THE DOC CHEATHAM QUARTET

plus

ED HUBBLE

DOC CHEATHAM — Trumpet & Vocals
CHUCK FOLDS — Piano
BUCKY CALABRESE — Bass
JACKIE WILLIAMS — Drums
and
ED HUBBLE — Trombone

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

8 PM MONDAY
SEPTEMBER 12, 1994
JOHNSON THEATER
PAUL CREATIVE ARTS CENTER
THE ARTISTS

THE DOC CHEATHAM QUARTET plus ED HUBBLE

In a world where perceptions of actuality seem to outstrip the capacity of language to keep pace we become saturated with superlatives, hyphens, compound entities, and artificial structures. But how does one find the words to describe the uniqueness of a man who has participated in some way in virtually every major development in the entire history of traditional jazz, and who in his ninetieth year continues to articulate the central language with imagination, wisdom, and enthusiasm?

Among the knowledgeable Doc was already a legend when he first performed here in 1980; he had subbed for Louis Armstrong in Chicago in the 20s, played lead with Cab Calloway at the Cotton Club in the 30s, touched a number of other big band bases in the 40s leading to Cuban groups like Machito in the 50s, and then undertook a fresh direction as an improvising combo player in the 60s. He recorded with Ma Rainey in 1926, and in Europe with Sam Wooding before Louis ever got there (1929!); he played (unseen!) those marvelous backgrounds behind Billie Holiday on that famous CBS Sound of Jazz telecast in 1957. More recently, at a 1991 tribute to Doc at New York’s Town Hall, Ruby Braff and Dizzy Gillespie shared the same stage (perhaps Doc should be Secretary of State); he plays chase duets with Jon Faddis (less than half his age), appeared on Live from Lincoln Center with Wynton Marsalis this past summer; - and who can forget his theft of the show on this very stage at Clark Terry’s 70th birthday party on Dec. 14, 1990 (at no displeasure to C.T.)?

In his previous appearances here Doc has helped introduce a number of superlative artists to this series - the late Vic Dickenson and Clarence Hutchenrider, and of course Chuck, Bucky, and Jackie; tonight he continues that tradition by inviting Ed Hubble to join him. Seasoned listeners will recall Ed’s youthful activity in the mid-40s with our good friend Bob Wilber in attempting to keep their generation on the path of musical righteousness. His impressive credits range from Phil Napoleon to Buddy Rich, and from Jackie Gleason to the World’s Greatest Jazz Band. Rumor has it that he once owned a Pierce Arrow with isinglass windows, and that he was the first customer when Eddie Condon’s club opened in 1946(!).

Chuck, Bucky, and Jackie are Doc’s regular colleagues on his weekly Sunday gig at Manhattan’s Sweet Basil; the scope and quality of their experience was revealed here eloquently and empathically upon Doc’s last visit here in 1991 and it is a joy to welcome them back.
The distinguished Whitney Balliett writes of Doc's "flawlessly designed solos, instantly spun out of his head....Listening to Doc Cheatham play is like looking at Winslow Homer; there is light everywhere." To the more provincial author of these present notes (who heard him as recently as June at an outdoor concert in front of the Toronto City Hall) Doc always demonstrates that no matter how good our individual 8-bar episodes may be, building them into a coherent and convincing 64-bar statement is quite something else.

Listen with acuity, learn with humility, and give thanks. Then maybe the words will come.

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>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 12</td>
<td>Doc Cheatham Quartet plus Ed Hubble</td>
</tr>
<tr>
<td>October 17</td>
<td>Basic Basie: Sweets Edison, Marshal Royal, Milt Hinton, and Clark Terry</td>
</tr>
<tr>
<td>November 21</td>
<td>The Friends of Dorothy Prescott</td>
</tr>
<tr>
<td>January 30</td>
<td>Peter Appleyard Quintet</td>
</tr>
<tr>
<td>February 27</td>
<td>The Magic of Swing Street: Ed Polcer</td>
</tr>
<tr>
<td>April 10</td>
<td>Dick Hyman</td>
</tr>
<tr>
<td>May 8</td>
<td>Howard Alden and Ken Peplowski</td>
</tr>
</tbody>
</table>