UNIVERSITY OF NEW HAMPSHIRE
OUR NINETY-SECOND PROGRAM

THE ELLINGTON LEGACY:
GROVER MITCHELL
ORCHESTRA

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

8 PM MONDAY
SEPTEMBER 13, 1993
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NEW HAMPSHIRE
Welcome to the fifteenth season of the UNH Traditional Jazz Series, made possible by the vision and the generosity of the late Dorothy Prescott. As we scrutinize the menu it seems that we open with a group which demonstrates how the tradition generates future creativity, and close with one that shows the inexhaustibility of the original idiom. In between we find two venerable pianists, a legendary trombonist, youth, age, fresh interactions, and geographical universality; (this is a multiple choice/matching quiz!).

The history of jazz often is oversimplified; our series itself has indicated the enormous range of individual and collective efforts that shaped the language in its formative years. However, there is only a handful of absolutely essential names, and one which is on any list, no matter how brief, is Edward Kennedy Ellington (1899-1974). Even in his distinguished case some of us recall obituary tributes which referred only to his songs which had penetrated popular commercial culture rather than his development of the jazz orchestra as a compositional medium, highly personal yet based on the uniqueness of individuals, distinctive in sound yet consistently open to exploratory change, authoritative yet inspirational to the imaginations of others, intellectual yet visceral and emotional. No one has more successfully fused Western and non-Western elements into a mode of expression which can be truly defined as African-American.

The Grover Mitchell Orchestra carries on this legacy with respect, conviction, and enthusiasm, not to mention peerless professionalism. It attempts no cloying imitation of the Duke, but uses his raw material as the basis for fresh departures in the same spirit. Duke's own approach to his conceptions varied with the passage of time, and one believes he would applaud these fruits of his influence—if not without a critical ear!

Grover Mitchell himself is well-versed in the totality of the big-band idiom, having decades of experience with the likes of Ellington, Lionel Hampton, and Count Basie, as well as studio work with Quincy Jones and Nelson Riddle. His orchestra, formed in 1980, includes virtually the cream of the New York crop (!), and their CD, "Hip Shakin'," has received excellent reviews. (Grover says, with all due modesty, "We may be the best band around!"—and he could be right). Discerning devotees will note some names familiar from this series as well as the realm of recordings, most prominetly tenorman Frank Wess.

When the evening ends, we doubtless will echo the words of the country's most auspicious jazz lover: "your participation helped create a truly memorable occasion for me, for my family, and for the American people"—(President Clinton in a letter following the Grover Mitchell Orchestra's performance in the Inaugural activities). Historically curious students may wish to research which President invited Ellington himself to the White House—and why?!
GROVER MITCHELL ORCHESTRA

REEDS
JERRY DODGION
FRANK WESS
HOWARD KIMBO
PABLO CALOGER

RHYTHM
MIKE ABENE - piano
EARL MAY - bass
DENNIS MACKREL - drums

BRASS
BYRON STRIPLING
CECIL BRIDGEWATER
JOHN ECKERT
GROVER MITCHELL
HERB BESSON
MARK TAYLOR

VOCALIST
MILT GRAYSON

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Performer(s)</th>
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<tbody>
<tr>
<td>October 18</td>
<td>Dave McKenna and Carl Fontana</td>
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<tr>
<td>November 22</td>
<td>Hot Antic Jazz Band</td>
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<tr>
<td>January 31</td>
<td>Scott Hamilton</td>
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<tr>
<td>February 28</td>
<td>New England Summit: George Masso, Brad Terry, Jeff Stout</td>
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<tr>
<td>March 28</td>
<td>Hank Jones Trio</td>
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<tr>
<td>April 25</td>
<td>New Black Eagle Jazz Band</td>
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