TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR SEVENTY-FIRST PROGRAM

MILT AND CLARK

MILT HINTON          Bass
CLARK TERRY          Trumpet & Flugelhorn
GRAY SARGENT         Guitar

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

8 PM MONDAY
SEPTEMBER 10, 1990
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
Tonight's program really is "special" in several ways, perhaps giving that derided adjective new legitimacy. First, the concert brings together two old friends (who once shared an office) in a duo format they have long talked about but never realized in public, whose interaction with them will demonstrate the ageless quality of the central language of this still young art form that stands as America's singular gift to the cultures of the world. Moreover, as we begin the 12th year of our series of sounds, we are also visually dramatizing to the UNH community the human milieu in which the music was nurtured, through a 6-week exhibition in the Art Gallery of photographs taken by Milt Hinton.

When he performed here last January, we observed "it may appear that everyone in America born in this century has (perhaps unknowingly) heard Milt Hinton play"; those words are now reinforced by the fact that he is on the soundtrack of Spike Lee's Mo' Better Blues. He celebrated his 80th birthday in June by appearing on a program at New York's Town Hall where he was honored by 14 of the profession's finest bassists, representing all generations, and causing a temporary labor shortage. Stalwart TV viewers recently noted his interview segments on the American Masters documentary devoted to John Hammond; certainly no-one is better qualified to make such historical evaluations.

Milt's presence brings us close to much that we want to remember, and more that we must not forget. His musical roots go back to Chicago in the '20s, and extend via Harlem's Cotton Club in the '30s to the broadest imaginable span of musical associations in the ensuing years, — from Armstrong to Basie to Calloway and on through the rest of the alphabet. But his grandmother was a slave, he has himself witnessed a lynching, and half of his career took place before desegregation; seekers of perspective are invited to check out his book, Bass Line, and of course, the exhibition.

Clark Terry typifies a similar range of musical and personal experiences from the standpoint of a man one decade younger, as a forthcoming autobiography will detail. He describes himself as "a graduate of the University of Ellington"; (we in the academic business would list him also as a transfer student from the College of Basie, later having done post-graduate work at Tonight School!). His playing now takes him all over this country and Europe at a still-dizzying pace, made more complicated (and fulfilling) by his commitment over the last 25 years to jazz education, an area in which he is a true pioneer. His 15-year relationship with UNH grew from this endeavor, and includes numerous appearances at the high school jazz festival that now bears his name, and performances here and abroad with the UNH band; he now holds the rank of Adjunct Professor of Music, assisting us in matters of diversity and minority recruiting.

In 1978, he was awarded an honorary Doctor of Humanities degree at UNH; the citation stated that "Mr. Terry has assimilated and synthesized the richness and breadth of our indigenous jazz heritage, which he passes on to young people with a remarkable mixture
of musical enthusiasm and integrity”. Thus it was satisfying to watch the Live From Lincoln Center telecast at Christmas and see Wynton Marsalis (who in his own way is currently doing so much to draw the attention of young people to the validity of traditional values) spontaneously introduce Clark as being such a primary influence on his own quest for artistic maturity.

Gray Sargent is already there. Still in his early 30s, he has appeared frequently on our series for a decade, and exemplifies the continuing fertility of the Charlie Christian “school” of the guitar when approached by a genuinely creative person. Gray recently returned from a European stint with Illinois Jacquet’s big band.

No “Odd Couple” or “Sunshine Boys” here tonight; instead we will be reminded more of a Magic Johnson and a Michael Jordan in their prime, because that’s where Milt and Clark really are, and when Gray joins them, generations dissolve. Exploring the genesis of jazz stimulates the intellect, but actually hearing jazz happen evokes wonder, and when the communication between the players has the special qualities operative on this special occasion, it truly touches the soul.

_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

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<td>October 15</td>
<td>Buck Clayton Big Band</td>
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The ART GALLERY
Paul Creative Arts Center
Mon.-Wed., 10-4; Thurs., 10-8; Sat. and Sun., 1-5
Closed Fridays and University holidays.
For further information, please call (603) 862-3712.

The exhibition of Milt Hinton's photographs is funded in part by the New Hampshire Library of Traditional Jazz.