UNIVERSITY OF NEW HAMPSHIRE
OUR EIGHTY-NINTH PROGRAM

THE DONNA BYRNE QUINTET

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

8 PM MONDAY
MARCH 8, 1993
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE DONNA BYRNE QUINTET

Jazz is an art of individual voice, whether the sound comes to our ears directly from the vocal cords themselves or through the mediation and transmogrification of instruments. Sometimes we players become so preoccupied with the accuracy and placement of the notes that we forget that it is the peculiar quality of their sound which often defines the expressive effect. And often it takes only a few notes for us to recognize the distinctive personality of a particular artist.

Singers necessarily have a head start in their demonstration of uniqueness, every human voice possessing some claim to singularity; certainly the commercial pop field shows this reality taken to an extreme of simplistic yet calculated self-indulgence. On the other hand, the true jazz singer reminds the art of its oral roots while exhibiting the genuineness and sophistication of musicianship which makes her/him more than a match for those poor mortals who require the intervention of mechanical support in order to convey their message. (That's a fancy reference to us instrumentalists!) The words of course are important, but the perspicacious writer Albert Murray has pointed out that even the great Bessie Smith occasionally had them wrong, misconveying the literary meaning, but at no cost to aesthetic and musical effect; it is the pitches, rhythms and inflections - the fabric of the sounds - that actually tell the story.

Donna Byrne (who has no trouble with the words!) exemplifies the jazz singer as true musician. One cannot hear her without becoming convinced that she has listened critically and perceptively to the richness of our vocal and instrumental tradition, and emerged as a strongly defined yet perfectly natural artistic personality - imaginative, subtle, expressive, and Donna.

Donna need not sing a note but one would draw conclusions about the quality of her work from the personnel she has chosen to assist her. Herb Pomeroy is perhaps the most respected jazz musician in Boston, and appropriately so; his long career as performer and leader is a model of unselfishness and integrity, and his reputation as an educator is international. Gray Sargent and Marshall Wood have graced our stage often, and will continue to do so. And it is always pleasant to add a new name to our growing roster - welcome, Jack Menna.

Finally, we should note that Donna was a personal favorite of the founder of this series, both as an artist and a human being. Tonight's program bears a special dedication close to the fifth anniversary of Dot Prescott's death as Donna Byrne becomes the first singer to be thus featured on our programs. And - fortuitous unplanned coincidence - it's Women's History Month at UNH!
TRADITIONAL JAZZ SERIES

THE DONNA BYRNE QUINTET

HERB POMEROY - trumpet
GRAY SARGENT - guitar
MARSHALL WOOD - bass
JACK MENNA - drums

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

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