Jack Kleinsinger presents
Highlights In JAZZ
New York's Longest Running Jazz Concert Series

Two Great Jazz Happenings!

Thurs., Oct. 8, 1992 - 8PM

WOMEN of JAZZ

DOROTHY DONEGAN TRIO

CHRISSY CONNOR
Remembers Sylvia Syms

Thurs., Nov. 5, 1992 - 8PM

Doc Cheatham meets Jon Faddis

Chuck FOLDS
Bucky CALABRESE
Jackie WILLIAMS
Peter BERNSTEIN
Ari ROLAND
Torsten ZWINGENBERGER

Specify October 8th or November 5th concert when ordering!

The PACE DOWNTOWN THEATER
3 Spruce Street (between Park Row and Gold Street) -- Telephone (212) 346-1715
Tickets: $15.00 • Students: $11.50
Tickets at Box Office or by Mail Order to:
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Make checks payable to Highlights in Jazz • Enclose a self-addressed stamped envelope

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Marvin "Smitty" SMITH, Tap Dance Legend Buster BROWN

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This event is made possible with funds from the
New York State Council on the Arts and National Endowment for the Arts
Produced in cooperation with Pace University Performing Arts,
Dr. Nicholas Catalano, University Director
Dorothy Donegan: whirlwind virtuoso among jazz pianists

By CLARENCE ATKINS

That’s Jazz

Pianist Dorothy Donegan and singer Chris Conner, accompanied by their group, will be featured in a “Women in Jazz” concert at 8 p.m. at the Pace Downtown Theater, Pace University, 3 Spruce St., (212) 346-1715.

September 23, 1992, THE VILLAGER, p. 8

Critics have suggested that her forceful employment of the foot pedal and her singing distracted from her virtuosity. Nonetheless, this veteran of many years as one of the virtuosos of jazz piano continues to excite audiences.

Recently at Fat Tuesday’s it was business as usual, as she literally mesmerized the capacity crowd with an incredible display of swing piano. Her present trio, rounded out by John Burrows’ bass and the drums of the incomparable Ray Mosca, is clearly the most proficient of her many groups.

The repertoire on this occasion, as always, included an Ellington medley and standards from Cole Porter such as “I Get a Kick Out of You” and “Love for Sale,” embellished with classical passages from masters like Ravel, Rachmaninoff and Schubert. Her display of fire and energy throughout the performance delighted the enthusiastic gathering as they responded with lavish applause.

Devotees of the art form should note that Donegan returns to the local scene this Thursday, appearing at Pace College in downtown Manhattan. This will be a segment of Jack Kleinsinger’s “Highlights in Jazz,” billed as “Women in Jazz,” featuring the Dorothy Donegan Trio and singer Chris Conner in a tribute to the late and legendary Sylvia Sims.

The Pace College downtown theatre is located at 3 Spruce Street, just off Park Row, opposite City Hall. The number to call for information is (212) 346-1715.
The incomparable Donegan

By CLARENCE ATKINS

ACCORDING to Webster, 'phenomenal' means extraordinary or marvelous. More specifically translated, it is 'Dorothy Donegan.' She is in every respect - and by any standard - one of the gems of our treasured musical legacy who has enjoyed years of acclaim from both her musical peers and contemporaries.

A native of Chicago, Illinois, Donegan began her piano studies as a child. With her mother's support she attended the Chicago Conservatory of Music for four years.

As a teenager, she began playing in dance bands around Chicago. There are stories that Art Tatum (the pre-eminent master of jazz piano) heard about young Dorothy and tracked her down. It is also fact that Donegan and Tatum enjoyed a close friendship which was fueled by their mutual respect for the musical ideas of each other: "genius plus genius equals majesty."

Donegan has always avowed Tatum as her major influence - a claim which is conspicuous by its presence whenever you hear her play.

Ms. Donegan arrived impressively on the local scene in the 1950s. This was also a period in which two other female pianists were enjoying flourishing careers appearing at such clubs as Cafe Society and The Embers: Mary Lou Williams and Hazel Scott. The emerg-ence of Donegan made this a strongly competitive triad. Donegan was readily distinguished by her penchant for including passages from the classics in her arrangements. Critics have suggested that her forceful employment of the foot pedal and her singing distracted from her virtuosity. Nonetheless, this veteran of many years as one of the virtuosos of jazz piano continues to excite audiences.

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DONEGAN