Our One Hundred Fiftieth Program  
2001-2002

The Intimate Dimension:  
Fred Haas Trio

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

8 p.m. Monday, January 28, 2002  
Johnson Theatre, Paul Creative Arts Center, Durham, NH
THE ARTISTS

Fred Haas, Gene Bertoncini, and Michael Moore

In seeking inspired descriptive designations for our brochure we often lead ourselves, even accidentally, into reflections on aspects of the jazz experience which we have either neglected or long taken for granted. The Intimate Dimension is not intended to imply a limitation of expressive range, but rather a sonic and aesthetic reality that predominates when there are no brass or percussion (not even piano or vibes!). In this transparent instrumental configuration, everyone's notes really count all of the time, including in the generation of that peculiar rhythmic quality which we call swing. Such an ensemble is truly the jazz equivalent of a classical chamber group—look out, Beethoven!

To push our semantic speculation a bit further, even within this “intimate” format there is yet a multidimensional element. Since the late ‘70s Gene and Michael have frequently performed as a duo, and recently the erudite critic for the Boston Globe, Bob Blumenthal, identified their appearance at the Museum of Fine Arts as one of the ten best Boston jazz events of 2001. (If Fred had been there, maybe it would have counted for two!)

Fred Haas has received testimonials from such giants as Oscar Peterson, Milt Hinton, Pat Metheny, and Clark Terry, and accolades from Down Beat, Cadence, and Jazz Times, but is particularly treasured by many of us because we lay claim to him as a fellow New Englander; he is a graduate of Dartmouth, resides in Woodstock, Vermont, and is known to so many because of his work with Paul Broadnax, Rebecca Parris, Attila Zoller, and The Ritz. The writer of these notes always links the word “integrity” with Fred’s playing, completeness in both communicative technique and stylistic honesty. Some who give lip service to tradition have neither absorbed it nor loved it, Fred much to the contrary. In whatever situation he finds himself, his ears are totally attentive to what is going on around him, at no cost to his creativity, or his ego. Moreover, his is a superb educator, teaching at Dartmouth, Middlebury, and a number of other venues, including his own summer program. And he is also an excellent pianist, the harmonic scope apparent therein doubtless influencing the content of his saxophone artistry. He is simply a terrific role model for students heading into the profession.

Gene Bertoncini is equally steeped in the totality of the jazz heritage. His performing credits include work with Benny Goodman, Buddy Rich, Paul Desmond, Wayne Shorter, and Hubert Laws, certainly a roster requiring perspective as well as versatility—and then there were such singers as Lena Horne, Carmen McRae, and Tony Bennett. He has done copious studio and TV work, and is likewise an active teacher, most notably at the Eastman School of Music and the New England Conservatory. And believe it or not, he prepared for this career by earning a degree in architecture from Notre Dame!

Michael Moore is of course a kindred spirit. After study at the Cincinnati Conservatory he toured Africa and Eastern Europe with Woody Herman, and his subsequent contacts range from Goodman, Ruby Braff and Marian McPartland to Chet Baker, Zoot Sims, and Lee Konitz, to name only a sample. Currently he is doing a series of concerts with Dave Brubeck; we are thereby most fortunate that he can be here tonight.

We enthusiastically welcome Fred once more and Gene and Michael for the first time, and as active and committed listeners we will indeed savor every note.
Fred Haas
saxophone
Gene Bertoncini
guitar
Michael Moore
bass

Tape recorders and cameras are not permitted due to contractual arrangements.
Please turn off beepers and watch alarms. Your cooperation is requested.
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