TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR ONE HUNDRED AND TWENTY FOURTH PROGRAM

BRAD TERRY, clarinet and
JOACHIM MENCEL, piano

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

8 PM MONDAY
FEBRUARY 2, 1998
JOHNSON THEATRE
PAUL CREATIVE ARTS CENTER
DURHAM, NH
Horn and piano duos are among the least common combinations in jazz (despite the current vogue of Buddy De Franco/Dave McKenna and Wayne Shorter/Herbie Hancock pairings), mainly because the pianist has to act in lieu of the entire rhythm section, but without the independence of playing alone. The physical circumstances would be the same if he were dealing with three horns instead of one, and this virtually never happens; there is a special intimacy between just two performers, similar to the vocalist/accompanist relationship, and this mixture of challenges can produce unique results. (To the seasoned, the Armstrong/Hines "Weatherbird" of 70 years ago is the reference point!) In light of this we can only marvel at the geographical compositions of tonight's pairing - Brad from Bath, Maine and Joachim from Katowice, Poland - and at the very least speculate on the logistical problems involved in achieving such a relationship!

The world of jazz provides us with unusual human beings whose gift for the music sometimes defines their lives in surprising ways. Brad Terry is certainly one of these. As Doug Ramsey wrote in the magazine Jazz Times, "He is one of the well-hidden clarinet secrets of our time," his fluency being compatible with both Doc Cheatham and Dizzy Gillespie! Born in 1932, Brad had private lessons with Benny Goodman and Joe Allard, and some formal education at the London Conservatory and Salzburg Mozarteum, but his stylistic and technical comprehensiveness (as both clarinetist and whistler!) have come largely through his aural explorations as a virtual non-reader of music. Moreover, in the broadest sense his life has been devoted unselfishly to teaching, not just in the jazz realm but also with special needs children of all kinds. He directs The Island Camp in Vinalhaven each summer and teaches at the Maine Jazz Camp, and since 1991 has spent considerable time as touring performer/educator in Poland, introducing students of both countries to each other through a medium which transcends the language barrier! And you should see the historic van in which he transports his charges around the USA!

In various of his continental travels Brad encountered the imaginative pianist/composer Joachim Mencel, 30 years his junior. Once a finalist in the Thelonious Monk Competition, Joachim is a most serious artist who makes every note count, and the generational interaction between him and Brad well demonstrates the freshness and the creative viability of the idiom.
Feb 18 marks the tenth anniversary of the death of Dorothy Prescott, the founder of the New Hampshire Library of Traditional Jazz and initiator of this concert series. It is her generous bequest which insures the continuing presence of live performances and supports the archive which will be a permanent component of the Special Collections division of the expanded Dimond Library. We miss the animated discussions of matters stylistic, aesthetic, and historic that marked the early planning of these programs. In a way, tonight’s event and the following one define the parameters of our approach to the traditional, Joachim and Brad stretching the ears a bit, with the Galvanized and Spiegel reminding us of from whence and whom it all comes. For those of us so concerned with how people play, Dot provided insight into how people listen; for this along with her material gifts we are forever in her debt.

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 Mencel, 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)