

Jack Kleinsinger  
presents  
**Highlights In**

# JAZZ

In association with NYU Program Board

THURSDAY, MARCH 11th 8PM

## Salute to George Duvivier

ZOOT SIMS AL COHN

SLIDE HAMPTON

HANK JONES JOE WILDER

BUTCH MILES

CHRIS WOODS

GUEST OF HONOR:

**GEORGE DUVIVIER**

at N.Y.U. Loeb Student Center

566 LaGuardia Pl. at Washington Sq. South  
tel. 598-3757

Tickets At Box Office Or Mail Order To:  
Highlights In Jazz, 7 Peter Cooper Rd.,  
New York, NY 10010

**Tickets: \$7, students \$5.50**

Make Checks Payable To Highlights In Jazz

Enclose Self-Addressed Stamped Envelope

**Coming Thursday, April 15th- Sounds of Swing**

Teddy Wilson, Buddy Tate, Phil Bodner, Major Holley, Gene Bertoncini, Oliver Jackson  
Mail orders accepted now: \$7 students \$5.50. Please enclose self-addressed stamped envelope.

Flyers donated by VILLAGE CORNER 142 Bleecker St., corner LaGuardia Place

This event is made possible, in part, with public funds from the New York State Council on the Arts

# MUSIC & DANCE

## Concerts

Thursday, March 11

**NEW YORK PHILHARMONIC**, Rafael Kubelik conductor, bassoonist Judith Le Clair. Vivaldi's Bassoon Concerto in a; Hindemith's *Symphonic Metamorphosis on Weber Themes*; Dvorak's *Symphony No. 7*. Avery Fisher Hall at 8. \$6-\$20. Note: An open rehearsal of this program, Thurs. at 9:45 a.m.; \$3.

**RADU LUPU**, pianist. Works of Mozart, Schubert, Schumann. Alice Tully Hall at 8. \$9.

**MALCOLM BILSON**, fortepianist/**CLASSICAL STRING QUARTET**, with soprano Susan Robinson, baryton player John Hsu. Haydn program, on original instruments. Merkin Concert Hall at 8. \$8.

**LUCY SHELTON**, soprano, with pianist Lambert Orkis. Works of Stravinsky, Pauré, Ives, Strauss. Metropolitan Museum at 8. \$8.

**PAVLINA DOKOVSKA**, pianist. Carnegie Recital Hall at 8. \$5-\$10.

**ZOOT SIMS/AL COHN/HANK JONES**, other jazz artists in tribute to George Duvivier, who is guest of honor, with surprise guests. NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. \$7.

**GUILD OF COMPOSERS**—Premieres of works by Cory, Asarnow, Fennelly, Sir, Suben, Wright. Atlantic String Quartet, mezzo-soprano Beverly Morgan, pianist Robert Pollock. McMillin Theater, Columbia, Broadway and 116th St., at 8. \$5.

**ERIC JOHNSON**, organist. Grace Church, Broadway at 10th St. (254-2000), at 12:30. Free.

**RIVERSIDE STRING QUARTET**—Haydn 250th-anniversary concert. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK, NEW YORK  
THURSDAY, MARCH 11, 1982

## The News World

### Duvivier, 82, bassman, honored by jazz concert

George Duvivier, an 82-year-old bass master and composer, will be honored by a cadre of jazz greats at New York University's Loeb Student Center tonight at 8 p.m.

Duvivier has played with many greats in the jazz world, traveling and recording with over 80 different singers and 65 instrumentalists. He's recorded on every major label.

Joining tonight's tribute will be such greats as vibraphonist Don Elliot, saxophonist Zoot Sims, tenor player Al Cohn, trombonist Slide Hampton, pianist Hank Jones, drummer Butch Miles, trumpeter Joe Wilder and reedman Chris Woods.

The center is at 566 LaGuardia Place, at Washington Square South. Tickets are \$7 and \$5 for students, and are sold at the box office.



*Dear Jack  
With many thanks!  
Always  
George*

New York Voice, Saturday, March 20, 1982



## On Broadway

By ALLAN McMILLAN

The Salute to George Duvivier last week at The Loeb Auditorium was a sellout and the musicians who played gave a brilliant performance.

Zoot Sims, Al Cohn, Hank Jones, Butch Miles, Milt Hinton & Marky Markowitz sparked an evening of gaiety and fellowship for a fellow musician and the hundreds who attended, loved every swinging moment of the program...

### MUSIC PICKS

**ARTHUR BLYTHE QUARTET** The biggest-toned alto saxophonist in all of jazz, with what is sure to be a strong rhythm section and a solid repertoire of postmodern swing-to-bop. Village Vanguard, Wed.-Sun. (Shore)

**OTIS RUSH** This is Otis's third week in a row at Manhattan's best blues bar — which means his only problem, inconsistency, shouldn't be a problem at all. Which means blues heaven. Tramps, Wed.-Sun. (Shore)

**JUMP UP** Avant-jazz-funk reedman Oliver Lake's dance-fusion outfit gets better and better. Pay particular attention to the unique guitar and harmonica of Alfonia Timms. Peppermint Lounge, Wed. (Shore)

**THE BLASTERS** In the grand tradition of America's greatest rock bands — NRBQ and Creedence Clearwater Revival — these young L.A. geezers transform rockabilly and R&B roots into a sweaty, full-tilt-boogie celebration of "American Music." Opening at the Ritz, the strong, authentic rockabilly revival of Billy Hancock and the Tennessee Rockets. Mudd Club, Thurs.; Ritz, Fri.-Sat. (Shore)

**GEORGE DUVIVIER TRIBUTE** The indefatigable, all-purpose jazz bass great is feted by the sterling likes of Zoot Sims, Al Cohn, Hank Jones, and more. Swingin'! Loeb Student Center at NYU, Thurs. (Shore)

**MALCOLM BILSON** A brilliant forte pianist heading up the *Haydn on Original Instruments* series. Goodman House, Thurs. (Page)

**METROPOLITAN OPERA** First subscription chance to see and hear the new *Tales of Hoffmann*, this week's main event. Metropolitan Opera, Thurs., Mon. (Page)

**FUNKTIONARIES** Sophisticated, smart-ass avant-funk, featuring ex-Defunkt Martin Aubert on guitar and new vocalist Galen Brandt. R.T. Firefly, Thurs. (Shore)



Zoot Sims is featured in the **Highlights in Jazz Salute to Bassist George Duvivier**. The concert takes place at NYU Loeb Student Center, 566 LaGuardia Pl. on March 11. See *Music Directory* for details.

JAZZ TIMES 3/82

## SOUNDINGS

George Duvivier will be the recipient of a salute from musicians Zoot Sims, Al Cohn, Slide Hampton, Hank Jones, Joe Wilder and Butch Miles on March 11. The Thursday night affair is part of Jack Kleinsinger's Highlights in Jazz concert series at the New York University Loeb Student Center in Manhattan.

VOICE MARCH 16, 1982

## MUSIC

**Highlights in Jazz:** If George Duvivier isn't the best all-around bassist in America, he is a very strong contender (and almost certainly the most heard). This welcome salute will put him in the midst of Al and Zoot (a reunion always worth leaving home for), Hank Jones, Slide Hampton, Butch Miles, the elusive Joe Wilder, and the more elusive Chris Woods. March 11, Loeb Student Center, 566 LaGuardia Place, 598-3757. (Giddins)

THE NEW YORK TIMES, SUNDAY, MARCH 14, 1982

## Jazz: A Tribute to Duvivier

Since George Duvivier became the bassist in Lucky Millinder's orchestra 40 years ago and, shortly afterward, sold his first arrangement to Jimmie Lunceford's orchestra, he has built a very solid reputation as one of the most capable and versatile bassists in contemporary music. The esteem in which Mr. Duvivier is held both by jazz enthusiasts and by his fellow musicians was indicated by the enthusiasm of the sellout audience that filled Loeb Auditorium for a "highlights in jazz" tribute to the bassist Thursday evening and of the instrumentalists who came to play with and for him.

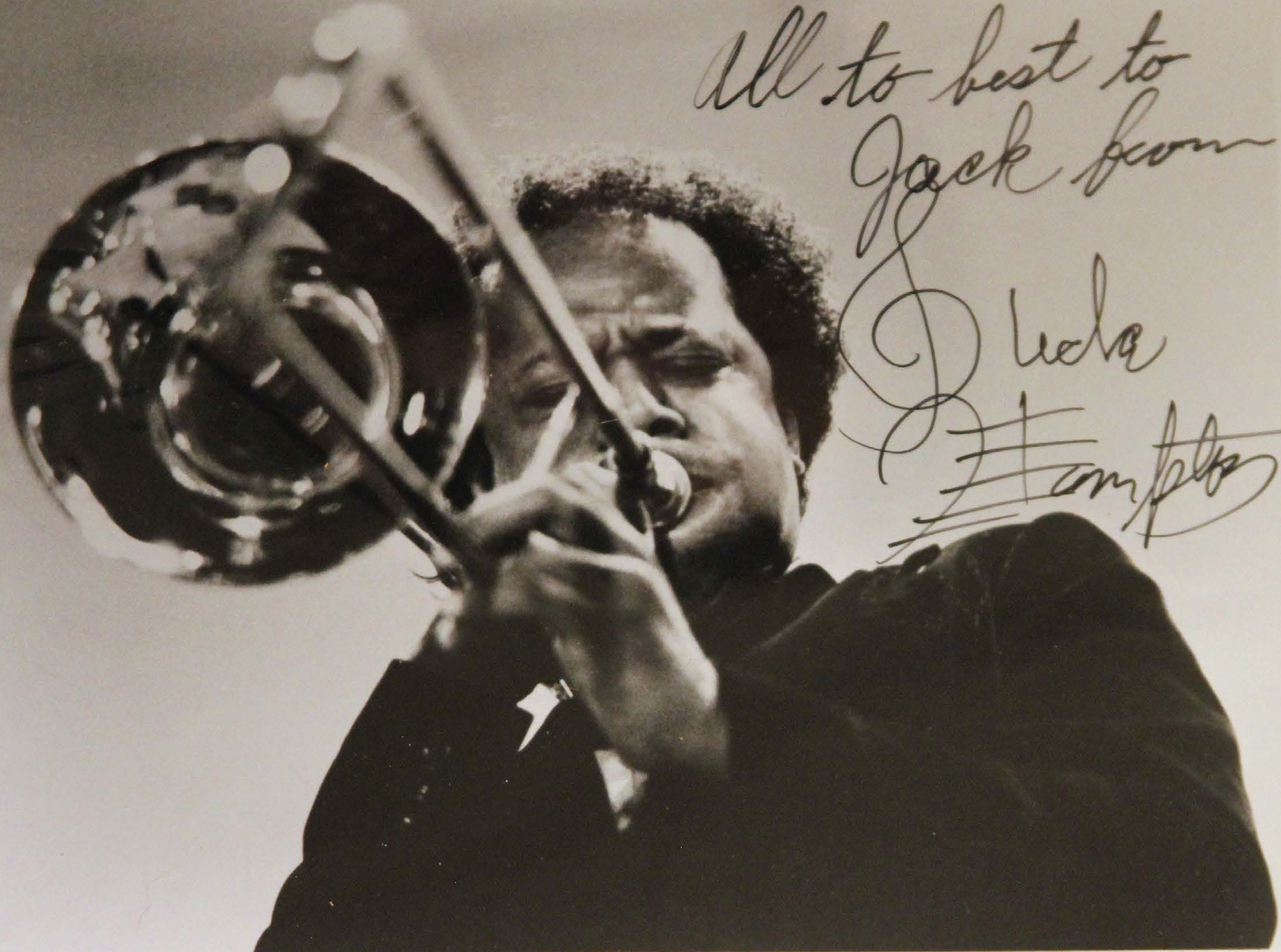
A major part of the program was played by a quintet which, if it is not the definitive contemporary swing group, was certainly giving a definitive performance on Thursday. It was made up of Zoot Sims and Al Cohn on

tenor saxophones, Hank Jones on piano, Butch Miles on drums and, on bass, Milt Hinton, who subsequently gave way to Mr. Duvivier. The guest of honor not only played as part of this exemplary group but also gave the virtuoso performance of the evening — a tribute of his own to Charles Mingus, Thelonious Monk and Duke Ellington in which he played unaccompanied bowed and plucked solos and in duet with Mr. Jones at the piano and with Marky Markowitz on muted trumpet.

The program got off to a slow start with a series of well-played but much too similar ballad solos until Mr. Sims, Mr. Cohn and their colleagues moved in to send it swinging.

John S. Wilson





All the best to  
Jack from  
Duke  
Hampton

SLIDE HAMPTON

# STATESIDE SCENE ~ East Coast

by Lee Jeske

## George

There are certain people who toil in the jazz fields forever and seem to ask for no special rewards. They don't lead their own bands, they don't record under their own names, and they don't receive the attention that some people receive because they don't bite the heads off bats.

They just make the date, play superbly every time, take their paychecks, and go home.

One of those people is George Duvivier. Every once in a while I like to fantasize about what grouping I would make if I could choose the players for one concert or



*George Duvivier — magnificent timekeeper, versatile jazzman, animal lover*

one recording session. Invariably, I would have Dizzy Gillespie, Sonny Rollins and Max Roach involved. Assuming this would be a quintet, I always get stuck on the pianist and bassist. Leaving the pianist aside for a moment, when I think about bassists I always consider Ron Carter, Richard Davis, Charlie Haden, Milt Hinton and others. I always wind up choosing Duvivier.

Not only is Duvivier a magnificent timekeeper, a man who can easily play in any style of jazz that has yet to be developed, and a man endowed with as good a set of ears as anybody in music, when he is given a chance to play a solo piece — not just a solo, but an entire acapella work — he comes across with absolute authority and a riveting sense of his

instrument. I have wanted to bury my head in my sweater during hundreds of bass solos in my time, but never during one by Duvivier. He is a master and if most of the followers of jazz don't realize it, all you have to do is ask any musician. In my hall of fame, his statue is firmly ensconced.

What brings these thoughts to mind is a recent salute to George Duvivier, given by Jack Kleinsinger's 'Highlights in Jazz'. Duvivier finally got the chance to be the man of the hour and although the guest list was formidable — Zoot Sims, Al Cohn, Slide Hampton, Hank Jones, Butch Miles, Marky Markowitz, Chris Woods, Don Elliot, and bassists Rufus Reid and Milt Hinton all played (another bassist, Major Holley, was prowling the audience) — it was Duvivier's solo spot (dedicated to Charles Mingus, Thelonious Monk and Duke Ellington) that was the best salute the man could have had. Take your piccolo basses, your baby basses, your highly-strung metallic basses and your Fender basses. Give me George Duvivier an upright and a bow and let him pluck and bow his heart out. Somebody should let this man do an album...

## Wynton

Wynton Marsalis is in an unenviable position. Hailed far and wide as the saviour of jazz, the coming king of the trumpet, and the greatest thing to come out of New Orleans since red beans and rice, Marsalis has to live with that at the ripe age of 20. Now we soothsayers must be careful: we don't want to build this man into something he will never be able to become, nor do we want to scare him into a monastery. The last time we did this to a brass man — Jon Faddis, to be precise — the results were not as we expected. Faddis seemed to be reeling under the weight of his mentor, Gillespie, and retreated into the cozy world of the New York recording studios, where he has been ever since. This doesn't mean he won't ever live up to his potential as a jazz player, but I wouldn't be surprised if the initial hurrahs might have been a little too much to handle. Similarly, Scott Hamilton isn't turning out to be the next Lester Young and nobody should ever have expected him to be anything but a sturdy swinger. Sometimes, in the current state that jazz is in, we get a little too hungry for innovators and a little too anxious to be the first one to trumpet their arrival.

Which brings us back to Wynton Marsalis. Marsalis is good — damn good — and has proven this in a number of different ways: with Blakey, with Hancock, on his own first album. He has now decided to face the music — he has left the coziness of the Messengers, left the pressure of the Hancock super band, and started his own unit. The Wynton Marsalis Quintet premiered at Seventh Ave South and it was an impressive debut.

With brother Branford on reeds, Jeff Watts on drums, Lonnie Plaxico on bass and Kenny Kirkland on drums — this is a very young outfit. They all dress in extremely sharp clothes, all have short hair and, in general, look eerily like those famous photos of Bird, Dizzy, Monk, Max and the rest taken on 52nd Street.

Wynton's playing is the strongest of the five, but Branford is quite a strong and impressive voice on his own. The compositions played were mostly originals and they were difficult, winding pieces that showed off the leader's willingness to take chances — it's easier to get close to an audience by feeding them familiar standards. The place was packed and the reaction was good. I'm sure Wynton has learned a lot from Blakey and Hancock (not to mention the influence of his father, pianist Ellis), and I feel confident that he will apply everything to his own band. Let's hope they stay together and let's wish them well, but let's not treat them differently from what they are — a very green, hardbopping quintet with a lot of potential.

## Bopping around

This spring there have been more jazz record companies sprouting than daffodils. I am shocked — in these days when record companies are wringing their hands — at the obvious commitment that some people are bringing to jazz. The most visible of these new labels are Antilles, Elektra Musician and Palo Alto, but there are others (Headfirst, Sutra, etc). The initial result — and the reason for some exultation — is the signing to record deals of artists who have floundered too long without the support of a label. Antilles has signed Ornette Coleman, Air, Anthony Braxton, Phil Woods, Gil Evans; Elektra/Musician is recording Red Rodney/Ira Sullivan, Mose Allison, Max Roach; Palo Alto has Elvin Jones, Pepper Adams, Buddy DeFranco/Terry Gibbs. And every day they are gobbling up more and more often neglected jazzers.

This of course is good news, but I hope nobody will call me a heathen if I say that I think too much jazz is being recorded and released. It is becoming impossible for consumers to tell the wheat from the chaff and I just wish that companies would be more cautious about the quality of the work they issue. Jazz is too easy to record and this glut of issues (not to mention reissues) is going to confuse record-buyers and make things very difficult for a new artist to get a leg-up (why would somebody spend six or seven bucks on a new artist, when, aha, there is the latest album by Dexter Gordon only a couple of feet away). Let's show some sense and consideration for quality before we release anything of anybody's and let's not get into the situation where the quality work of some is lost in the shuffle — otherwise this boom is going to dry up and people like Ornette Coleman will be without a record label again.