



Our Thirty-Fourth Season
Concert # 213
2012-2013

Sara Caswell Trio
Featuring Gene Bertoncini
and Ike Sturm

8:00 p.m. Monday, October 15, 2012
Johnson Theater, Paul Creative Arts Center, Durham, NH

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

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 – Alan Chase

Production -- David Seiler

2012-2013 SCHEDULE

September 17: Tamir Hendelman Trio

October 15: Sara Caswell Trio

November 12: Taylor Haskins Quartet

January 28: Fred Buda Quintet

February 25: Sofferman Perspective featuring George Garzone

April 1: Michael White and the New Liberty City Jazz Band

OTHER SPECIAL JAZZ PERFORMANCES AND EVENTS

September 11: Faculty Jazz Sextet. Johnson Theater, PCAC. Free and open to the public

January 22: Harry Jones Memorial Concert with the Seacoast Big Band, Dave Seiler directing, and special guest composer/ arranger Mark Taylor. Johnson Theater, Paul Creative Arts Center, UNH. Tickets are \$8 general admission and \$6 for students and seniors. Available at the PCAC Box Office (603)862-7222 Monday through Friday 10 a.m.-5 p.m., online at www.unharts.com, and at the door one hour prior to performance. Johnson Theater, PCAC.

THE ARTISTS

Program Notes

In the program notes for the previous concert in this season's Traditional Jazz Series, we mentioned that a transition, a changing of the guard if you will, was taking place in both the greater jazz world as well as with this series. We referred to the number of younger musicians who are moving into positions of prominence within the music, signifying that they are stepping in to place to carry on the legacy of jazz passed on by the masters. In the case of our performers this evening, we have two younger musicians, Sara Caswell on violin and Ike Sturm on bass, teaming up with an established veteran in the jazz world, legendary guitarist Gene Bertoncini, for an evening of chamber-jazz that will both define and stretch the boundaries of jazz.

Distinguished jazz educator David Baker says of his former student Sara Caswell that she is "...a brilliant world-class violinist...one of the very best of the present generation of jazz stars." A distinctive performer who is known for her exceptional lyricism, Caswell continues the legacy of the violin in jazz as developed by pioneers such as Claude "Fiddler" Williams, Stephane Grappelli, and Ray Nance and carried forward today by such diverse performers as John Blake, Mark O'Connor, Jerry Goodman, Lesa Terry, Darol Anger, and Regina Carter.

A graduate of Indiana University and the Manhattan School of Music, Caswell has established a career that not only bridges the jazz and classical music worlds, but also finds her actively engaged in the jazz education world. As a leader, Caswell fronts the Sara Caswell Quartet and co-leads the Caswell Sisters with her vocalist sibling Rachel. As a sideman, Caswell works with vocalist Roseanna Vitro and has toured with bassist/vocalist Esperanza Spalding, Darol Anger's Four Generations of Jazz Violin, guitarist Bucky Pizzarelli, bassist John Clayton, and the Alan Ferber Nonet and Strings. She also performs with the New York Pops Orchestra, with whom she has been a featured soloist on several performances at Carnegie Hall and on the 2009 NBC broadcast of the Macy's Fourth of July Fireworks Spectacular. As an educator, Caswell has worked at the Mark O'Connor String Camps, the Indiana University String Academy, and the Jamey Aebersold Summer Jazz Workshops while also maintaining a busy private studio. Caswell has also released recordings on the Arbors and Doubletime Jazz labels.

Joining Caswell this evening are two musicians who both share with her the same sense of lyricism. Guitarist Gene Bertoncini is renowned for his fluid technique and lyrical approach to jazz that has earned him wide-spread praise and accolades as the "Segovia of Jazz." Bertoncini has appeared with a wide variety of artists including Benny Goodman, Buddy Rich, and Wayne Shorter as well as with singers Tony Bennett, Lena Horne, and Nancy Wilson. He spent two years performing in the Tonight Show Orchestra when Johnny Carson was the host of the acclaimed show. Bertoncini has also had a prolific career in the studio world, working with a variety of composers and arrangers such as Lalo Schifrin and Michel LeGrand.

On an interesting local note, Bertoncini recorded a superb duo CD under the leadership of our friend saxophonist Fred Hass called *Interplay* and appeared with Haas and bassist Michael Moore on this series in January of 2002.

A native of Wisconsin, bassist Ike Sturm began his journey in jazz with his father, legendary composer, arranger, trombonist, and bandleader Fred Sturm. Sturm has performed with a wide array of performers

including Gene Bertoncini, Bobby McFerrin, Maria Schneider, Ingrid Jensen, and Kenny Wheeler and has performed on numerous recordings by contemporary composer Steve Reich. Sturm serves as the Music Director for the Jazz Ministry at Saint Peter's Church in Manhattan where he carries on the deep tradition of weekly jazz services and memorials to such jazz artists as Duke Ellington, John Coltrane, and Thelonious Monk. Sturm holds degrees from the Eastman School of Music and has studied with bassist Dave Holland.

In reflecting on what Sara Caswell and her colleagues will bring to us this evening, we offer the words of one of her mentors, Mark O'Connor: "Most violinists will never experience what Sara creates with her instrument. It is beautifully refined emotion that lifts the spirit and at the same time, crystallizes for me this thought: Jazz violin could really have something to offer again. Jazz violin needs a universal ambassador...a player who can pick up where the last generation left off. Sara Caswell is well on her way to extending that tradition to touch new audiences." This evening, we'll all be touched in a positive way by this extraordinary musician and her associates.

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