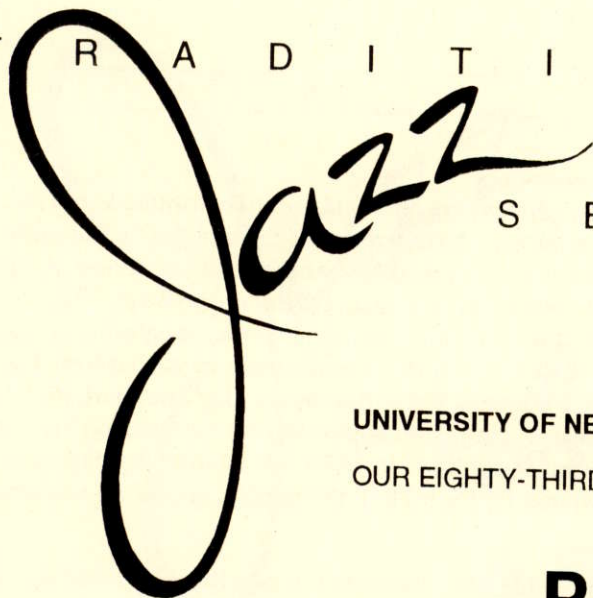


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR EIGHTY-THIRD PROGRAM

# **PETER APPLEYARD & FRIENDS**

<b>PETER APPLEYARD</b>	—	Vibraphone
<b>JAY LEONHART</b>	—	Bass
<b>JOHN BUNCH</b>	—	Piano
<b>DENIS MACKREL</b>	—	Drums

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

8 PM MONDAY  
MARCH 30, 1992  
STRAFFORD ROOM  
MEMORIAL UNION  
DURHAM, NEW HAMPSHIRE

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## THE ARTISTS

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### PETER APLEYARD & FRIENDS

The jazz community has within it the capacity for pleasant surprise, fortuitous coincidence, and demonstration of the seemingly contradictory principle of the "small world". As followers of this series already know, our concerts often present self-contained groups, but also bring together individuals in provocative if not unprecedented ways. The roster of artists recommended to us is never short, the dates are limited, the geographical logistics sometimes forbidding — and we do like to invite some performers to soon return. For various reasons and from a variety of sources, Peter Appleyard, Jay Leonhart, and John Bunch had, unbeknownst to themselves, long been separately on our "waiting list", and Denis Mackrel had made a strong impression here in 1990. Yet we had absolutely no idea when the first phone call was made (to Peter) that the specific group we will hear tonight would emerge as a reality.

Peter's instrument of choice has some unique attributes. For one thing, it is perhaps the first instrument to achieve its early prominence in the jazz world rather than elsewhere — (the electrified guitar comes close). Moreover, its patriarchal protagonists — Red Norvo and Lionel Hampton — are still alive; the former has in fact performed on this series thrice.

This leads us to leap to a transcendent speculation: the unifying presence hovering over tonight's proceedings — even in the absence of his own instrument — is the late Benny Goodman! After all, the vibes got their (or its) initial substantive visibility during Hamp's and Red's stints with BG, and both Peter and John are themselves illustrious Goodman alumni. And the plot thickens. When Red was last here in 1985 he casually mentioned a forthcoming appearance on a TV tribute to "Ben", as he called him; this was the PBS special called *Let's Dance*, (still broadcast for fund-raising purposes), possibly Benny's last major public venture, as he died the following spring. Several members of the band which was assembled for that occasion played here last year (along with Denis) in the Buck Clayton Swing Band. And the actual drummer at the BG event was our good friend Louis Bellson, with whom Jay has been associated.

Tedious circumstantial evidence perhaps, but strong creative personalities can touch us in ways beyond the conventional, and musical communication is not without mystery in its ability to conjure up the connections, memories, and visions which make us more fully human.

Peter Appleyard is a native of England, resident of Toronto, Canadian television personality, traveller to festivals world-wide, and ex-drummer. John Bunch's early influences included such seemingly disparate types as Fats Waller and Bud Powell, and this catholicity has been reflected in the scope of his associations, from Scott Hamilton to Maynard Ferguson. Likewise Jay Leonhart, who has ranged from banjo to various basses, Peabody Conservatory to Berklee, Buddy Morrow to Gerry Mulligan: but possibly his

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most distinguishing characteristic is his proclivity for what critic John Wilson calls "semi-sung poems", one of which was a hit at Milt Hinton's famous 80th birthday celebration. (Note: his son just won a Grammy!) And some of us locals are still talking about Denis Mackrel's driving and tasteful control of the late Buck's big band last season.

Each of these gentlemen represents from a different perspective the common ground that nourishes the central jazz tradition; together they will remind us that Benny — and Buck — truly live on elsewhere than in the CD player. This, my friends, is where it's at, as they say!

*Tape recorders and cameras are not permitted due to contractual arrangements.  
Your cooperation is requested.*



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## THE SERIES

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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

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## THE SCHEDULE

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<b>September 16</b>	<b>White Heat Swing Orchestra</b>
<b>October 28</b>	<b>Doc Cheatham Quartet</b>
<b>November 25</b>	<b>Frank Wess with the Milt Hinton Trio</b>
<b>February 3</b>	<b>Guitar Summit: Howard Alden and Gray Sargent</b>
<b>March 2</b>	<b>Dave McKenna</b>
<b>March 30</b>	<b>Peter Appleyard and Jay Leonhart</b>
<b>May 4</b>	<b>Galvanized Jazz Band</b>