

T R A D I T I O N A L

*Jazz*

S E R I E S

**UNIVERSITY OF NEW HAMPSHIRE**

**OUR FORTY-NINETH PROGRAM**

**THE  
GRAY SARGENT  
TRIO**

**GRAY SARGENT - GUITAR  
MARSHALL WOOD - STRING BASS  
CHUCK LAIRE - DRUMS**

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

**8 PM MONDAY  
MARCH 9, 1987  
STRAFFORD ROOM  
MEMORIAL UNION  
DURHAM, NEW HAMPSHIRE**

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## THE ARTISTS

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### THE GRAY SARGENT TRIO

One of the more notable contributions of jazz in its journey to artistic stature—aside from the quality of the music itself—has been its transformation of the previously accepted usages of many of its instruments. In the early days, tonight's combination would have been assembled only to accompany a group of horns and would hardly have been considered capable of independent survival. Ironically, today all too many young ears (and eyes) have expectation and images of each of these instruments more suitable to a stadium than to the relative intimacy of our present surroundings.

The variable nature of the role of the guitar is perhaps the most fascinating in all of jazz. First it mainly provided harmonic and rhythmical support, a still viable function best exemplified by Freddy Greene with the Basie band (since 1937!). But being an instrument with centuries of world-wide history, its soloistic possibilities were explored even in the New Orleans days by players like Lonnie Johnson, and before long jazz had its first non-American legend in the unique European gypsy Django Reinhardt. More significantly, Charlie Christian's enhancement of melodic impact through amplification made the guitar into a front-line instrument equal to any other, paving the way for the mainstream represented so eloquently and often in the progress of this series by Tal Farlow, and most especially, Gray Sargent.

The bass has in large part a different history, being at the center of the lengthy process of crystallization of the somewhat random components of earlier rhythm sections into entities producing that undefinable but essential quality recognized as "swing". For reasons eminently practical if not totally documentable, the string bass, plucked rather than bowed, triumphed over its principal competitor, the tuba. As players influenced by Jimmy Blanton developed musical lines increasingly more interesting, the temptation toward melodic participation grew and was yielded to; the world is richer for it, as are we for the presence here once again of Marshall Wood.

As for the drums, the experience of many otherwise enlightened parents could hardly support the intrusion of that cumbersome assortment into such subtly transparent activity as has just been suggested, but, pre-recorded drum tracks to the contrary, the jazz drummer's interactive role has come to require a sensitivity of hand, foot, and (most importantly) ear which defy quantification; the years have revealed to us that Chuck Laire not only plays, but listens.

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*At this point we might note parenthetically that some of our audience may well learn tonight for the first time the difference between, 1) amplification as the enrichment of acoustically conceived sound, and 2) the generation of sound itself electronically based.*

Gray, Marshall, and Chuck communicate imagination, excitement, mutuality of impulse, and above all, classic beauty. Their individual styles reflect how artists who are truly aware relate the solidly achieved values of past generations to the musical realities of the present; in their young hands tradition is an opportunity not an obstacle, a spirit rather than a ghost. They have performed here in a number of combinations previously, and their endeavors separate and collective regularly associate them with the musically eminent over the northeast, and in parts unknown; thus, we are fortunate that they can join us once more, in this fresh format.

Welcome back, good friends; our ears and hearts are yours.

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

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## THE SERIES

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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

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## THE SCHEDULE

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|---------------------|---|
| <b>September 15</b> | <b>White Heat Swing Orchestra:<br/>A Tribute to Benny Goodman</b> |
| <b>October 13</b>   | <b>Butch Thompson—Jimmy Mazzy Quartet</b>                         |
| <b>November 17</b>  | <b>South Frisco Jazz Band</b>                                     |
| <b>December 8</b>   | <b>Art Hodes, Solo Piano</b>                                      |
| <b>February 9</b>   | <b>Paul Verrette &amp; Tommy Gallant: Two Pianos</b>              |
| <b>March 9</b>      | <b>Gray Sargent Trio</b>  |
| <b>April 13</b>     | <b>Paramount Jazz Band</b>  |