the fond memory of an unfulfilled life tragically shortened (Bix Beiderbecke); it can reflect the singular influence of a gifted personality (Louis Armstrong), or the imaginative questing of a restless soul (Miles Davis); it may even be applied to the innocent provincialism of a Preservation Hall. In the case of Adolphus Cheatham it means something quite different. It simply acknowledges an ongoing career as a performer which combines quality, versatility, and longevity in an absolutely unparalleled and unprecedented manner.

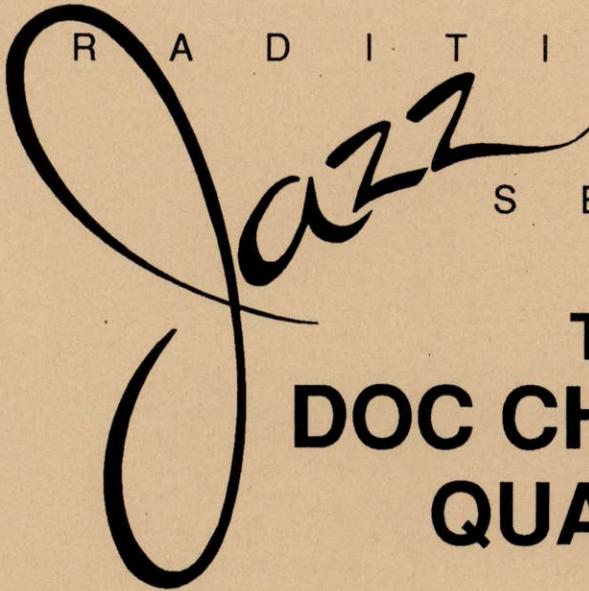
Doc missed out on only the first five years of our century. He was born in Nashville when Louis was four and Bix was two, and Preservation Hall was unknown to all but those in its immediate New Orleans neighborhood; he recorded (on sax!) with Ma Rainey the year Miles arrived on the planet (1926), and already was touring in Europe (with Sam Wooding) when Armstrong completed his famous Hot Five sessions (1928). Following a tribute to Doc at New York's *Town Hall* this past summer, — a program including trumpeters ranging from Ruby Braff to Wynton Marsalis via Dizzy Gillespie! — Peter Watrous summed up in the *New York Times* as follows: "He has been involved in just about every style in American music during his 70-year career, from backing blues singers to performing in salsa orchestras and on rock-and-roll dates to playing lead trumpet in some of the best big bands in jazz history". Those bands included (most notably) Cab Calloway, as well as McKinney's Cotton Pickers, Teddy Wilson, Benny Carter, Benny Goodman, and (most surprisingly) Perez Prado and Machito!

Ironically, because he was in such demand as a lead player, Doc's greatness as an improviser went unappreciated for decades, and it took the unfortunate demise of the big bands to provide him the necessary opportunities. One subtle example of his highly audible near-anonymity; he is the unseen source of those marvelous muted backgrounds to Billie Holiday's "Fine and Mellow" lyrics on the memorable CBS "Sound of Jazz" telecast in 1957.

In recent years, as the history of our idiom has come into clearer and more complete focus, Doc's personal achievement finally has gained recognition, and not mainly for what it was, but for what it continues to be. Whitney Balliett writes of his "elegance, lyricism, grace, and the glistening perfection of his flawlessly designed solos, instantly spun out of his head. . . . Listening to Doc Cheatham play is like looking at Winslow Homer; there is light everywhere".

This is Doc' fourth visit to UNH; he appeared on this series with his late colleagues Vic Dickenson (1980) and Clarence Hutchenrider (1983), and last December virtually stole

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the show at Clark Terry's 70th birthday bash in the Johnson Theater — watch for the Channel 11 special in a few weeks. We earnestly welcome Chuck, Bucky, and Jackie — Doc's usual Sunday associates at *Sweet Basil* —, happily remembering Jackie's performance in April with Howard Alden and Dan Barrett.

Rumor has it that Doc once expressed a personal goal of playing successfully until age 90; do we hear 100, anyone? The legend continues to unfold, and our spirits to be enriched.

***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