TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR NINETY-THIRD PROGRAM

DAVE McKENNA
piano

CARL FONTANA
trombone

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

8 PM MONDAY
OCTOBER 18, 1993
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS:

DAVE McKENNA AND CARL FONTANA

Jazz duos comprising a horn and a piano are relatively rare, even though King Oliver and Jelly Roll Morton recorded that way in the early 20's, as did Louis and Earl soon thereafter (last names supplied upon request). In the first place it takes a pianist whose technical equipment allows him to stand (or sit, or whatever) on his own, unique enough in itself and thus unlikely to generate shared circumstances. Likewise, the horn player must be able to flourish in the absence of the bass and drummer which are usual standard equipment in the catalysis of group jazz excitement. Most important, however, is the chemistry; there must be mutual compatibility and respect, and a reservoir of complementary experience from which to draw.

Tonight's performers, needless to say, meet the job descriptions. The personal artistry of each is legendary, and their friendship goes back forty years to their common ground in the Woody Herman assemblage, when big bands playing strings of one-night stands were still the spawning ground for individuality. Some fifteen years and 92 concerts ago, on October 15, 1979 to be precise, one David McKenna gave the first concert in the UNH Traditional Jazz Series, he being a particular favorite of its founder and continuing patron, the late Dorothy Prescott; his appearance set a standard of quality, taste, and orientation which we have striven to match ever since. Dave has returned several times, though certainly not enough, and we marvel constantly at his ability to manage the multiple necessities of melodic invention, harmonic imagination, and rhythmic manipulation with only two hands—and to swing besides! (Neophytes should be warned that Dave's inimitable left hand is expected ultimately to be enshrined at Cooperstown, if not in the Smithsonian). Born in Woonsocket, Rhode Island, in 1930, and being largely self-taught (think about that, gang!), he performed with the likes of Gene Krupa, Stan Getz, Buddy Rich, and Bobby Hackett before establishing himself primarily as a solo player. Based on Cape Cod, he now travels much more than in the past, but is especially well-known for his residencies at Boston's Copley Plaza.

Carl Fontana hails from Monroe, Louisiana (b.1928). A graduate of Louisiana State University and a veteran of many bands including Lionel Hampton and Hal McIntyre, he perhaps is best known for his work following Frank Rosolino with Stan Kenton; whatever one may think of some of the latter's more speculative endeavors, few will deny the emergent presence of that trombone section and the sheer beauty of its ballad sound. Later, Carl's comprehensively liberal view of valid jazz styles took him on the road with the World's Greatest Jazz Band, where he was teamed with Lou McGarity of the much earlier Goodman tradition. Las Vegas has been his home for a number of years, so we were delighted to lure him East in 1991 to demonstrate and share his limitless and overwhelming technique, experience, and wisdom with the hundreds of high school students participating in the UNH Clark Terry Jazz Festival.
Dave McKenna and Carl Fontana epitomize an exemplary attitude toward the art of music in general and the jazz language in particular; while exploring the resources of their respective and beloved instruments they never lose sight of basic purposes, they listen with openness and generosity to the present but discard nothing of value from the past, and they pass on to future generations of performers and listeners a legacy of imagination, excitement, expressivity, and pure fun at the highest level. We are honored by their presence here together, the very fact of which gives testimony to the spontaneous renewability and perpetual youthfulness of the undying tradition.

Thanks, guys!

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>September 13</td>
<td>The Ellington Legacy - Grover Mitchell Big Band</td>
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<td>featuring Frank Wess, tenor sax</td>
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<td>October 18</td>
<td>Dave McKenna and Carl Fontana</td>
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<td>November 22</td>
<td>Hot Antic Jazz Band</td>
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<td>January 31</td>
<td>Scott Hamilton</td>
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<td>February 28</td>
<td>New England Summit:</td>
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<td>George Masso, Brad Terry, Jeff Stout</td>
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<td>March 28</td>
<td>Hank Jones Trio</td>
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<td>April 25</td>
<td>New Black Eagle Jazz Band</td>
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