TRADITIONAL JAZZ SERIES
UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND THIRTEENTH PROGRAM

THE FRANK WESS OCTET
WITH
CAROL SLOANE

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

8 PM MONDAY
SEPTEMBER 16, 1996
JOHNSON THEATRE
PAUL CREATIVE ARTS CENTER
DURHAM, NH
THE ARTISTS

THE FRANK WESS OCTET

Those of us so blessed as to have been able to listen to jazz for a half-century or so have witnessed a healthy portion of its stylistic and idiomatic evolution. Whatever personal value judgments we may have made in reference to this complex tableau, we inherently know the norms, the points of departure, the "rules of engagement", so to speak. On the other hand, for one attending his/her very first jazz concert, tonight's event might seem a bit confusing (however enjoyable); the dutiful neophyte may well have read about groups with one to four horns in the front line emphasizing improvisation (collective or otherwise), or larger ensembles with full choirs each of reeds, trumpets, and trombones emphasizing orchestration, and thus the ensemble at hand would appear to fit in neither category.

Said observer would of course be correct; their group is larger than what would normally be found in a club, and smaller than usual for a ballroom, to cite the venues which shaped so much of the tradition. But, however inspired by realism, jazz imagination has never been limited by space or geography, or by doctrinaire formulations as to the written versus the improvised, and just as in classical chamber music where composers often wrote some of their best music for "unorthodox" combinations of instruments (thus resulting in fewer live performances), much memorable jazz has been transmitted to us by groups that were, creative in concept, unique in format, and in most cases never to have a continuing public or commercial existence (one thinks of efforts by Miles Davis, Dave Pell, Charlie Mingus, --and earlier, John Kirby and Sabby Lewis).

In truth, five horns over a rhythm section can generate all the desirable harmonic interest; the real challenge is in appropriate contrasts in instrumental color. Perhaps the key is in the multiple-reed capacities of both arrangers -- Frank himself and Scott Robinson -- listen and watch! The atmosphere is fresh and bracing, but we know we are not far from the Ellington/Strayhorn orbit and the Basie trajectory.

Frank Wess is no stranger to our campus; more significantly he is no stranger to any substantive development in the jazz mainstream since the late 1930's. He is perhaps best known for his long association with the Count Basie Orchestra and his continuous tenor dialogue therein with Frank Foster (recapitulated at the UNH Clark Terry Jazz Festival last March), but he is also one of the establishers of the flute as a central jazz instrument -- and who else might one encounter who has worked with both Josephine Baker and Toshiko Akiyoshi?!

The Octet's personnel is drawn from the quintessence of the New York scene -- doubters need to regularly read the New York Times! We must take particular note of Scott Robinson whose sensitive and imaginative perspective on past, present, and future was long admired and deeply appreciated by the founder of this series, the late Dorothy Prescott, among whose concerns was the perceived abandonment by the young of the nourishment of tradition.
TRADITIONAL JAZZ SERIES

FRANK WESS OCTET

FRANK WESS - Reeds
SCOTT ROBINSON - Reeds
BYRON STRIPLING - Trumpet
GREG GISBERT - Trumpet
STEVE TURRE - Trombone
RICHARD WYANDS - Piano
LYNN SEATON - Bass
JOE ASCIONE - Drums
and
CAROL SLOANE - Vocals

And what would be more appropriate just three months after Ella Fitzgerald’s passing than to be graced by the presence of the one singer uniformly praised in all reviews of her gigantic memorial tribute in Carnegie Hall in July? Acknowledged by the New York Times two years ago as “one of the wisest voices in jazz, a rightful heir to Ella,” Carol Sloane’s comprehensive artistry also runs the experiential gamut from Larry Elgart to Jon Hendricks to Ray Charles, and from the Newport Jazz Festival to the Kennedy Center, as well as over thirty recorded albums. We have heard her speaking voice often on WGBH, and it will be a joy to hear it take flight.

As the song goes, “Who could ask for anything more”?!
### 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

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<td>September 16</td>
<td>Frank Wess Octet with Carol Sloane</td>
<td>(Johnson Theatre, Paul Creative Arts Center)</td>
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<td>October 21</td>
<td>Benny Waters with the Howard Alder Combo</td>
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<td>December 2</td>
<td>Billy Novick's Shades of Swing</td>
<td>(Johnson Theatre, Paul Creative Arts Center)</td>
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<td>February 10</td>
<td>Classic Jazz Epochs: Jelly Roll and W.C.</td>
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<td>March 10</td>
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<td>May 5</td>
<td>Clarinet Family Summit</td>
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(Concerts in Strafford Room of the Memorial Union Building exception noted)