



Our One Hundred Forty-Eighth Program
2001-2002

Benny Golson Marches On

Sponsored by the Department of Music and the
New Hampshire Library of Traditional Jazz

8 p.m. Monday, October 22, 2001
Johnson Theatre, Paul Creative Arts Center, Durham, NH

THE ARTISTS

Benny Golson & Co.

The elements which nourish artistic creativity are, quite properly, both diverse and mysterious. Some artists find inspiration in the selectivity of isolation, while others respond to the multifarious stimuli of the world at large. Although an immensely respected and influential figure in the jazz community for several decades, those who knew Benny Golson mainly through his composition of several jazz standards (for example, *Blues March* and *I Remember Clifford*), or his membership in Art Blakey's *Jazz Messengers* or the *Jazztet* with Art Farmer might be a bit surprised by this sampling of names from his resumé—Mickey Rooney, Mattel Toys, The Partridge Family, Itzhak Perlman, Chevrolet, and M.A.S.H. At the very least this suggests a man truly involved with the sweep of our society, and given the fact that much music on the tube reaches us almost subliminally, who knows how much the taste of the American public has been improved by such exposure to Benny's seductive musical backgrounds?!

Benny Golson was born in Philadelphia in 1929. As a youngster he first studied piano, then fell in love with the tenor sax after hearing Arnett Cobb with Lionel Hampton. He was drawn to the entire tenor spectrum, from Bud Freeman and Eddie Miller to Chu Berry, Coleman Hawkins, and Ben Webster; this same catholicity of viewpoint led him to appreciate the Glenn Miller orchestra, a rare occurrence in his neighborhood. Perhaps here we see an anticipation of things to come, in that Benny's roots in the blues-based tradition did not close his ears and intellect to the range of alternatives. Benny entered Howard University in 1947, being forced to switch to clarinet, the saxophone not then considered "legit" by the powers that be. Given that this negative evaluation extended to jazz itself, Benny departed after three years; (he might take comfort in knowing that a similar attitude was likewise operative at UNH at mid-century.) His professional skills as both player and writer developed rapidly which led to associations with Tad Dameron, Lionel Hampton, Earl Bostic, Dizzy Gillespie, Miles Davis, and John Coltrane, as well as Blakey and Farmer—and he even did some charts for Benny Goodman. (One of his original tunes hits close to home; *Stablemates* was written for Herb Pomeroy when his big band was housed in an emporium named *The Stable*.)

Later, Benny's insatiable curiosity led him to study with the composer Henry Brant, noted for his avant-garde techniques nonetheless rooted in a thorough functional knowledge of earlier styles. Subsequently Benny became an accomplished film and television composer, always punctuating that activity with stints as a performer.

Benny has toured Southeast Asia for the State Department, and recently has been active in Europe and Israel. He composed a classical/jazz work for string bass and chamber orchestra which was premiered by Rufus Reed, has written a piece for violinist Itzhak Perlman, and received a Guggenheim Fellowship to work on his second symphony. He also has a Jazz Master's Award from the National Endowment for the Arts, and a festival of his music was presented at Lincoln Center last March.



Benny Golson, tenor sax

James Williams, piano

John Lockwood, bass

Yoron Israel, drums

James Williams is a virtual UNH family member, having graced our community with his classy presence on numerous occasions. Like Benny an Art Blakey alumnus, he now carries the message principally by chairing the jazz studies program at William Paterson University in New Jersey. John Lockwood, a native of South Africa long residential in Boston, is a widely-recorded bassist also no stranger to our audiences. And we welcome for the first time Yoron Israel, another current Bostonian about whom great things are said.

Henry Brant has been quoted as saying, "The composer must...express the sense of what being alive was like during his own time," appropriate words on which to reflect as Benny Golson takes the stage.

*Tape recorders and cameras are not permitted due to contractual arrangements.
Please turn off beepers and watch alarms. 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

2001-2002 SCHEDULE

- September 17: Ninth Decade Encounter—Hank Visits Clark
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October 22: Benny Golson Marches On
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November 19: Plenty of Horn: Byron Stripling
♦
January 28: The Intimate Dimension: Fred Haas Trio
♦
March 4: Out of the Airwaves & Into Our Hearts: Marian McPartland
♦
April 8: Vintage Manhattan: Peter Ecklund
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OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

- November 3: *Family Weekend Concert, UNH JAZZ BAND and COMBOS, Dave Seiler, directing: UNH JAZZ SINGERS, Bill Kempster, directing. Granite State Room, Memorial Union Building, UNH.*
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January 22: *Harry Jones Memorial Concert: Basie alumnus FRANK WESS returns to share his eloquent tenor sax and copious library with the Seacoast Big Band, Dave Seiler, directing. Johnson Theatre, Paul Creative Arts Center, UNH.*
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March 24: *Gala Jazz Concert, DR. CLARK TERRY, trumpet and flugelhorn with legendary jazz bassist, RAY BROWN and the UNH JAZZ BAND, Dave Seiler, directing. Johnson Theatre, Paul Creative Arts Center, UNH.*

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For tickets call (603)862-2290