UNIVERSITY OF NEW HAMPSHIRE
OUR NINETY-FOURTH PROGRAM

THE HOT ANTIC JAZZ BAND
FROM
NIMES, FRANCE

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

8 PM MONDAY
NOVEMBER 22, 1993
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE HOT ANTIC JAZZ BAND

Whatever connotations the phrase may have elsewhere, the "French connection" in the world of jazz has salutary meaning, deep in roots and with an enduring record of enlightened hospitality which should be an embarrassment to American society. In a comprehensive book on twentieth century music published in 1966, musicologist William Austin states "...musicians and critics in France were the first to appreciate the seriousness of good jazz. Hughes Panassié and Robert Goffin showed Americans how to study its history; André Hodeir showed how to analyze its structure." French classical composers such as Darius Milhaud, Arthur Honegger, Erik Satie, Maurice Ravel, and the transplanted Igor Stravinsky responded early to jazz-related impulses, sonorities, and rhythms--some even before Gershwin's Rhapsody in Blue (1924). And somewhere at the beginning of it all on our own continent were the outrcaches of the French military band tradition.

Moreover, as the years passed, African-American artists as different as Sidney Bechet, Don Byas, and Bud Powell found France to be a preferable living and artistic environment; the remarkable film 'Round Midnight provides poignant documentation of this reality, however fictionalized.

The Hot Antic Jazz Band reminds us of the longevity of Gallic involvement by drawing on that copious body of material from the 1920's and '30s which sounds fresh to 1990's ears by virtue of having been ignored by most of our culture for so many decades--pieces by the likes of Clarence William, Jimmy Noone, Joe Oliver, Fletcher Henderson, Fats Waller, and the legendary if quixotic trumpeter Jabbo Smith (with whom they actually recorded during his brief period of rejuvenation late in life). They capture the original spirit of the music, but with an imaginative and versatile use of a wide variety of instruments--often skillfully reducing a larger orchestration--they provide their own flavoring, avoiding the imitative or generic.

The band travels extensively despite other obligations of its personnel--(try to guess which one is the eye surgeon, the designer of sewer systems, the Corsican magistrate, etc.)--India and Japan have been recent conquests. However, we will not disclose the name of the travel agent who told them the only way from Boston to San Diego was through Durham.

In his autobiography Notes Without Music the distinguished French composer Darius Milhaud (1892-1974) wrote of his first encounter with jazz in 1918:

"The music was extremely subtle in its use of timbre: the saxophone breaking in, squeezing out the juice of dreams, or the trumpet, dramatic or languorous by turns, the clarinet, frequently played in its upper register, the lyrical use of the trombone, glancing with its slide over quarter-tones in crescendos of volume and pitch, thus intensifying the feeling; and the whole, so various yet not disparate, held together by the piano and subtly punctuated by the complex rhythms of the percussion, a kind of inner beat, the vital pulse of the rhythmic life of the music. The constant use of syncopation in the melody was of such contrapuntal freedom that it gave the impression of unregulated improvisation, whereas in actual fact it was elaborately rehearsed...."
THE HOT ANTIC JAZZ BAND

MICHEL BASTIDE
PHILLIP RASTAIL
BERNARD ANTERIEU
STEPHANE MATTHEY
JEAN-PIERRE DUBOIS
CHRISTIAN LEFEVRE

and

STEVEN JOSEPH

Cornet & trombone
Reeds
Reeds
Piano
Banjo
Tuba
Washboard

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

The UNH Traditional Jazz Series began 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.

THE SCHEDULE

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