TRADITIONAL JAZZ SERIES

UNIVERSITY OF NEW HAMPSHIRE
OUR EIGHTIETH PROGRAM

FRANK WESS WITH THE MILT HINTON TRIO

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

8 PM MONDAY
NOVEMBER 25, 1991
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE
THE ARTISTS

FRANK WESS AND THE MILT HINTON TRIO

Although from the beginning it has been part of the essence of our art for its practitioners to cultivate their own individual sounds, often irrespective of classical models, the saxophone has a singular role in this history since despite its 19th-century French origin, it received its first consistent visibility and continuing public identity almost totally through jazz-related activity; unlike the case with most other instruments, performers and listeners alike tended to have only the jazz frame of reference in their ears. Thus the great saxophonists have emerged as strong and original musical personalities, defining fresh directions with particularity of voice; where the classical musician strives toward a defined if unattainable ideal, artists such as Coleman Hawkins, Lester Young, Johnny Hodges, and Charlie Parker represent the quest for substantive uniqueness.

Frank Wess partakes profoundly of both traditions. Born in Kansas City in 1922 and raised in Sapulpa, Oklahoma and Washington, D.C., he absorbed the rich and various tenor sax colorations emanating from earlier decades, being especially drawn to the tonal purity and sinuous lines of Lester Young. Less well known is the fact that during World War II he was solo clarinetist with a U.S. Army Band in Africa, (where he also accompanied the legendary Josephine Baker) and more significantly, later earned a Bachelor of Music degree in flute; certainly, this range of experience makes Frank one of the most authoritative reed-men of his generation.

While Frank’s improvisational mastery has sparked a copious roster of big bands and small combos — Billy Eckstine, Eddie Heywood, Lucky Millinder, Benny Carter, Benny Goodman, Billy Taylor, Toshiko Akiyoshi, Dizzy Gillespie, to name a few(!) he is perhaps most readily identified with the rollicking Count Basie Band from 1953-64, where his stylistic “battles” with other Frank Foster recalled the Hershal Evans/Lester Young duality of a previous generation. Moreover, his application of the jazz language to the relatively uncharted regions of the flute combine taste, authenticity, and imagination in an unprecendented manner. And he also plays alto!

Milt Hinton, hardly to coin a phrase, needs no introduction to practically anyone; he is a virtual citizen of the world, and we are honored that Durham remains part of it. To newcomers amongst us, we will note that he is 81, has played with all of the above, and everyone else as well, and continues to do so. Besides extending his record for most gigs in a lifetime, his octogenarian indefatigability has resulted in yet another book of his photographic work, Over Time. And his double CD Old Man Time leaps generation gaps in a single bound.

The Judge has ruled that two esteemed colleagues join him in the rhythm section tonight. Derek Smith hails originally from Great Britain, but will be remembered by many for his long stint on the “Tonight Show”, 1967-74, before Johnny went West to seek his fortune. Bobby Rosengarden has played with everyone from Henry Busse to Igor Stravinsky (really!), and, in a bizarre historical footnote, was scheduled here several years ago with Kenny Davern and Dick Wellstood in our only concert that was snowed-out.

The collective musical experience on our stage tonight is unparalleled. Soak it up, and remember, it’s Thanksgiving.
FRANK WESS WITH THE MILT HINTON TRIO

FRANK WESS — Tenor Sax & Flute
MILT HINTON — Bass
DEREK SMITH — Piano
BOBBY ROSENGARDEN — Drums

Tape recorders and cameras are not permitted due to contractual arrangements. Your cooperation is requested.
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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