UNIVERSITY OF NEW HAMPSHIRE
OUR NINETY-EIGHTH PROGRAM

THE NEW BLACK EAGLE JAZZ BAND

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

8 PM MONDAY
APRIL 25, 1994
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

THE NEW BLACK EAGLE JAZZ BAND

The word "traditional" is perhaps at least as equivocal as some of the language in union contracts, but to those who may occasionally question our somewhat liberal interpretation, tonight's program reaffirms the shared values of our extended family in the most fundamental terms. The New Black Eagles performed our 4th concert in the spring of 1980, they join us now for our 98th, and in the intervening years have returned periodically to remind us of from whence so much comes. On the occasion of their last appearance here in September of '89 we noted on this page that even among the jazz avant-garde there was a new searching out of roots as well as a growing sense of the validity of repertory, and that among groups devoted to the re-creation of non-contemporary styles such virtues as individuality, vitality, and uniqueness of ensemble spirit need not be lacking. We went on as follows:

Certainly the New Black Eagle Jazz Band has been at the forefront of actualizing this reality. As perspicacious Butch Thompson expresses it; "The band defies classification in any of the normal ways; it is its own kind of repertory company, borrowing freely from every aspect of the classic jazz tradition and preserving the spirit of the music by presenting it in the most non-dogmatic, unformulaic way possible. In doing this, the band has done a great service to the music, and at the same time developed what is probably the most avid following around the world of any similar band".

This happens because each of the Eagles is a person of broad human experience, able to see how this music fits into a larger view of life and its contingencies, artistic and otherwise. Their alternate activities range from architecture to advertising, psychology to pediatrics, computer to dentistry, etc. As John S. Wilson of the New York Times puts it, "if you're wondering how seven men with full-time, demanding daytime commitments can summon up both the time and the energy to do this year after year, they can point to an example that has been set for them. Their example is the New Orleans musicians from whom so much of their musical inspiration comes—musicians who had day jobs as bricklayers, plasterers, and dock workers, who did a full day's work and then found joy in their horns at night. This, along with the music they play, is part of the tradition that the New Black Eagle Jazz Band is carrying on".

To this we would add astute performer/critic Tex Wyndham's observation that "the NBEJB has mastered the rare ability to build excitement through multiple ensemble reprises without either blasting away at the finale or running dry of inspiration". And finally we would remind young listeners that the repertoire is much broader than might be suggested by the small number of selections lengthily explored on most CDs or LPs; the 3 1/2 minutes available on 10-inch 78s generated a multiplicity of individual items, and in exploring this lore the Eagles can sometimes provide an evening of tunes new even to us elders.

The New Black Eagle Jazz Band is in its 3rd decade, has performed everywhere from small clubs to international festivals to Symphony Hall, and has issued over 3 dozen recordings. They are a reference point, a lodestone, and their own history. Amen.
THE NEW BLACK EAGLE JAZZ BAND

TONY PRINGLE Cornet and leader
BILLY NOVICK Clarinet and saxophones
STAN VINCENT Trombone
BOB PILSBURY Piano
PETER BULLIS Banjo
ELI NEWBERGER Tuba
"PAM" PAMEIJER Drums

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.

Program Notes—Paul Verrette
Production—David Seiler

THE SCHEDULE

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