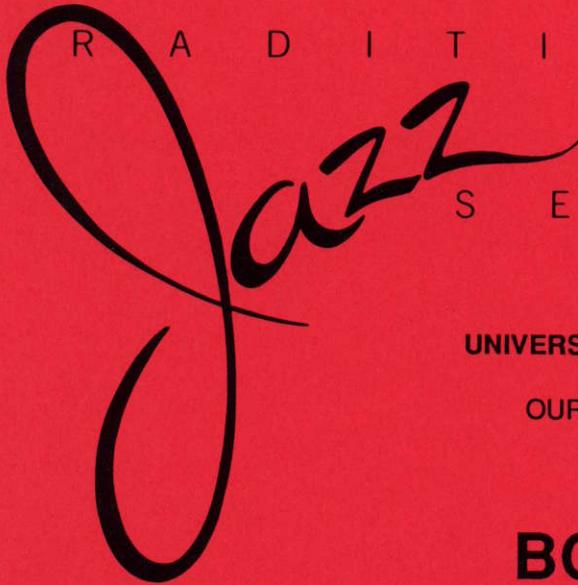


T R A D I T I O N A L



S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR FIFTY-THIRD PROGRAM

**THE
BOB WILBER
QUINTET**

BOB WILBER	- CLARINET & SOPRANO SAXOPHONE
MARK SHANE	- PIANO
GRAY SARGENT	- GUITAR
WHIT BROWNE	- STRING BASS
FRANK SHEA	- DRUMS

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

8 PM MONDAY
NOVEMBER 16, 1987
STRAFFORD ROOM
MEMORIAL UNION
DURHAM. NEW HAMPSHIRE

THE ARTIST

THE BOB WILBER QUINTET

We have commented from time to time on these pages about the roles of particular instruments in the previous history and current condition of jazz. Certainly the fortunes of the clarinet are no particular mystery, but its lusty companion, the soprano saxophone, has undergone a development which has to some extent obscured its origins. It is today widely used in a range of contemporary genres which take it far beyond traditional realms, though despite this contemporaneity one often has to answer the burning question, "What *is* that instrument?" However, many of us remember when it was known principally as the "other" instrument played by the great Sidney Bechet (1897-1959), and we sort of assumed that it was forbidden territory to lesser mortals. One courageous soul—really the only one of his generation—who as a youngster was challenged rather than intimidated by this perception was Bob Wilber, and he represents true continuity with the roots, as well as a personally triumphant conquest of the possibilities and problems of the instrument.

Bob was born in 1928 into circumstances quite different than those of his New Orleans mentor, and after graduating from Scarsdale, N.Y. High School in 1945 he formed a band called *The Wildcats* which played the music of King Oliver and Jelly Roll Morton, a bold venture when so many others of the young were being led, pied-piper-like, down the seductive path of be-bop. (One member of this band was Dick Wellstood of fond remembrance.) Soon Bob was studying (and living) with Bechet, and, as they say, the rest is history: performances at the *First International Jazz Festival* in Nice in 1948, with Benny Goodman in the 50's, original member of the *World's Greatest Jazz Band* (1969), the *Soprano Summit* (with Kenny Davern) in the 70's. And his remarkable degree of musical curiosity and versatility has led him to such diverse endeavors as recording the clarinet chamber music of Mozart and Brahms, and studying theory with Lenny Tristano!

One of Bob's more recent triumphs was the soundtrack for the film *The Cotton Club* where he recreated the Ellingtonian atmosphere of that era, and for which he received a Grammy Award. Bob is recognized in the opening credits of the film, although nowhere in the seemingly endless closing list of participants can one find the names of the performers one is listening to while said list is being presented - and the music is the only thing that would command one's attention at this point! However, even before those opening credits begin, one hears Bob's evocative orchestration, and the solo piano notes that emerge are those of the nameless Mark Shane.

Mark was drawn early to a blues orientation and to the then somewhat neglected concept of two-handed jazz piano. An extended tenure as house pianist at *Eddie Condon's* in New York intensified his involvement with the styles of James P. Johnson, Fats Waller,

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Earl Hines, Teddy Wilson and others of that notable heritage, and he is now in great demand for festival, radio, television, and studio engagements. Among his more salient accomplishments are tours with the *Smithsonian Jazz Repertory Ensemble*, and work with the *Twyla Tharp Dance Company*.

Gray Sargent needs no introduction to our audiences; among his more recent appearances here were those with his own trio last spring, and with Bob and Milt Hinton in 1986.

It is a pleasure to welcome Whit Browne and Frank Shea once again. Whit covers the total spectrum of the jazz scene; many of us have seen him—perhaps without realizing it—accompanying Oscar Peterson on telecasts of the Boston Pops. Frank's home base is the jazz community of Cape Cod, where among his wide range of musical associates is Mike Markaverich, our most recent solo artist.

The world of traditional jazz is in various ways both small and large, and tonight's program illustrates just how positive that seeming contradiction can be !

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

September 14	Dave Whitney Quintet
October 19	Mike Markaverich: Solo Piano
November 16	Bob Wilber Quintet
December 7	Paradise City Jazz Band
February 8	Jay McShann & Ralph Sutton: Two Planos
March 7	Jimmy Mazzy & Friends Explore the Banjo
April 11	Red Rose Ragtime Band