Jack Kleinsinger presents

Highlights in

JAZZ

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

We Remember Clifford Brown

Ted Curzon  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
588 LaGuardia Pl at Wash. Sq. So.
Telephone: 598-3757

Tickets at box office or by mail order
Make checks payable to Highlights in Jazz
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 extramusically. 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 accident, 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 drum 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, hummer chords, reminding one of another Memphis-born pianist, Phineas Newborn. Mr. Mabern, Chris White on bass, and Warren Smith on drums 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 satisfying performance. He is a much better player than the was in the late '50s, when he recorded more frequently. Then he had a tendency to stuff 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 managed to get the theme right on Clifford Brown's "Blues Walk," but he tore into his solos with an infectious energy and gave a virtuoso performance of a transcribed Clifford Brown improvisation on "Joy Spring." Ted Curson used piccolo trumpet and flugelhorn to give his solos different sounds. His work on the flugelhorn, on 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 Silver 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 tried up and down his baritone saxophone, producing great heat, and he also displayed a searing, personal sound.

ROBERT PALMER

Hardman, White, Curson and Owens blast out tribute

NEW YORK—For all his glory, Clifford Brown rarely gets "tribute." His feats are legendary, his passing well-noted; his recordings are prized possessions and their reissues on Trio, EmArcy (Mercury) and Columbia sell comparatively well. But few have offered 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 recently. 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 aboard 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, made 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 coming out unannounced to solo on Benny Golson's loving tribute, I Remember Clifford. It set the theme and the mood for the evening of Brownie-associates tunes. Curson and Brignola did Devilish and Pent Up House; while Hardman and Cook performed Minority and Jordu. Owens, feeling not at all well, offered Laru 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
‘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 enthralled 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 Goddam," 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 "Yesterday," 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.
'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 trumpet player 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 a Brown alumni, 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 improvisors. 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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Clifford Brown

'Highlights in Jazz!' Salutes Clifford Brown

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

My man, and one of the world's greatest and truly good freaks all around.

Ted Curson

P.S. Keep on living!
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

MAX ROACH

fantasy — Clifford and Richie appeared to me.

"They were a bloody mess, mangled and torn. But they said they wanted to tell me not to worry, that everything was all right."

Fantasy or no, it gave him the strength to carry on. It led, ultimately, to last night, when Roach's evocation of his own anguish and guilt keynoted a Newport Jazz Festival tribute to Clifford Brown, the young trumpeter killed with pianist Powell in a mid-1956 auto crash.

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.

Baritonist Brignola proved an elating surprise, turning out fluent charging solos reminiscent of another 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.

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 "Penn-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 chording 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 Merrill, 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 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 bowing 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."
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 Curzon and Brignola.

Hardman and Cook followed, then Merrill. They did two compositions, one and broke for intermission. Merrill and Cook along side opened the second half with two tunes.

Then the fireworks started as Curzon and Brignola, who plays in the trumpeter's own band, squared off. These two were virtuosos 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 Curzon's band is gaining tremendous popularity today. (In fact, I think Wein should consider the two musicians 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