



Our Twenty-seventh Season

Our One Hundred Seventy-second Program
2005-2006

Generational Concurrence:
Frank Wess
and
Terrell Stafford

Sponsored by the Department of Music and the
New Hampshire Library of Traditional Jazz

8 p.m. Monday, October 17, 2005
Johnson Theatre, Paul Creative Arts Center, Durham, NH

THE ARTISTS

Frank Wess is an artist whom we are presumptuous enough to describe as "family", given his number of appearances in the neighborhood either on this series, the Clark Terry/UNH Jazz Festival, or the Harry Jones Memorial Concert, plus his gracious cooperation in so many ways. When he last graced this venue just five years ago we observed that "no saxophonist in the world commands more respect than Frank Wess;" a cliché perhaps, but the unequivocal truth now as then. This stature does not come simply because he remains a matchless player at age 83, or because he has had such a distinguished career working with Count Basie and a host of other luminaries, or because he "established the flute as an appropriate instrument for jazz" (to quote the authoritative *New Grove Dictionary of Jazz*.) Of course these things all matter, but Frank's persona has the additional dimension of requiring his interaction with younger performers whose own imaginations still draw on that central jazz language of which he is a master, thus engaging the generations in mutually inspiring colloquy. The varying tastes of earlier decades dissolve into seamless continuity when perspicacity and invention meet in Frank's art, and the gaps between the ages likewise disappear.

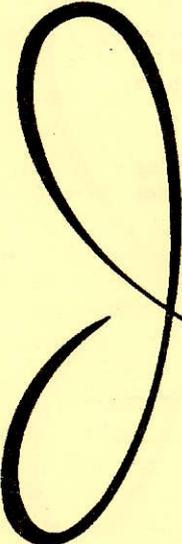
Every one of Frank's appearances has been in a different format. This evening he introduces us to a quartet of artists approximately four decades younger than himself. Terell Stafford, still in his thirties, earned a degree in music education at the University of Maryland but did not seriously get into jazz until his graduate study at Rutgers; when his peers were listening to Miles Davis and Clifford Brown, he was into Maurice André. But as his expressive needs developed so did his listening habits, which took him back to Louis Armstrong as well as in contemporary directions, and soon he would embrace Clark Terry as a mentor. Among his credits are work with Bobby Watson, the Clayton Brothers, and the Village Vanguard Orchestra. His continuing commitment to education has led him to become Director of Jazz Studies at Temple University, and to participate in Lincoln Center's *Essentially Ellington* program. Terell is a most thoughtful and articulate advocate for the potential of jazz as community.

Michael Weiss truly has a rich and varied mixture of accomplishments. A graduate of Indiana University he has had a vast range of performing associations, for example Jon Hendricks, Johnny Griffin, and Art Farmer, plus the Smithsonian, Vanguard, and Mingus *Epitaph* orchestras; he has been a prize winner in both the Composition and Piano Competitions sponsored by the Thelonious Monk Institute; he has worked closely with Wynton Marsalis at Lincoln Center and taught at Queens College, Juilliard, and Hartt; he received an NEA grant for a project concerning Monk and Bud Powell, as well as cooperating with Barry Harris on the analytical liner notes to the *Complete Bud Powell Recordings*. We will inquire as to his use of his spare time.

Francois Moutin has a fascinating background. He is a Parisian, his twin brother is a well-known drummer, and Francois himself, besides acquiring terrific chops, also managed to achieve a doctorate in physics (!) Once a member of the Martial Solal Trio, he already has performed in over thirty countries.

Drummer Winard Parker also has a musical brother with whom he regularly performs. Among those from whom Winard professes to have drawn his early inspiration are Max Roach, Clifford Brown and Billy Taylor, and his first heavy gig was with Dexter Gordon; he worked for four years with the remarkable singer Betty Carter. Winard has been acclaimed for the expressive diversity of his solos.

As always Frank Wess brings us refreshment, insight, and totality of jazz sophistication. Tonight he also brings us new faces, among whose strongest recommendations are that he invited them, and they accepted!



TRADITIONAL
Jazz
SERIES

Frank Wess, tenor sax and flute

Michael Weiss, piano

Francois Moutin, bass

Winard Harper, drums

*Tape recorders and cameras are not permitted due to contractual arrangements.
Please turn off beepers and watch alarms. Your cooperation is requested.*

THE SERIES

The UNH Traditional Jazz Series began in 1979 through the imaginative vision and generous commitment of the late Dorothy C. Prescott. 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

2005-2006 SCHEDULE

- September 19: At Least One More Time: Ray Smith's Paramount Jazz Band
♦
October 17: Generational Concurrence: Frank Wess and Terell Stafford
♦
November 21: A Feast of Bones: George Masso and Jeff Galindo
♦
January 30: Third Annual Tommy Gallant Scholarship Concert:
The Hot Club of Portland: Django Reinhardt Almost in Person
♦
February 20: The Wisdom of Youth: Geoff Keezer Trio
♦
April 3: International Incident: George Robert and the Mulgrew Miller Trio

OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

- October 22: *Family Weekend Concert, UNH JAZZ BAND and COMBOS, Dave Seiler and Erika Svanoe, directing. Johnson Theatre, Paul Creative Arts Center, UNH.*
♦
December 14: *Clark Terry 85th Birthday Bash. Johnson Theatre, Paul Creative Arts Center, UNH.*
♦
January 17: *Harry Jones Memorial Concert: Celebrating Paul Broadnax's 80th Birthday; Seacoast Big Band, Dave Seiler, directing. Johnson Theatre, Paul Creative Arts Center, UNH.*
♦
January 20: *Faculty Jazz Sextet: Jared Sims and David Seiler, woodwinds; Mark Shilansky, piano; David Newsam, guitar; John Hunter, bass; Les Harris, Jr., drums. Johnson Theatre, Paul Creative Arts Center, UNH.*
♦
March 12: *Gala Jazz Concert, DR. CLARK TERRY, trumpet and flugelhorn and the UNH JAZZ BAND, Dave Seiler, directing, Johnson Theatre, Paul Creative Arts Center, UNH.*

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For tickets call (603)862-2290