

Jack Kleinsinger presents

Highlights in



JAZZ

In association
with NYU Program Board

8:00p.m.
Thursday,
February 2nd

Marian
McPARTLAND

Jimmy
McPARTLAND

Buddy
TATE

Vic
DICKENSON

Bobby
ROSENGARDEN

George
DUVIVIER

Johnny
MINCE

Johnny
MORRIS

in
A JAZZ CELEBRATION
(HIGHLIGHTS IN JAZZ' 5TH ANNIVERSARY)

Tickets: \$5.50; Students \$4.50
Student Balcony: \$3.00

566 LaGuardia Pl. at Wash. Sq. So.
Telephone: 598-3757

Tickets at box office or by mail order
Highlights in Jazz, 7 Peter Cooper Rd.
New York, N.Y. 10010

Make checks payable to Highlights in Jazz

Jazz Highlights uncorks a fifth

JAZZ

RICHARD M. SUDHALTER

A long time ago, at a jazz festival far, far away, Jack Kleinsinger tried to sing "Sweethearts on Parade" with a band of his favorite jazz musicians.

It was a mistake — but probably the only one this ebullient impresario has made in five years of presenting musicians he loves in intimate, popular "Highlights in Jazz" concerts around the city.

Last night's fifth anniversary Jazz Highlight at NYU Loeb Students' Center was a worthy addition, presenting nine outstanding middle-road players in an evening of good taste and relaxation.

This despite last-minute replacement of two top-billed names. Cornetist Jimmy McPartland, nearly 71 and still a vigorous exponent of the school of jazz lyricism which began in the 1920s with Bix Beiderbecke, was home fighting the flu. The superb Warren Vache, featured lately with Benny Goodman, filled in.

Jazz tenor veteran Eddie Barefield came in at short notice for his old friend Buddy Tate.

From the opening bars of "Love Is Just Around the Corner," the relaxation was noticeable and infectious. Everyone — pianist Marian McPartland, trombonist Vic Dickenson, the ever-astonishing Johnny Mince on clarinet, George Duvivier on bass and Bob Rosengarden on drums — was in good form.

Solo honors went to a Vache-McPartland duet on "Darn That Dream," full of dancing virtuoso cornet runs and breathtaking shifts in dynamics and range.

At halftime Kleinsinger bounded on stage to thank Marian, who had to go off to work at the Carlyle Hotel, and introduces her replacement, Johnny Morris — plus Warren Chaisson, the evening's "mystery guest," on vibes.

More music, with Chaisson's solo reading of Bill Evans' "Waltz for Debbie" and Mince's fiery "The Man I Love" easy standouts.

Don't sing, Jack. Just put on five more years of concerts like this one and a lot of folks will stay as happy as you've made them for the last five.

The Soho Weekly News January 26, 1978

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Highlights in JAZZ

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8:00p.m.
Thursday,
February 2nd

Marian McPARTLAND	Jimmy McPARTLAND	Buddy TATE
Vic DICKENSON	Bobby ROSENGARDEN	
George DUVIVIER	Johnny MINCE	Johnny MORRIS

A JAZZ CELEBRATION
(HIGHLIGHTS IN JAZZ' 5TH ANNIVERSARY)

VOICE FEBRUARY 6, 1978

OUR MUSIC CRITICS GIVE US THE WORD

VOICE CHOICES

MARIAN AND JIMMY MCPARTLAND

A dependably jaunty team, she sustaining the Dixian banner, she the confirmed modernist; they are abetted by Buddy Tate, who improves every stage he visits, Vic Dickenson, Johnny Mince, George Duvivier, and Bobby Rosengarden. Feb. 2 at 8, 566 LaGuardia Pl. (Giddins) Loeb Student Center 398-3757

NEW YORK VOICE, JANUARY 20, 1978



JAZZ TEAM: The former husband and wife team of Marian and Jimmy McPartland will star at the Fifth Anniversary concert of Jack Kleinsinger's "Highlights In Jazz," which will take place at NYU Loeb Student Center, Thursday, February 2, 1978 at 8:00 PM. The formidable team has appeared in concerts all over the world, working together and separately. This particular concert is being referred to as "A Jazz Celebration," and it will include everything from Dixieland to swing to modern music.

NEW YORK, NEW YORK
TUESDAY, JANUARY 17, 1978

The News World

REVIEWS BY
HAROLD FULLER

SPIN OFF

Shorts of Sorts: The fifth anniversary concert of Jack Kleinsinger's *Highlights in Jazz* series at NYU's Loeb Student Center on Feb. 2 will star Jimmy and Marian McPartland.

All That Jazz & Poetry Too!

BY ED WATKINS

Baby, it's cold outside, but it's been plenty warm indoors with those hot jazz sounds. February saw the 5th Anniversary concert of Jack Kleinsinger's "Highlights in Jazz" at NYC with, appropriately enough, an all-star line-up.

Eddie Barefield, replacing saxophonist Buddy Tate who had a conflicting commitment, did nobly as usual, especially with a haunting "Laura" solo, and George Duvivier performed an affecting blues on bass in tribute to the missing Buddy.

Pianist Marian McPartland shone reflectively on "Willow Weep For Me" and rousingly on "Close Your Eyes." Her ex-husband, Jimmy McPartland, down with a viral infection, was sorely missed, and although there could have been a stronger substitute, cornetist Warren Vache did nicely enough, particularly on "Darn

That Dream," a lyrical duet with Marian.

Johnny Morris took over on piano in the second half, and Warren Chaisson came on as surprise guest to do a couple of virtuosic showpieces on the vibraphone to much applause. Drummer Bobby Rosengarden had a chance to haul out the bongos and shine on "Caravan," and there were terrific performances by trombonist Vic Dickenson (who also obliged with the evening's sole vocal, "I Want A Little Girl") and by clarinetist Johnny Mince, who took it slow, then swung out beautifully on "The Man I Love."



Eddie Barefield

JAZZ
NORTHPORT, N. Y.
QUARTERLY

SPRING 1978

• Speaking of concert series, Jack Kleinsinger's Highlights in Jazz celebrated its fifth anniversary on February 2 with Jimmy and Marian McPartland as the focal points, abetted by Vic Dickenson, Johnny Mince and Buddy Tate among others. Incidentally, that's Buddy sharing the tenor solos with Lester Young on *Taxi War Dance* (despite what the notes say) on the Columbia reissue, "The Lester Young Story/Volume III, Enter the Count."

Kleinsinger changed his format for his next presentation at NYU's Loeb Student Center, a "Jazz Legends on Film" program, March 8, with material from the collection of David Chertok, featuring Louis Armstrong, Bessie Smith, Billie Holiday, Miles Davis, John Coltrane, Duke Bird, Dizzy, Basie, Hamp, Roy, Pres, Hawk, etc.

Cash Box/January 21, 1978

ON JAZZ

Is the world ready for five more years of Jack Kleinsinger? The New York promoter will present his fifth anniversary concert at Loeb Student Center on February 2 featuring Marian and Jimmy McPartland, Buddy Tate, Vic Dickenson and George Duvivier.

McPartland in anniversary of 'Highlights In Jazz'

By Linda Solomon
SPECIAL TO THE NEWS WORLD

Jack Kleinsinger's "Highlights In Jazz" series celebrated its fifth anniversary Thursday night at the Loeb Auditorium, La Guardia Place at Washington Square South, with an all-star concert featuring pianist-composer Marian McPartland. Also performing were George Duvivier, bass, Bobby Rosengarden, drums and bongos, Vic Dickenson, trombone, Johnny Mince, clarinet, Eddie Barefield, tenor sax, and Warren Vache, cornet.

Warren Vache was a last-minute substitute for cornetist Jimmy McPartland who, explained his former wife and frequent touring partner Marian, was at home with 103 fever. Vache recently performed in the Benny Goodman Carnegie concert; he has been appearing at Eddie Condon's. His playing style is intricate, but he has a tendency to hit sour notes in the easy parts while making the difficult passages flow as if by wizardry.

Barefield, a substitute for tenor saxophonist Buddy Tate (who was previously engaged at Crawdaddy), has appeared with Cab Calloway, Fletcher Henderson and Sammy Price—usually on alto. As a tenor player he is a bit short of the big sound that instrument can send out but he does project an interesting style that owes something to Coleman Hawkins.

McPartland: eloquence and tang

The septet showed an unusually successful degree of rapport for an all-star venue, probably because the individuals had worked together in one form or another so often over the years that each could anticipate and easily improvise around the others' leads. The spirit of Dixieland and Swing permeated the musical selections, although there were a few contemporary compositions which each musician used as a personal point of departure.

They began with "Love Is Just Around the Corner" with short, exuberant solos on clarinet, trombone and cornet, followed by a brief but swinging interlude of tangy two-fisted piano from the always eloquent Miss McPartland, who received the first major burst of applause. This was soon repeated by mitting earned by George Duvivier who laced his string bass firmly around the melody line into a fascinating variation on the theme.

Other tunes covered were standards like "Laura," "Willow Weep For Me," "Caravan," "Speak Low" (from *One Touch Of Venus*), and "The Man I love."

Bobby makes his bongos talk

The best moments belonged to Marian McPartland and Bobby Rosengarden. Miss McPartland, who is currently appearing at the Carlisle Hotel, thinks through her fingers and elicits strong mood response, particularly on slow tempo, although she is also able to create tantalizingly intense musical changes in faster numbers.

Bobby Rosengarden, who opens next week at the Rainbow Room, is better on the bongos than either Mongo Santamaria or Ray Barretto—and that is saying a lot! Playing a spectacular solo on tuned bongos during the "Caravan" number, he actually made those drums *talk* music—not an easy feat. During this solo the other musicians kept silent as they observed.

Vic Dickenson, one of the foremost exponent of the slide trombone, still hits all his notes and plays with wit and flair. But he no longer projects to the far reaches of the hall the way he did in his salad days with Eddie Heywood (check out the records!) or as a free-lance. It would have been a good idea, under the circumstances, for some amplification to have been added for his solos.

Clarinetist Johnny Mince danced in and around the lines created by the



News World
Bassist George Duvivier does his thing.

ensemble and frequently gave evidence of his stellar Swing-era credentials (Tommy Dorsey, Ray Noble) by his free-coursing pulsations of joy and ebullience.

Warren Chiasson

Canadian vibraphonist Warren Chiasson, who has worked with George Shearing and currently has his own combo, appeared with pianist Johnny Morris and most of the earlier personnel as Kleinsinger's "surprise guest" to close out the second half of the program. Although his playing is relatively distinctive, there were smidgeons of Cal Tjader and Milt Jackson running deep beneath the coursing mallets. Chiasson's music is quite pleasant and accessible.

Kleinsinger Presents His Fifth

By MARTIN FRIEDMAN

For the past five years, Jack Kleinsinger has produced a series of shows which have brought together many top names in Jazz. Last Thursday proved no exception, as several well-known musicians appeared for the fifth anniversary show. Featured were the talented Marian McPartland on piano, George Duvivier on bass, and Johnny Mince on clarinet. Also expected to appear were Jimmy McPartland, the trumpeter, who was ill, and Buddy Tate, the tenor saxophonist, who turned out to have a conflicting engagement elsewhere. The absences were compensated for, however, and the group,

rounded out by Bobby Rosengarden on percussion and Vic Dickenson on trombone, provided a solid evening of swing.

Eddie Barefield, the tenor player who replaced Mr. Tate, had the opportunity to display his talents early in the show with a rendition of the ballad "Laura," the famous Raskin and Mercer tune written for the movie of the same name. Backed only by Ms. McPartland, Mr. Barefield had a lot of room to caress the theme with his soft and breathy style, the sweetness of which is reminiscent of and perhaps more appropriate to the sound produced by the late alto saxophonist, Paul Desmond.

Perhaps I am merely annoyed at missing

the muscular tone of Mr. Tate's tenor, or it may be that I have pretty much accepted as a standard version of "Laura" one which was recorded by Coleman Hawkins and Monk in the early forties, but it seemed to me that Mr. Barefield lacked a good deal of the "punch" that for me gives this ballad so much of its power. Mr. Barefield did have a graceful sense of trills and well-placed, short runs, however.

In this sense, Mr. Barefield may be compared to Dexter Gordon, although it may be difficult to imagine a tenor sound such as Mr. Gordon's without the fullness of tone which characterizes it.

Warren Vachet replaced Jimmy McPartland. The cornetist has a smooth and technically precise style, and he thankfully does not attempt any unnecessary flashiness. He played at a recent Benny Goodman concert and regularly appears at Eddie Condon's. While not displaying any unusual or innovative work on his instrument, Mr. Vachet did come up with at least one stylistic surprise. During a descending run, the cornetist trailed off and then wavered, withholding the resolution of his hesitating tone. Although this occurred in a short interval of time and was a rather subtle effect, it established Mr. Vachet as a thoughtful instrumentalist.

George Duvivier has played with a wide range of musicians, from Lena Horne and Frank Sinatra to Ron Carter and Eric Dolphy. The bassist displayed his command

of the instrument in several short solos and in his work with the other half of the rhythm section, Bobby Rosengarden. The drummer did not assert himself very much until he stepped out from behind his set and played a pair of congas. By wetting his finger and sliding across the membrane while drumming his other hand, Mr. Rosengarden was able to produce a sort of melody which, however crude, proved to have a humorous effect. This kind of musical humor seemed to be a common denominator among the musicians, and besides Mr. Rosengarden's piece, there was a wry love song which Vic Dickenson sang and played on his trombone. Using a mute and even growling through the instrument, Mr. Dickenson, who was one of the stars of Count Basie's band 40 years ago, caused a bubbly bit of laughter.

Marian McPartland did not get much room to play, except for one solo piece in which she utilized many long, mellifluous runs and trills. Otherwise, she could barely be heard. The star of the show turned out to be a surprise guest, Warren Chiasson, who soloed the Bill Evans tune, "Debbie's Waltz." The vibes player had a fast and exciting style, offering a change of pace and adding to the end of this evening of traditional swing a bit of freshness and youthful energy. On the whole, while not a particularly exciting evening, the show proved a highly spirited event.

DAILY NEWS, JANUARY 27, 1973



PEOPLE, PLACES, AND THINGS

Two for Marian, one for Jim

Jazz pianist Marian McPartland will play a jazz-and-classical program Monday at the Cafe Carlyle, Madison Ave. and 76th St., then join her former husband, cornetist Jimmy McPartland, to celebrate the fifth anniversary concert of Jack Kleinsinger's "Highlights of Jazz" series at the NYU Loeb Student Center on Feb. 2. At the Carlyle, she will play the Grieg concerto, then swing into jazz.





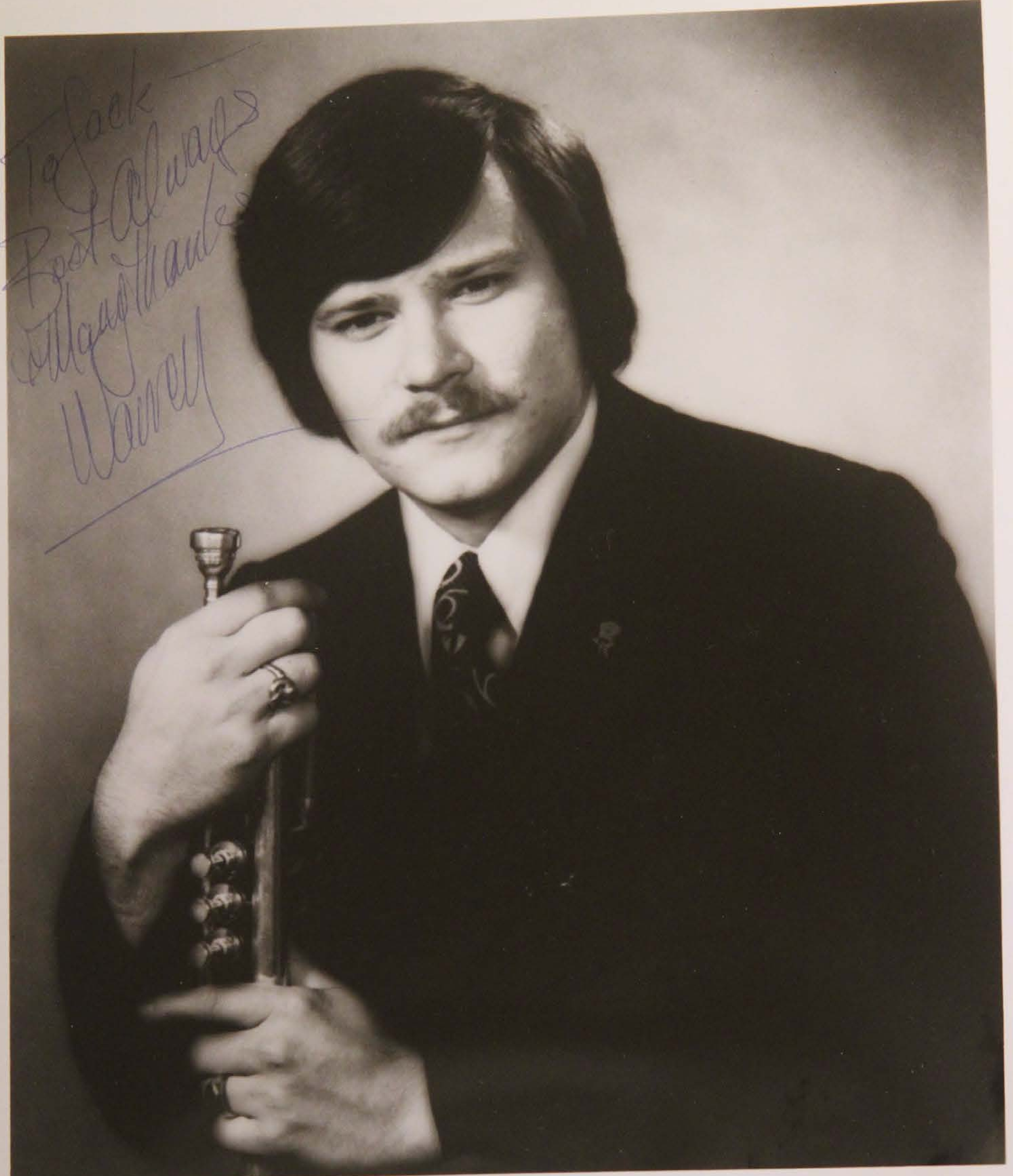
To Jk
Best smile and
"Thanks"!
Johnny Morris
5/2/78

JOHNNY MORRIS



*to Jack
you found
Marian
Feb 21 1978*

MARIAN McPARTLAND



WARREN VACHÉ



Best of everything
To you Jody. it always
a pleasure working with you
Eddie

EDDIE BAREFIELD

Dear Jack:-
Thanks for being such
a great guy and great supporter!
Best,
James
Harrison

