UNIVERSITY OF NEW HAMPSHIRE
OUR NINETY-FIFTH PROGRAM

SCOTT ROBINSON

TENOR SAX
(AND THEN SOME)

WITH

RICHARD WYANDS—piano
GRAY SARGENT—guitar
MARSHALL WOOD—bass
LES HARRIS, JR.—drums

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

8 PM MONDAY
JANUARY 31, 1994
STRAFFORD ROOM
MEMORIAL UNION BUILDING
DURHAM, NEW HAMPSHIRE
THE ARTISTS

SCOTT ROBINSON...and then some

Even at the risk of minor embarrassment to certain of the parties involved, some of the events leading to tonight's performance are worth recounting, not because explanations of program changes are necessary but because out of adversity and confusion occasionally come rich rewards and the triumph of accident.

A substantial number of factors feed into the selection process for this series; one is the fostering of younger players who are clearly inspired by tradition, another is continuing recognition of quality through return engagements, often in fresh configurations. Needless to say, there is a huge backlog in the latter category. Among the saxophonists we have long wished to feature once again are Scott Hamilton and Harry Allen; we went to press with our brochure with our fingers crossed as Scott H. was unsure of the extent of a developing European venture, and when it became clear in the fall that the trip would preclude his appearance here we encountered a similar set of circumstances with Harry. (Frankly, we are delighted that both are so successful!) December loomed, and we regrouped, but as various healthy alternatives presented themselves we were still drawn to the desirability of a tenor saxophonist from that same "generation", complementary to Gray, Marshall, and Les. Then the light came on, and we asked ourselves, "Why didn't we think of this before--long before?". Epiphany!

When this series was in its infancy well over a dozen years ago, there were regular philosophical discussions, spirited and insightful, involving its founder, the late Dorothy Prescott. One of the issues regularly touched upon was the seemingly small number of young jazz performers then finding inspiration and commonality of impulse in the rich accomplishments of earlier traditions. One name mentioned with singular approbation was a saxophonist then in Boston named Scott Robinson. (For the record, Gray Sargent and Marshall Wood were also so identified!)

Scott has appeared on our program several times with White Heat Swing Orchestra and also with Vince Giordano's Nighthawks but more significantly he has become a central figure on the New York scene; who else do you know that has recorded or performed with Doc Cheatham and Doc Severinson, Art Hodes and Toshiko Akyoshi, Benny Waters and Christopher Hollyday, and the Buck Clayton and Bob Mintzer orchestras?! The fact is that Scott's unique curiosity about the past combines with a highly personal creative bent and an exploratory consciousness that have taken him far beyond any predictable confines; he approaches everything with respect and integrity, but also with a keen perception of essences and relationships
SCOTT ROBINSON

TENOR SAX...AND THEN SOME

that transcend the surface impressions of periods and styles. Moreover, he plays
musically over 30 instruments, some of his own invention, a reality manifested in his
first recording almost a decade ago, "Multiple Instruments."

It is also a pleasure to welcome Richard Wyands to our series. A native
Californian who moved to New York in 1958 at age 30, his performing credits reflect
participation in just about every healthy aspect of the jazz world that any pianist
could desire, including extensive work with Kenny Burrell, Zoot Sims, and Illinois
Jacquet, stints as accompanist for Ella Fitzgerald and Carmen McRae, and European
tour with such luminaries as our dear friend, Red Norvo.

Gray, Marshall, Les, Jr. are well known to all except the newest members of
our audience; suffice it to say that their continued presence in our midst makes New
England winter, even this one, far more bearable.

If Scott Robinson were an athlete he would be described as a "multiple
threat". But in the words of Dan Morgenstern of the Institute of Jazz Studies, "He's
really saying something!" Listen!

Tape recorders and cameras are not permitted due to contractual arrangements.
Your cooperation is requested.
The UNH Traditional Jazz Series began 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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