HARRY MEETS MILT
(and HOWARD, too)

Harry Allen - Tenor saxophone
Howard Alden - Guitar
Milt Hinton - Bass
Tom Gallant - Piano
Les Harris, Sr. - Drums

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

8 PM MONDAY
APRIL 8, 1996
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NEW HAMPSHIRE
MILT HINTON, HARRY ALLEN, HOWARD ALDEN

If Harry Allen is active at Milt Hinton's age, the middle of the 21st century will have just passed, and the young people he then reaches may well carry the art into the 22nd. (And Milt only missed the 19th by a decade!) Such speculation serves no profound purpose, but its occasion does arise from the above personalization of a most provocative realization: jazz no longer functions as an unfolding sequence of "don't-look-back" generations. Although a relative newcomer in civilization's artistic pantheon, jazz has yet developed the longevity and central language to permit beings born a half-century apart to participate in a common effort of spontaneous aesthetic interaction and communication to an audience at a high level of sophistication and absorption of a tradition. In those special occurrences when a Harry (b. 1966) and a Howard (b. 1958) encounter a Milt (b. 1910), generational differences do not exactly disappear, rather they become testimony to what gives humanity hope.

In introducing Milt Hinton to some students a few years ago, Clark Terry observed, "The Judge was there when they bent the first note!". (With all due respect to CT, further investigation did reveal this to be an exaggeration, though it is within the bounds of poetic license!) Milt has had one of the richest musical lives imaginable, significantly involving among hosts of others Louis Armstrong, Cab Calloway, Count Basie, Bing Crosby, Pearl Bailey, Barbara Streisand, Jackie Gleason and Spike Lee. Perhaps the most dramatic illustration of how far he, jazz, and the nation have come in a single lifetime is this juxtaposition; he has played at the White House, and witnessed a lynching in the Mississippi of his boyhood. The historically and humanly curious are urged to explore his remarkable autobiography, *Bass Line*, with its abundance of personally-taken photographs. Milt has visited us many times, and we hope he continues to do so; he not only enhances our campus, he elevates it.

Harry Allen (b. 1966) is a seasoned yet still young player whose independence and individuality were heralded in his teens by his taking the swinging lyricism of Lester Young and Ben Webster as his point of departure rather than the au courant post-bop complexities (and sometime acrobatics) of later artists. He majored in jazz performance at Rutgers and first played on this series in 1989, the fates delaying his return until this season when the same fates have made amends by returning him twice (he appeared with Ed Polcer in September!).

We are likewise pleased that Harry has invited Howard Alden to join him and Milt for this event; Howard has been here several times, each in a different configuration, constantly revealing a most refreshing and perspicacious eclecticism as performer and
arranger. He closed last year's series in an unusual duo with clarinetist Ken Peplowski.

Tom Gallant and Les Harris, Sr. have been stalwarts in keeping jazz alive and well here and elsewhere north of Boston for several decades (more than Harry and Howard, but fewer than Milt!). For this we both thank and welcome them once again.

One of the fun parts of organizing this series has always come through sometimes assembling groups of individual artists who do not regularly play together as a unit. In many ways this is where the essence of the common jazz language referred to earlier reveals itself, and generates immediate results that are authentically unique. As they say, "You had to have been there"; tonight you are - and besides, it's Easter.

Rejoice!

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 18       Ed Polcer's Midtown Jazz
October 16          Barry Harris, piano
November 13         Plunger Summit: Snooky Young, Al Grey, Clark Terry
January 29         New Black Eagle Jazz Band
February 19        Donna Byrne & Dave McKenna
April 8            Harry Allen & Milt Hinton
May 6              Buddy DeFranco Quintet