UNIVERSITY OF NEW HAMPSHIRE

OUR FORTY-SECOND PROGRAM

BOB WILBER AND MILT HINTON

BOB WILBER — CLARINET
SOPRANO SAXOPHONE

MILT HINTON — STRING BASS

GRAY SARGENT — GUITAR

CHUCK LAIRE — DRUMS

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

8 PM MONDAY
APRIL 14, 1986
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

BOB WILBER and MILT HINTON

To anyone fascinated by the name, place, and date approach to jazz history, tonight's program could beget a bonanza, since its participants represent a range of experiences, contacts, and generations that embrace traditional jazz virtually in its entirety. We might easily yield to temptation and call it the "Cotton Club Connection," because Milt played there for years with Cab Calloway, and Bob just won a Grammy Award for his re-creation of the musical atmosphere and flavor of that hallowed haven. However, such indulgence would only particularize the universality of artistic gesture of which we are to partake.

Bob Wilber was born in New York City in 1928 and grew up in nearby Scarsdale. Studying at Juilliard and Eastman at a time when the clearly established jazz language was being challenged, he kept his mind and ears open, and his soul pure; who else among us studied with both Sidney Bechet and Lennie Tristano?!

As a result of these explorations, Bob truly became a major influence in defining the accepted mainstream of the art itself, as well as the possibilities of a highly-specialized and problematic instrument, the soprano saxophone. He is perhaps best known for his work with the World's Greatest Jazzband, and the Soprano Summit (with Kenny Davern); currently his Cotton Club recording reveals the broader dimensions of his ability. A world-traveler, he comes to UNH directly from New Orleans; the roots are never far away.

Phrases like "elder statesman" can be cloying, but are sometimes accurate nonetheless. In the world of the string bass, Milton Hinton occupies that role with every positive connotation of the term. Born in Vicksburg, Mississippi, in 1910, and raised in Chicago, Milt has participated in and helped shape the character of the bass as an individual jazz medium for over a half-century—and that is just about the entire time span that the instrument has had a really separate identity.

Milt's early training—like that of a surprising number of jazz musicians—was on the violin, and his first regular work on bass was with another violinist, the remarkable Eddie South. After periods with Jabbo Simth and Erskine Tate, he joined Cab Calloway in New York in 1936, staying with him for sixteen years. Subsequently, he has been in continuous demand across the entire spectrum of jazz, studio, recording, and show performance (last week, Pearl Bailey in Chicago). He has performed at the White House—but also in Moscow—and his incredible store of memories includes such diverse items as playing Bing Crosby's last concert, only a few days before his death, and the influence of Al Capone on the music world. Milt, at seventy-five, remains at the center of things, and the reference point for standards on his instrument.
The generational ambiance is completed as Gray Sargent and Chuck Laire join us again; their separate and combined contributions to the success of our series are hereby acknowledged and applauded.

Once more, the spontaneous interaction of a group of sensitive performing artists provides us with the essence of the jazz experience, a tradition that has become ageless, yet manifests itself anew. Welcome to UNH, Bob Wilber and Milt Hinton.

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 23  Red Norvo Trio
October 14   Ell Newberger and Jimmy Mazzy
November 11  Bud Freeman Quintet
December 9   Classic Jazz Quartet
February 10  Butch Thompson
March 10     Jerry Fuller Swingtet
April 14     Bob Wilber and Milf Hinton
May 12       Chicago Rhythm