Jack Kleinsinger presents

Highlights in

JAZZ

In association with NYU Program Board

Thursday, October 6th
8:00 p.m.

We Remember Clifford Brown

Ted Curson  Bill Hardman  Jimmy Owens

Jr. Cook — Harold Mabern
Warren Smith — Chris White

SPECIAL GUEST Max Roach

N.Y.U. Loeb Student Center

Tickets: $5.50; Students $4.50
Student Balcony: $3.00
598 LaGuardia Pl. at Wash. Sq. So.
Telephone: 598-3757
Tickets at box office or by mail order
Make checks payable to Highlights in Jazz
THE NEW YORK TIMES. SATURDAY, OCTOBER 4, 1977

Clifford Brown Lives in a Tribute

The Tribute to Clifford Brown at
New York University’s Loeb Student
Center on Thursday was a happy event,
musically and extravaganically. In the
latter category, it was gratifying to see
the first Highlights in Jazz concert of
the season sell out, although more than
100 fans were turned away. And it was
a moving experience to hear Max
Roach, who co-led a celebrated quintet
with Clifford Brown before Mr. Brown’s
untimely death in an automobile acci-
dent, reminisce about his departed
friend.

Mr. Roach summoned up a human
Clifford Brown, telling more about the
man in a few anecdotes than any jazz
book has yet managed to do. Perhaps
Mr. Roach should write a book himself;
his history certainly bears telling. But
he is, after all, a poet of the drums,
and his unaccompanied solo dedicated
to Mr. Brown was, predictably, a high-
light of the evening.

Harold Mabern opened the concert
with a solo piano performance of "I
Remember Clifford," which he used as
a platform for racing single-note lines
doubled at the octave and rich, ham-
pered chords, reminding one of an-
other Memphis-born pianist, Phineas
Newborn, Mr. Mabern, Chris White on
bass, and Warren Smith on drums then
furnished rhythm section backing for a
shifting group of horn soloists, with
three trumpeters who have been more
or less influenced by Clifford Brown
in the most prominent roles.

Bill Hardman, the oldest of the three
trumpeters, turned in the most satis-
fying performance. He is a much bet-
ter player than the was in the late
1950’s, when he recorded more fre-
quently. Then he had a tendency to
fluff notes and to mar his lines with
uneven execution. Now he plays with
a clean fluidity and grace, and his
tone has become much fuller and more
commanding than in earlier years.

Jimmy Owens, suffering from a cold
and a sticking valve, never quite man-
gaged to get the theme right on Clif-
ford Brown’s "Blues Walk," but he
tore into his solos with an infectious
energy and gave a virtuoso perform-
ance of a transcribed Clifford Brown
improvisation on "Joy Spring." Ted
Curson used pcolco trumpet and flug-
gehorn to give his solos different
sounds. His work on the flugelhorn,
a rippling reading of "Pent Up
House," was particularly impressive.

A word must be said for the two
saxophonists who also played. Junior
Cook, who performed with Horace Sil-
ver in the 1950’s, has one of the most
affectingly visceral sounds in modern
jazz and turned in several solos of
spellbinding intensity. Nick Brignola
tore up and down his baritone saxo-
phone, producing great heat, and he
also displayed a searing, persona
sound.

Robert Palmer

Hardman, White, Curson and Owens blast out tribute

NEW YORK—For all his glory, Clifford Brown rarely gets "trib-
uted." His feats are legendary, his passing well-noted; his record-
ing are prized possessions and their reissues on Trip, EmArcy
(Mercury) and Columbia sell comparatively well. But few have of-
fered a musical toast in honor of the great trumpeter.

That’s partially why producer Jack Kleinsinger, in his fifth season
of "Highlights in Jazz," brought three of Brownie’s trumpet scions
to the stage of New York University’s Loeb Student Center here re-
cently. Jimmy Owens, Ted Curson and Bill Hardman all paid their
respects to their "teacher" by performing with a superb rhythm
section made up of Harold Mabern, piano, Chris White, bass, and
Warren-Smith; drums. Others aband were Junior Cook on tenor,
Nick Brignola on baritone and Helen Merrill, vocals.

Max Roach, co-leader of the great 1950’s Quintet with Clifford,
created a special appearance to reminisce with the audience about
some moments he spent with his friend on the road, "where the
money would get funny." He then sat at his drum set and performed
South Africa, Goddamn, a piece that deals with the vocalizations
of African tribal chants as well as their rhythms.

Mabern had reverently inaugurated the entire program by com-
ing out unannounced to solo on Benny Golson’s loving tribute, I Re-
member Clifford. It set the theme and the mood for the evening
of Brownie associated tunes. Curson and Brignola did Outlift and
Pent Up House while Hardman and Cook performed Minority and
Jordu Owens, feeling not at all well, offered Laurie with Mabern only,
and Joy Spring and Blues Walk with Smith and White added. Ms.
Merrill sang a pair of tunes in good voice.

Reverend John Gensel, the minister to the jazz community, offered
his own pertinent remarks immediately prior to the finale, an all-out
blow on Cherokee.

The SRO crowd was on its feet at the conclusion of the three-
hour performance. "I could have stayed for another three," one
woman announced as Kleinsinger bade her farewell.

JAZZ

On Jazz

Concord Jazz president Carl Jefferson
was in New York recently for a couple of
recording projects involving some of his
favorite guitarists. The first session was a
Tel Farlow Trio album with bass and drum
accompaniment. Herb Ellis and Remo
Palmieri teamed up for the second date,
which is Remo’s first jazz appearance in
many years.

New York promoter Jack Kleinsinger
continues to produce interesting concept
concerts. The latest, set for October 6 at
NYU’s Loeb Student Center, will be a
Tribute to Clifford Brown. Featured will be
three exceptional modern trumpet players:
Ted Curson, Bill Hardman and Jimmy
Owens. Max Roach, Brown’s partner, will
be a special guest.

Philly Joe Jones and Red Garland are
both signed to Galaxy and will record their
first album, with bassist Ron Carter added
shortly.

Latest moves from Atlantic to CTI.
The great reedman is taking time out from
his busy teaching schedule for an extensive
tour over the next few months.

A dozen new titles of the Japanese River-
side series have been imported here.

MITCHELL SZEKI
JAZZ

On Jazz

New York promoter Jack Kleinsinger continues to produce interesting concept concerts. The latest, set for October 6 at NYU’s Loeb Student Center, will be a Tribute to Clifford Brown. Featured will be three exceptional modern trumpet players: Ted Curson, Bill Hardman and Jimmy Owens. Max Roach, Brown’s partner, will also play.

‘We Remember Clifford Brown’

BY ED WATKINS

A moving tribute to Clifford Brown, the great jazz trumpeter who died in an automobile accident while still in his twenties, took place at NYU in the season’s first "Highlights in Jazz" concert.

With no prior announcement, pianist Harold Mabern came onstage and performed an exciting solo, "I Remember Clifford." He was followed by that master of the drums, Max Roach, who for some ten minutes kept the packed auditorium entranced with some very human anecdotes about his old friend and co-leader Clifford Brown. He then sat behind his drums and launched into an unaccompanied solo, "South Africa Goddess," a rousing political statement in music in honor of Clifford that brought the house down.

Shortly thereafter, another moving moment occurred when a surprise guest, singer Helen Merrill, came on to deliver the very appropriate "Yesterdays," which she sang with great feeling. She had the backing of a tremendous rhythm section that included, in addition to Mabern on piano, Chris White on bass and Warren Smith on drums.

A high point of the concert was the work of trumpeter Bill Hardman renowned for his appearances with Art Blakey, Charlie Mingus, and other jazz greats. Whether backing Helen Merrill on "You'd Be So Nice To Come Home To" or doing solos with the entire group, Hardman was nothing short of superb. And he had to be because also on hand were trumpeters Ted Curson and, in the second half, the fabulous Jimmy Owens. High praise was also earned by Jr. Cook on tenor sax and Nick Brigola on baritone sax.

All in all, producer Jack Kleinsinger has come through again with a concert that will be long remembered as the tribute Clifford Brown so richly deserved.

CUE SPOTLIGHTS

THURS. OCTOBER 6

"The Gin Game," starring Jessica Tandy and Hume Cronyn and directed by Mike Nichols opens at the Golden Theatre.

Photo No. 3.

Highlights in Jazz present "We Remember Clifford Brown," featuring Ted Curson, Bill Hardman, Jimmy Owens and other Jazz greats. Special guest will be drummer, Max Roach, at NYU’s Loeb Student Center, 8 pm.

OCTOBER 8, 1977, BILLBOARD

Jazz Beat

Clifford Brown is the title of the concert Thursday (5) produced by Jack Kleinsinger for his "Highlights in Jazz" series at NYU’s Loeb Student Center at 8 p.m.

PEOPLE, PLACES, AND THINGS

Salute to Brown

A roster of jazz heavies plus singer Helen Merrill will gather at NYU’s Loeb Student Center Thursday at 8 p.m. to honor the late trumpeter, Clifford Brown. Max Roach, Ted Curson, Jimmy Owens and Bill Hardman will be among those who will perform in "I Remember Clifford," part of the continuing "Highlights in Jazz series."

Wednesday, September 21, 1977

Variety

On The Upbeat

'Highlights' Salute To Clifford Brown

Jack Kleinsinger’s “Highlights in Jazz!” concert which takes place at NYU’s Loeb Student Center on Thursday, October 6th at 8:00 PM, will be headed up “We Remember Clifford Brown.”

A group of premier jazz musicians will pay tribute to the late legendary trumpeter Clifford Brown, on that night. (Brown died at the age of twenty-six.) All of them were influenced in some way by Brown’s contribution to jazz, especially the trumpet players on the bill. They include Ted Curson, Bill Hardman and Jimmy Owens. Other jazz greats who will be appearing are tenor saxophonist, Jr. Cook; pianist, Harold Mabern; percussionist, Warren Smith; and bassist, Chris White. Special guest will be award winning drummer and Brown alum, Max Roach.

The concert will take place at NYU Loeb Student Center, (Eisner & Lubin Auditorium), 666 LaGuardia Place at Washington Square South. Tickets sell for $5.50: $4.50 for students; and $3.50 for student balcony. Tickets can be obtained at the boxoffice. For further information call 598-3757.

THE LATE jazz trumpeter Clifford Brown will be remembered in Jack Kleinsinger’s first “Highlights in Jazz” for this season.
...And All That Jazz

by Dick Murphy

Jazz keeper of the flame, Jack Kleinsinger, presented his first show of the season on October 6 at the Loeb Student Center of NYU. It was a capacity-attended tribute to Clifford Brown, the late jazz trumpet colossus. Drummer Max Roach was on hand to give a moving verbal tribute and play one drum solo. Trumpet stars who were there to play Brownie's music were Bill Hardman, Jimmy Owens, and the more-than-wonderful Ted Curson. A surprise guest was Helen Merrill who did a couple of things from her first EmArcy recording on which Clifford so brilliantly played. Pianist Harold Mabern aptly acquitted himself, starting the night with a tenderly delivered "I Remember Clifford" and was all smiles as the brass men played all those Brown arrangements.

Jimmy Owens kind of said it all when he told of Brownie's ability to play the original melody and then, during his solos, create ever more beautiful melodies, totally original.

It was a tribute to one of jazz's most important improvisers. He died at 28 years of age, and the legacy of music that was played remains as fresh as when it was originally done.

The Kleinsinger "Highlights in Jazz" series certainly got off to a strong start, and we urge you to watch this column for dates of future gigs. At the price of $5.00, it's the best jazz bargain in town.

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A group of premier jazz musicians will pay tribute to the late legendary trumpet player, Clifford Brown, on that night. (Brown died at the age of 26.) All of them were influenced in some way by Brown's contribution to jazz, especially the trumpet players on the bill. They include Ted Curson, Bill Hardman, and Jimmy Owens. Other jazz greats who will be appearing are tenor saxophonist Jr. Cook, pianist Harold Mabern, percussionist Warren Smith, and bassist Chris White. Special guest will be award-winning drummer and a Brown alumni Max Roach.*

The concert will take place at NYU Loeb Student Center (Eisner & Lubin Auditorium), 566 LaGuardia Place at Washington Square South. Tickets sell for $3.50, $4.50 for students, and $3.50 for student balcony. Tickets can be obtained at the box office. For further information call 598-3757.

*Max Roach is appearing through the courtesy of Storyville in New York.
To Jack Kleininger,

the world's greatest jazz fan, forever. Always!

Ted Curson
At Newport, Max Roach remembers

Jazz with Richard M. Sudhalter

TWENTY-TWO years ago last night, Max Roach learned that Clifford Brown and Richie Powell were dead. He bought two bottles of cognac, locked himself in his Chicago hotel room and started drinking.

"I drank myself into a stupor," he told a hushed audience at NYU Loeb Student Center. "And somehow in the middle of it — call it a martyr of the Clifford years, Serge Chaloff.

The music — and through it, Clifford Brown — endures. In that way, at least, Max Roach's fantasy has not played him false: everything is, indeed, all right.

I was watching, as I have done many times, Max Roach perform. The applause was thunderous, the crowd exhilarated.

Roach played only briefly, and alone. He left the music to trumpeters Bill Hardman, Danny Moore and Ted Curson, saxophonists Junior Cook and Nick Brignola, pianist Harold Mabern, Chris White on bass, drummer Warren Smith and singer Helen Merrill.

Mabern opened with a deeply felt, grieving exploration of Benny Golson's "I Remember Clifford," and remained a standout. He is, simply, a marvel: his prodigious technique serves a fertile and catholic mind. He swings. He has taste and he listens.

Predictably, the trumpeters dominated the evening — for a variety of reasons and in a variety of ways. Moore, who was 15 when Clifford Brown died, summoned him well with a long, richly-hued "Portrait of Jennie."

His tone, silver-bright, framed long, reaching lines and deft double-time flourishes en route to a thoughtful cadence. An up-tempo "Joy Spring" was less successful, with considerable disagreement between Moore and the rhythm section on the changes of the release.

Hardman, Brown's contemporary and admirer, appeared to coast through the concert's first half. Only when Ted Curson, bumptious and swaggering, challenged him and Moore to an exchange of fours on a final, mile-a-minute "Cherokee" did he show what he can do.

THE JAZZ WIRE

Baritonist Brignola

JULY 15, 1978, BILLBOARD

Clifford Brown, the trumpet player who died at the age of 25, was honored at a concert at New York Univ's Loeb Student Center June 26.

Ironically, it was 22 years ago to the day when the car Brownie was riding in careened into a ditch killing him, his pianist Richie Powell and Powell's wife.

The moments surrounding the accident and what took place in his mind thereafter, were painfully reminisced by Brown's partner and friend, drummer Max Roach. Roach stood in front of a mike and spoke about his co-leader in endearing and sometimes graphic terms.

The musical highlights of the evening included an a cappella version of "I Remember Clifford" by pianist Harold Mabern. Three trumpet stars, Bill Hardman, Danny Moore and Ted Curson each took his turn at remembering Brown. Moore sparked, especially on the ballad, "A Portrait of Jennie." while Curson, joined by baritone saxophonist, Nick Brignola, tore into "Pent-Up House."

Others in the cast included tenor saxophonist Junior Cook, Chris White, bass and drummer Warren Smith.
Jazz: A ‘Tribute to Clifford Brown’

The Tribute to Clifford Brown” presented by Jack Kleinsinger early in the season as part of his “Highlights in Jazz Series” seems to have struck a responsive chord in someone connected with the Newport Festival. It was repeated Monday night in its original location, New York University, with most of its original cast playing mostly the same tunes. One hopes it drew a different crowd because of its association with Newport. It was an impressive program when it was first presented, and it was equally impressive the second time around.

In many ways the beginning was the best. The pianist Harold Mavorn gave an unaccompanied reading of the jazz standard “I Remember Clifford,” composed by Benny Golson in memory of Mr. Brown, a brilliant trumpet player who died in 1956 at the age of 25. If the writer’s memory serves him well, Mr. Mavorn’s performance at the earlier concert was more florid than this one, which involved juxtapositions of delicate chordings against lively runs that were doubled in octaves, reminding one of Mr. Mavorn’s fellow Memphis pianist Phineas Newborn. In any event, the piano solo on Monday night was beautifully stirring and moving.

Max Roach, the drummer who co-led a celebrated quintet with Clifford Brown, talked at some length about the trumpeter, mixing personal anecdotes and comments on the music and its social setting with some soul-searching that was painful but fascinating. One wonders how many jazz masters of Mr. Roach’s stature could bring off such an address. Even at his most emotional, After Mr. Roach played a brief solo, three trumpeters and a vocalist were featured with a rhythm section. The vocalist, Helen Merril, made a recording with Clifford Brown at the beginning of his career, and she gave smoky, soulful performances of several standards, most notable a crying “Don’t Explain.” Mr. Mavorn played exquisite piano behind her, with support from the bassist Chris White and the drummer Warren Smith.

The trumpeters, who performed separately and finally traded four-bar phrases on a stomping “Cherokee,” were Bill Hardman, Ted Curson, and Danny Moore, who substituted for one of the original concert’s artists, Jimmy Owens. Mr. Moore turned in fast, biting, precisely executed work. Mr. Curson was full of fire, pacing fast lines that doubled back on themselves with exuberant high-note shouts and shakes. But Mr. Hardman, a veteran of the ‘50’s hard-bop movement who has never really received his due, played the most music. During the final exchanges in particular he rose to the occasion, improvising lines that were lyrical, fast-paced, and coherent.

Junior Cook and Nick Brignola, two big-toned saxophonists, traded solos with the trumpeters. Both of them were in fine form, with Mr. Brignola particularly energetic and fluent.

Robert Palmer
Brown's Jazz Echoes At Village Gathering

NEW YORK (AP) — In the 1950s, when the Newport Jazz Festival was young and in Newport, and Greenwich Village was a synonym for avant-garde, a trumpeter named Clifford Brown was becoming known in the world of modern jazz for his brilliant, improvised solos.

Then, on June 26, 1956, on the Pennsylvania Turnpike, he was killed in a car crash at the age of 25.

On Monday night, the 22nd anniversary of his death, 10 musicians who evoked his style gathered in the Village to remember Clifford Brown as part of the 25-year-old Newport festival, since moved from Rhode Island.

And once again, on the fringes of Washington Square Park, you could hear the fast-rippling trumpets, the frenzied saxophones, the driving beat and the piercing high notes of the Fifties.

Through much of the show, trumpeters Bill Hardman and Danny Moore blew Brown's sound alongside Junior Cook on tenor sax. The excitement built when an uninhibited Ted Curson took over trumpet with Nick Brignola on baritone sax, and at the end, they all got together, trading solos and evoking cheers from the young audience.

The setting was a glass-and-steel New York University student auditorium just south of Washington Square Park, and most in the audience of 600 appeared to be college students not old enough to remember Brown.

They were, however, young enough to be in on a revival that 22 years later is again making the Washington Square area a mecca for jazz — and toward the end they got to bowling along at the high spots.

The rhythm was driving and tight throughout, with Harold Mabern on piano, Warren Smith on drums and Chris White on bass.

Mabern started the evening with a tender solo called "I Remember Clifford," and Max Roach, the percussionist who had been appearing with Brown the week he died, did one number — an elegantly simple solo on the cymbals.

Then he got down to the business of jazz with his solo, having also left the audience with this thought:

"The unique thing about this music was that in a way it freed the musician."
Monday, I was at New York University's Loeb Center for We Remember Clifford—Tribute to Clifford Brown with trumpeters Ted Curson, Bill Hardman and Danny Moore paying their respects to a trumpeter who died at age 25.

Playing with the three trumpeters were baritone saxophonist Nick Brignola and tenor saxophonist Junior Cook plus a rhythm section consisting of pianist Harold Mabern, bassist Curtis White and drummer Warren Smith.

In addition, Ms. Merrill sang three songs. According to Jack Kleinsinger, Brown made his first recording with her Kleinsinger, who has his own highlights in jazz series housed at the center, produced this program in association with NJF and the NYU Program Board.

The program, which was broadcast by National Public Radio, opened with Mabern's solo rendering of "I Remember Clifford" and then Roach talking for over 40 minutes about his relationship with Brown. He concluded by saying that he is writing an autobiography that will deal with Brown's career up to his death in a car accident on Pennsylvania Turnpike.

Next he performed a percussion solo on the high-hat cymbals, entitled "Papa Joe." It was his only performance of the evening, which was disappointing as I'd loved hearing him behind Curson and Brignola.

Hardman and Cook followed, then Merrill. They did two compositions apace and broke for intermission. Moore with Cook alongside opened the second half with two tunes.

Then the fireworks started as Curson and Brignola, who plays in the trumpeter's own band, squared off. These two guys are virtuoso musicians and battle each other with their horns like no two players in jazz today. Neither gives any ground to the other and when it's over the listener knows he has heard something special. It is just one of the reasons that Curson's band is gaining tremendous popularity today. In fact, I think Wein should consider moving the two musicians uptown to Carnegie Hall or Avery Fisher Hall next year.

Following that dynamic performance, Ms. Merrill came back for a third song and to my dismay the audience around me started to get up and leave. They were the losers. She turned in an excellent performance with a tiny, yet husky-like voice. She is a unique vocalist of the Chris Connor and June Christie ilk.

All the musicians returned to the stage for a rousing finale with "Cherokee." It was the conclusion of an almost perfect evening.

* 1978 The News World Syndicate