Thursday, Feb. 20th, 1986 8:00 p.m.

A JAZZ CELEBRATION
(Highlights in Jazz' 13th Anniversary)

• DON SEBESKY and his ORCHESTRA
• JAY LEONHART and MIKE RENZI
• MARK MORGANELLI and the JAZZ FORUM ALL STARS
  with
  WARREN CHIASSON • RAY DRUMMOND
  BILLY HART • NIELS LAN DOKY

at N.Y.U. Loeb Student Center
566 LaGuardia Pl. at Washington Sq. South Tel. 598-2027

Tickets: $8.50
students $6.50

Tickets At Box Office Or Mail Order To: Highlights In Jazz,
7 Peter Cooper Rd., New York, N.Y. 10010 Make Checks Payable To:
Highlights In Jazz Enclose Self-Addressed Stamped Envelope —

Coming Thursday, March 20th, 8:00 p.m.

THE BASIEITES MEET THE ELLINGTONIANS with Joe Newman, Norris Turney,
Frank Wess, Britt Woodman, Benny Powell, Victor Gaskin, Butch Miles,
Eddie Barefield. Mail orders accepted now: $8.50, students $6.50
- Enclose self-addressed stamped envelope. Make checks payable to:
  HIGHLIGHTS IN JAZZ

This event is made possible with public funds from the New York State Council
on the Arts and National Endowment for the Arts.
Jazz: ‘Highlights’ Series

Jack Kleinsinger’s concert series, “Highlights in Jazz,” celebrated its 13th anniversary on Thursday evening at New York University’s Loeb Auditorium with a program that differed from those that have usually been presented during the past 13 years.

As a rule, Mr. Kleinsinger assembles seven or eight musicians who play in various small formations and end up in a mass jam session. For the anniversary, however, the program was played by three organized groups, each of which was given an individual presentation.

It was a balanced and varied program of groups that are rarely heard in concerts—Mark Morganelli’s Jazz Forum Allstars, whose habitat is jazz clubs; Jay Leonhart, the bassist-turned-songwriter-and-singer, with Mike Renzi at the piano, a duo that is a cabaret attraction; and Don Sebesky’s 11-piece orchestra, which is more apt to be heard on records than in person.

Mr. Sebesky’s orchestra plays a repertory of his own arrangements which, at their best, reflect the rich, moody colors and fascinating voicings of Gil Evans’s writing. This was particularly true of two pieces Mr. Evans has arranged and played with his own orchestra, “Django” and “Moon Dreams.” But Mr. Sebesky expanded on the Evans foundations, making them even stronger.

Mr. Leonhart’s songs were amusing vignettes that focused on various kinds of desperation—writer’s block, life in the Middle Ages, the love life of lions, a sketch of his eccentric Uncle Jim. They emerged in Mr. Leonhart’s rhythmically delivery as a mixture of Dave Frishberg, Bob Dorough and Edwin Arlington Robinson. Basic, swinging jazz for the evening was provided by Mr. Morganelli’s group, highlighted by Warren Chaiss’s gentle vibraphone solo on Bill Evans’s “Waltz for Debbie” and the mellow-toned trumpet of Mr. Morganelli.

John S. Wilson
By Stuart Troup

Concerts with an informal air

When the late Zoot Sims was honored at a Highlights in Jazz concert years ago, he stood at the microphone and announced to the producer, "This was a good gig, Jack." Then Sims turned to the audience and said, "And I want to thank all you people for coming in and filling up the joint.

That kind of warm informality has marked the concert series that Jack Kleinsinger has staged eight times a year since 1973 at New York University's Loeb Student Center. "It's a family gathering, a home for some people," he said the other day. "The musicians feel a certain closeness to the audience.

The concert series will mark its 13th anniversary at 8 tomorrow evening with a celebration featuring the Don Sebesky Orchestra, a performance by bassist/composer/singer Jay Leonhart and pianist Mike Renzi, and an appearance by Mark Morganelli and the Jazz Forum All-Stars. The center is at 566 LaGuardia Pl., just off Washington Square (tickets $8.50, $6.50 for students).

"I think we reach an audience that — because of age, economics or lifestyle — doesn't attend clubs," Kleinsinger said. "We get older people, high school kids and people whom I know don't have too much. They're a jazz audience, but I know from the letters I get and those I speak with that we're reaching people who otherwise might be cut off from live jazz. And, for the most part, we're giving them something they can't get in clubs.

An example of how responsive his audiences are occurred a number of years ago when a concert was scheduled on St. Patrick's Day. "In honor of the holiday, I guess, Murphy's Law was in effect," Kleinsinger said. "Everything went wrong. There had been a bomb scare at NYU during the day, and they closed the building. So when we arrived, nothing had been done; we had to set up everything. As we were putting out the chairs, I realized there was no piano on the stage, and Billy Taylor was one of the scheduled performers. Then I spotted an old beat-up grand piano at the back of the theater." Getting it to the stage, however, was still a problem.

Hinton. "Those to me were the most exciting," Kleinsinger said. "We always schedule a surprise unannounced guest and at the Mel Lewis concert, for instance, we wound up with four of them."

Ray Barretto was the surprise that Kleinsinger had in mind, and Roland Hanna, Toots Thielemans and Pacquito D'Rivera spontaneously joined the program. "Pacquito bought a ticket, and I spotted him in the audience and sent him home for his horn. That's the kind of informality, the lack of pretentiousness, that we're aiming at."

The not-for-profit concerts receive funding from the State Council on the Arts, the National Endowment for the Arts and individual contributors. "And it exists," Kleinsinger added, "through the good will of the musicians."
To Jack:
your concerts are a gas, and it is you working with you.

Jay Leonhart