Our Twenty-eighth Season

Our One Hundred Seventy-Eighth Program

2006-2007

THE AMazing MAYS, PLUS TWO:

THE BILL MAYS TRIO

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

8 p.m. Monday, October 16, 2006
Johnson Theatre, Paul Creative Arts Center, Durham, NH
THE ARTISTS

In the interest of full disclosure, some of us confess to having a bias in favor of pianists. We like to think it comes from professional erudition, but in more confessional moments we acknowledge it may simply reflect wishful thinking. At any rate it is axiomatic that the instrument itself provides opportunities unique in both breadth and depth, simultaneously realizing the horizontality of melody and rhythm as well as the verticality of harmony, plus the variegated realms of texture and color. Thus pianists are challenged (and tempted) to perform multifarious tasks, ranging from serving collegial or subsidiary roles in an ensemble to providing the total experience in a solo context; Bill has covered all of this territory with distinction in two previous appearances on this series.

The trio format embraces all of the above; the piano may seem to be paramount, but in the hands (literally!) of true artists the bass and drums are hardly relegated to secondary status, and in Martin and Matt, Bill has found two youthful kindred spirits who contribute with vigor and imagination to the interaction and transparency of the idiom.

As the foregoing suggests, Bill has touched copious bases in his four decades as a player; (seasonal note—would that the Red Sox had also done so!) A newspaper in Switzerland relates that Gerry Mulligan described him as “the best pianist he ever played with”, and it goes on to state that in the heavy competition of New York he is recognized for “the unlimited scope of his talents.” The fact that said scope involves work with both Frank Sinatra and Frank Zappa gives credibility to the description in his press material that “Bill’s artistry defies categorization.” Among the many others in his artistic orbit are Sarah Vaughan, Shelly Manne, Benny Golson, and Toots Thielemans, and he has provided music for the Woody Herman Band, the Carnegie Hall Jazz Band, and numerous films and TV soundtracks, including Kojak, Jaws, and Dallas. Moreover, he has composed chamber music, received foundation grants, and performed on well over 100 recordings. And the presence of Earl Hines, Tommy Flanagan, Hank Jones, and Bill Evans in his acknowledged lineage speaks volumes.

Martin Wind is a native of Germany—testimony to the universality of the jazz experience—who came to the United States in the mid-'90s, placing highly in the Thelonious Monk Competition and receiving other awards as well, plus earning an MA degree from New York University. He of course is also stylistically flexible, and among those familiar to our audiences with whom he has performed are Bucky Pizzarelli and Bill Charlap—and Clark Terry.

Matt Wilson attended Wichita State University but has spent much time in the Boston area, especially with the unique Either/Orchestra. He has been nominated for Drummer of the Year by Jazz Journal and #1 Rising Star Drummer by Down Beat. We remember him for his remarkably sensitive and creative playing with the Lee Konitz Trio in 2003.

These are three serious people who respect where the art has come from and are committed to its future health, all in the service of aesthetic communication both imaginative and exultant. Relish it.
Bill Mays, piano

Martin Wind, bass

Matt Wilson, drums

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 through the imaginative vision and generous commitment of the late Dorothy C. Prescott. 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

2006-2007 SCHEDULE

September 18: There’s Still More! The New Black Eagle Jazz Band
October 16: The Amazing Mays, Plus Two: The Bill Mays Trio
November 13: What it Means to be from New Orleans: The Nicholas Payton Quartet
February 26: How Tasty the Nutmeg: The Galvanized Jazz Band
April 2: Asian Outreach: Dave Pietro’s New York/Tokyo Connection

OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

October 27: Family Weekend Concert, UNH JAZZ BAND and COMBOS, Dave Seiler and Thomas Palance, directing. Strafford Room, Memorial Union Building, UNH.
January 16: Harry Jones Memorial Concert with the Seacoast Big Band, Dave Seiler, directing with special guest, composer and saxophonist Mike Tomaro. Johnson Theatre, Paul Creative Arts Center, UNH.
March 11: Gala Jazz Concert, DR. CLARK TERRY, trumpet and flugelhorn, with guest artist, world-renown drummer/composer/arranger Dennis Mackrel and the UNH JAZZ BAND, Dave Seiler, director. Thomas Palance, guest director. Johnson Theatre, Paul Creative Arts Center, UNH.

For tickets call (603)862-2290