

T R A D I T I O N A L
S E R I E S

A large, stylized logo for 'Jazz' is positioned on the left side of the page. The word 'Jazz' is written in a cursive, handwritten font. The letter 'J' is particularly large and loops around the 'a' and 'z'. The letters 'T', 'R', 'A', 'D', 'I', 'T', 'I', 'O', 'N', 'A', 'L' are arranged in a horizontal line above the 'J', and 'S', 'E', 'R', 'I', 'E', 'S' are arranged in a horizontal line below the 'J'.

UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND TWENTIETH PROGRAM

**“The Songs that
Louis and Ella Sang”
THE CLARK TERRY QUINTET
with CAROL SLOANE**

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

8 PM MONDAY
SEPTEMBER 15, 1997
JOHNSON THEATRE
PAUL CREATIVE ARTS CENTER
DURHAM, NH

THE ARTISTS

THE CLARK TERRY QUINTET WITH CAROL SLOANE

Recalling Louis Armstrong and Ella Fitzgerald at the start of an annual series rooted in tradition is certainly appropriate, given their impact on our culture, but recent events give us reason to reflect a bit on the causes and nature of remembrance. At one extreme we memorialize a long life of unselfish accomplishment, at the other we are drawn to tragically unfulfilled potential. Ultimately with their relationship to social and public consequence, celebration of such lives tends to be manifested dramatically; buildings are dedicated and programs created, historical documentation is ever present, and examples of personal inspiration abound.

Although such honors are not uncommon in the arts, in the truly aesthetic realm where objectivity and subjectivity (and past and present) are always in creative tension, tribute to those whose unique achievements persist in our consciousness is perhaps best expressed through applying one's own imagination to that legacy in a manner which, while remaining explicitly connected, still allows for the individuality and spontaneity which are the lifeblood of jazz. (Having made this profound point, it is indeed ironic that we are now most apt to be reminded of both Louis and Ella through sampled simulations in television commercials. Universality, anyone?!)

Clark Terry was a personal friend of Louis, and though two decades younger nonetheless acknowledges with enthusiasm and deep respect Louis's powerful influence on him. A revealing illustration of this fact occurs in Peter Watrous's 1994 review in the New York Times of two concerts of Louis Armstrong's music at the Lincoln Center. After commenting on the difficulty of recapturing the essence of an Armstrong performance, he wrote, "Perhaps, then, it's not so strange that the high point of the two nights came from the performance least faithful to Armstrong, a series of improvisations by the flugelhornist Clark Terry, ...gemlike solos that owed much to Armstrong but didn't try to ape his style. (He) slaughtered the competition." (And the competition included Wynton Marsalis, Jon Faddis, and Nicholas Payton!)

In the summer of 1996 Clark participated in a two-day tribute to Ella Fitzgerald with an enormous (and impressive) roster of other performers. The Times noted that one singer "was joined by Mr. Terry for improvisational duets whose blend of playfulness and musical authority nearly matched that of Fitzgerald's classic exchanges with Louis Armstrong". Clark's partner was one Carol Sloane, who columnist Rex Reed describes as "the showstopper, a true and dedicated practitioner of the art of jazzy swinging who came closest to the heart and soul of Ella". And yet another critic concluded that "Sloane was authentic in emulating Fitzgerald's exquisite sense of melody, ...singing as if echoing Lena Horne's description (of Ella), 'innocent' and 'clean'. It was a lesson some of the other singers should have heeded". Thus was a CD inspired!

Most citizens of the community of jazz listeners know that Clark Terry is also a celebrated jazz educator, his matriculation and graduation summa cum laude from the schools of Basie and

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CLARK TERRY - trumpet, flugelhorn, and vocals

DAVE GLASSER - alto saxophone

DON FRIEDMAN - piano

MARCUS McLAURINE - bass

SYLVIA CUENCA - drums

CAROL SLOANE - vocals

Ellington having qualified him for that role. His association with UNH started in 1975, and now includes two residencies each year; however, this is the first time we have been able to invite his regular quintet to campus. (The group's stature is evident in its role in the recent Dizzy Gillespie tribute at Newport.) Don Friedman and Marcus McLaurine each have appeared here separately with Clark before and it is a pleasure to again welcome artists of such comprehensive experience. Dave Glasser's impressive credentials are from the Count Basie and Illinois Jacquet bands and pianist Barry Harris (and the prestigious Eastman School of Music!), and Sylvia Cuenca's dynamic presence will remind some of us that when the UNH Jazz Band went to the Montreux Festival with Clark Terry in 1976, it was the only one of the attending college bands that had female performers!

Thus we begin our season with a deep and humble awareness of how we are constantly nourished by the renewability of the jazz experience, and with gratitude for those blessed with the ability to keep "passin' on the language".

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 15	Clark Terry Quintet with Carol Sloane (Johnson Theatre, Paul Creative Arts Center)
October 6	M-N-M Trio with Jimmy Mazzy, banjo; Eli Newberger, tuba; Joe Muranyi, clarinet
November 10	Paul Broadnax and Friends
December 1	Artie Shaw Orchestra, directed by Dick Johnson (Johnson Theatre, Paul Creative Arts Center)
February 2	Duo, Brad Terry, clarinet and Joachim Mencil, piano (Johnson Theatre, Paul Creative Arts Center)
March 9	Galvanized Jazz Band and Spiegle Willcox, trombone
April 6	James Williams, solo piano (Johnson Theatre, Paul Creative Arts Center)
May 4	Claude Williams, violin; Norris Turney, saxophone; and Red Richards, piano (Johnson Theatre, Paul Creative Arts Center)

(Concerts in Strafford Room of the Memorial Union Building exception noted)