

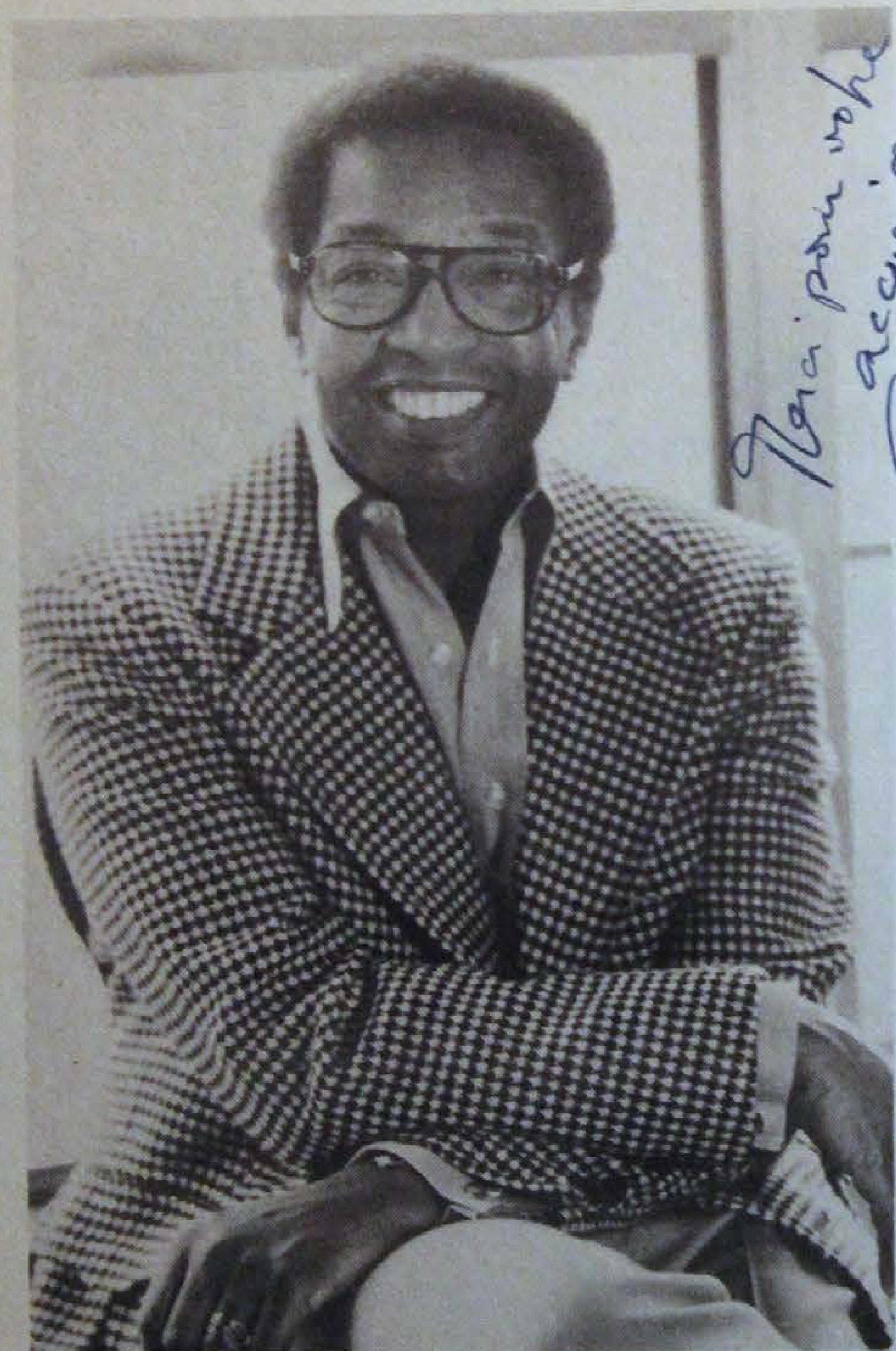
JACK KLEINSINGER

presents

in association with
NYU Program Board

HIGHLIGHTS IN JAZZ

SALUTE TO BILLY TAYLOR



*Para pour voice
accueil
Rep Award*

Thursday

Oct. 26th

8:00PM

with

Frank Foster	Frank Wess
Joe Newman	Jon Faddis
Harold Mabern	Freddy Waits
Victor Gaskin	Vocal Jazz, Inc.

and the world premiere of a new composition for voices
and jazz trio composed by Billy Taylor.

N.Y.U. Loeb Student Center

Tickets \$5.50 Students \$4.50
Student Balcony: \$3.50

566 LaGuardia PL at Washington Square South
Telephone: 598-3757

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

Make checks payable to Highlights in Jazz

Enclose Self-Addressed Stamped Envelope

Coming Thursday, November 30 at 8PM!

Jazz Legends on Film Part 2

A sequel to last year's sell out program of great Jazz performances from the film collection of David Chertok.

Mail Orders Accepted Now: \$5.50; Students \$4.50

Jazz Nights: Sinatra and Other Pain Killers

88 VOICE NOVEMBER 6, 1978

By Gary Giddins

On a less rarefied level, Jack Kleinsinger's Highlights in Jazz series presented a well-integrated salute to Billy Taylor. During the first half each of the guests paid separate tributes, among them Frank Foster, Frank Wess, Ted Curson, Jon Faddis, Freddy Waits, Victor Gaskin, and especially Harold Mabern, who played "Billy Boy" as a panoramic ballad. In the past Kleinsinger's salutes floundered because the honored guest hardly got to play; this time Taylor had some say, and the second set was given over to him. Taylor's voice is about as articulate and professional as Western man gets, so he can entertain just by telling you what he's about to do. After he introduced his first number by saying, "Since no one else has, I think I'll play something I wrote," the virtuosity took over. Surprisingly, the highlight of the evening wasn't the showy cadenza from his symphonic suite but a ballad, "Theodora," explored with a romantic, East Side '50s loveliness that sounded as rare and accomplished today as it might have seemed ordinary in the romantic East Side '50s—though I can't imagine that piano playing of this quality ever seemed ordinary. Harold Mabern was right—the man merits more looking into. I would have liked to hear the new piece he wrote for voices, but instead of getting right to it, the voices, Vocal Jazz, Inc., had to do a few numbers of their own. They sounded like they should be doing an airline commercial, and since I didn't think I was working I split during their second number ("My Ship," combining the worst aspects of the Swingle Singers and the Hi-Los).

OCTOBER 30, 1978/NEW YORK

IN AND AROUND TOWN

EDITED BY RUTH GILBERT
October 24 thru 31

Concerts

Wednesday, October 25

TAYLOR-MADE JAZZ



Composer/musician **Billy Taylor** will be honored with a concert on Wednesday, October 25 at the NYU Loeb Student Center (566 LaGuardia Place). Among the many contemporary jazz musicians on hand will be Frank Foster, Joe Newman, Harold Mabern, Victor Gaskin, and Vocal Jazz, Inc. At 8 (598-3757).

At N.Y.U.



NEW YORK VOICE, OCTOBER 20, 1978

Musician composer **Billy Taylor**, best known as the musical director of the "David Frost Show" will appear in concert at New York University's Loeb Student Center on Thursday, Oct. 26 at 8 p.m. For more information call 598-3757.

Cash Box/October 28, 1978

ON JAZZ

Jack Kleinsinger continues to roll at NYU. Oct. 26 will be the date of his next "Highlights in Jazz" concert, headlined by **Billy Taylor**. Guests include **Frank Foster, Harold Mabern, Frank Wess, Ted Curson** and **Jon Faddis**.

BILLY TAYLOR PREMIERES NEW WORK WITH MEET THE COMPOSER GRANT

The premier performance of the piece, entitled "I Think Of You", was given at a Highlights In Jazz concert at New York University's Loeb Student Center. It was part of producer Jack Kleinsinger's annual tribute to a living musician, in this case Billy Taylor. Also on the bill were Frank Foster, Frank Wess, Harold Mabern, Victor Gaskin, Ted Curson, Jon Faddis, Freddie Waits, Candido and Parisian pianist George Arvenitas, sitting in.

"I Think Of You" was performed with Mr. Taylor and Vocal Jazz Incorporated. A plaque was presented to Billy by Jazzmobile executive director Dave Bailey.

VOICE OCTOBER 30, 1978

OUR MUSIC CRITICS GIVE US THE WORD

VOICE CHOICES

HIGHLIGHTS IN JAZZ

The annual salutes in this series have been dependably good, and this one to Billy Taylor holds great promise. The pianist-composer will be feted by Ted Curson, Frank Foster, Frank Wess, Jon Faddis, Harold Mabern, Victor Gaskin, and Freddie Waits. Taylor will introduce a new piece for voices and jazz trio. Oct. 26 at 8, 566 LaGuardia Pl. (Giddins)

Loeb Student Center

598-3757

All-star jam highlights Billy Taylor tribute

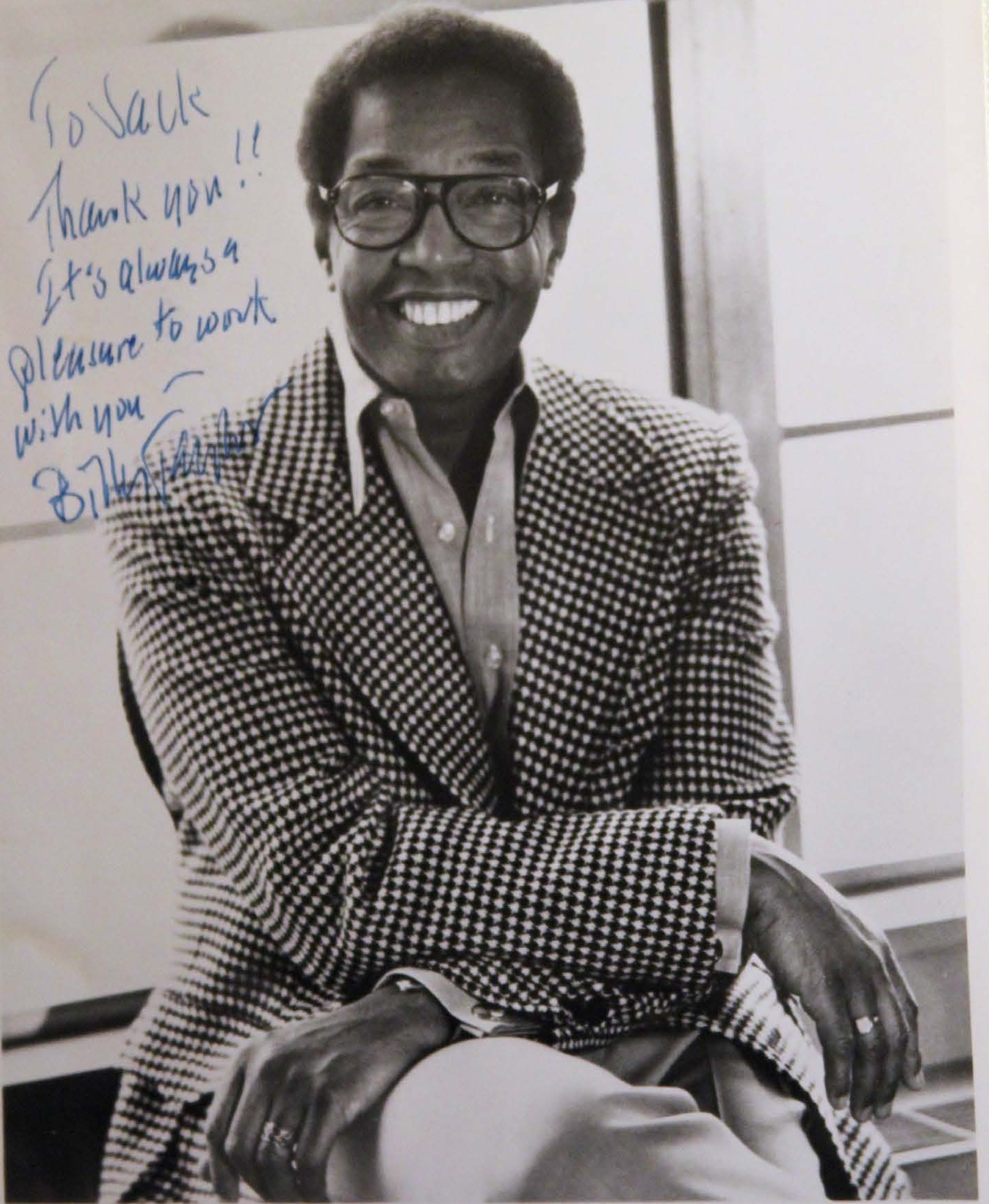
Jack Kleinsinger's "Highlights in Jazz" series at NYU's Loeb Center offers a jam-session ambience by presenting special programs involving musicians who don't usually get to play together. On October 26, Kleinsinger almost outdid himself when he put together an all-star tribute to pianist Billy Taylor.

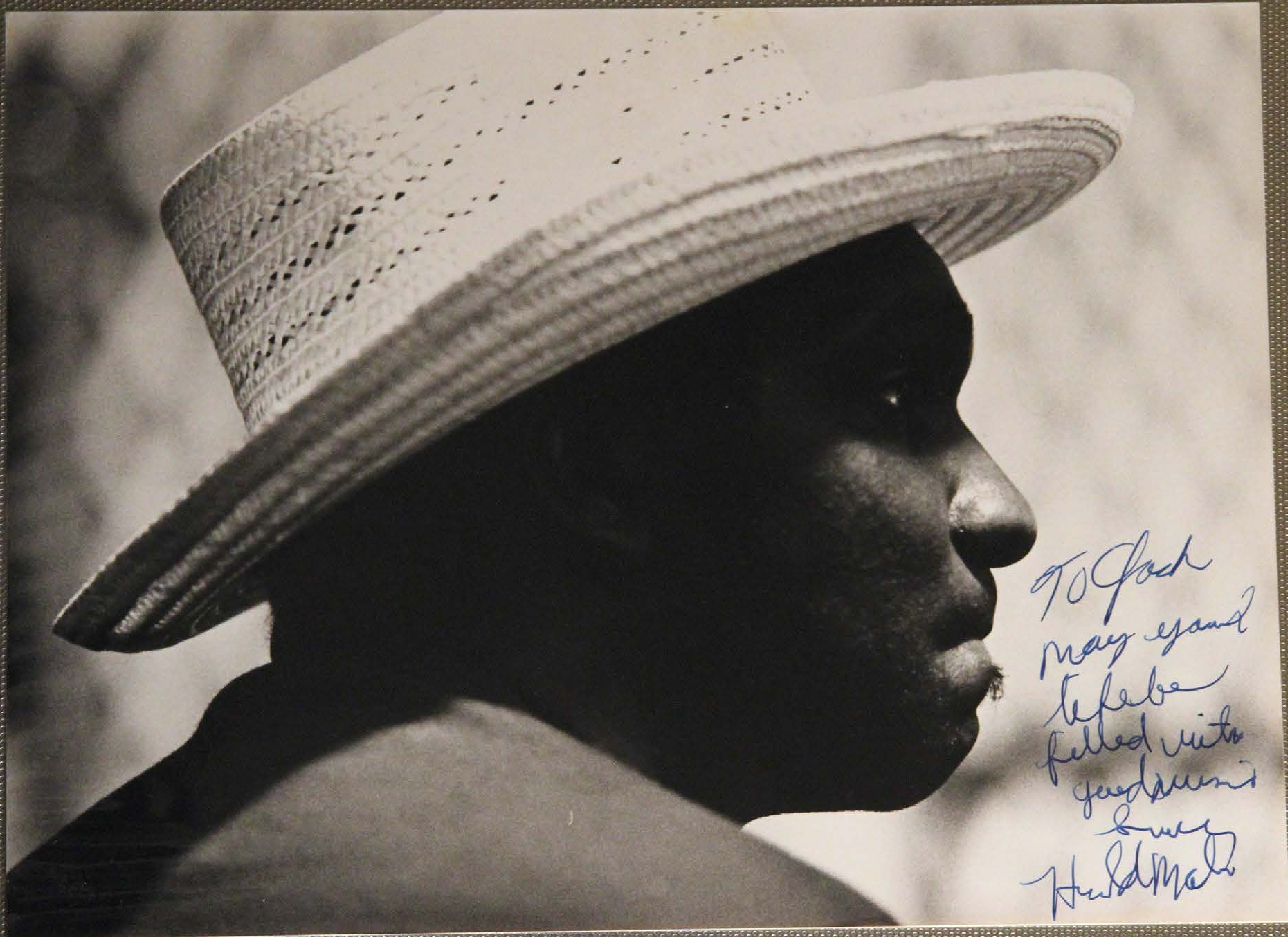
Special guest Candido got things started with an extraordinary conga introduction to Ellington's "Caravan," and was then joined by the evening's rhythm section — pianist Harold Mabern, bassist Victor Gaskin and drummer Freddie Waits. Also on hand were Frank Foster and Frank Wess (two saxophone giants who were seminal members of Count Basie's '50's band), along with trumpet masters Ted Curson and Jon Faddis. And a surprise guest, French pianist George Arvenitas, made his New York debut. As was to be expected, the musicians mostly played well-known jazz standards, including Ellington/Strayhorn's "Lush Life" and two Thelonious Monk classics, "Round Midnight" and "Epistrophy."

Billy Taylor, a melodic improviser with a special feel for romantic ballads, played three original compositions, accompanied by Waits and Gaskin. "I Think of You," Taylor's new work for voices and jazz trio was premiered by an 8-piece vocal ensemble called Vocal Jazz, Inc. Pretty as it was, the piece didn't really fit in with the rest of the program and proved to be an anti-climax. Those who managed to sit through it, though, were rewarded with a final blues jam that tore the roof off the house.



To Sallie
Thank you!!
It's always a
pleasure to work
with you
Bill [Signature]





To Jack
may your
life be
filled with
goodness
Love
Huddie

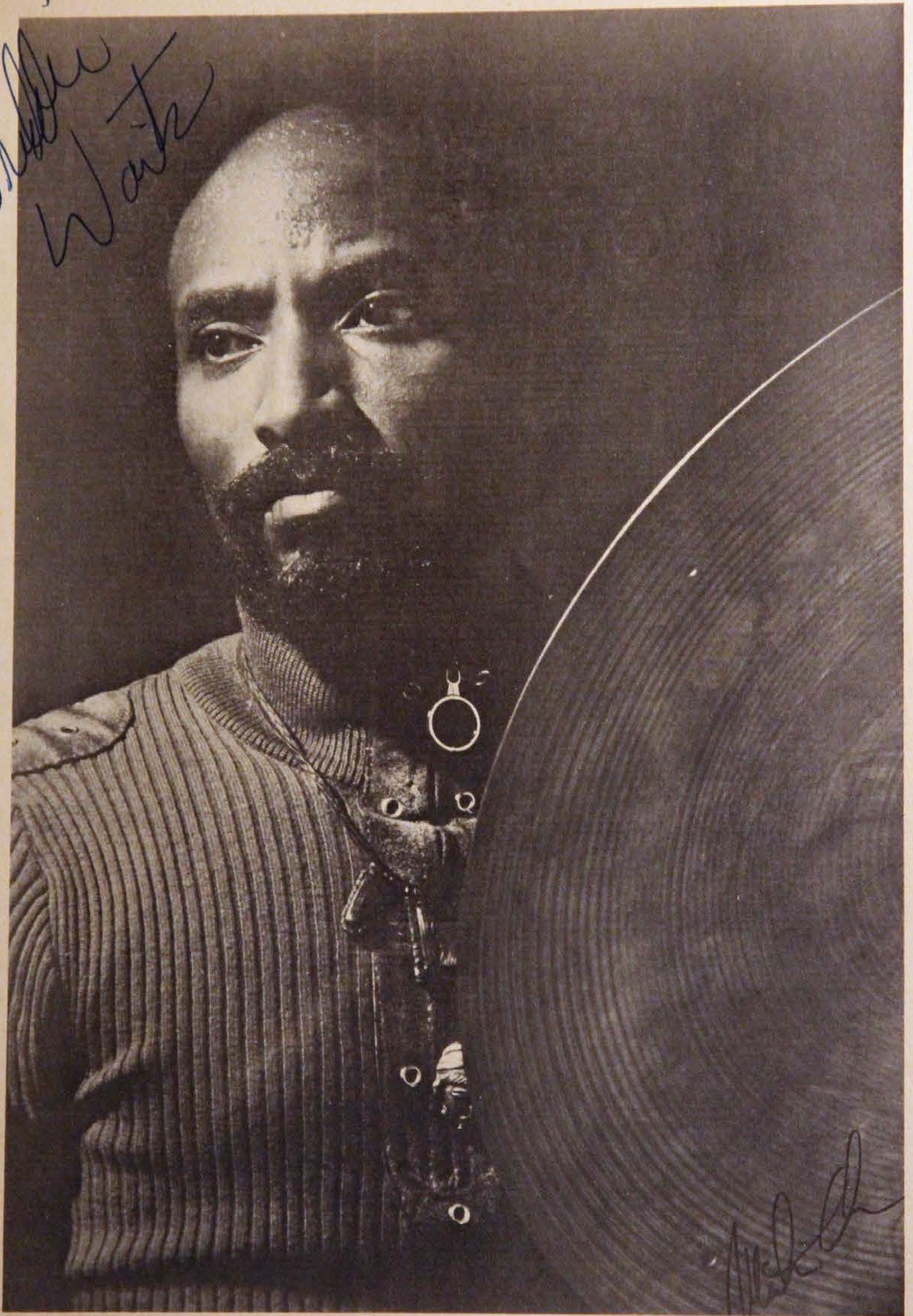


To Jack
Best wishes
Sincerely
Candido

CANDIDO
The World's Most Exciting
B and C-Bongo and Conga Artist

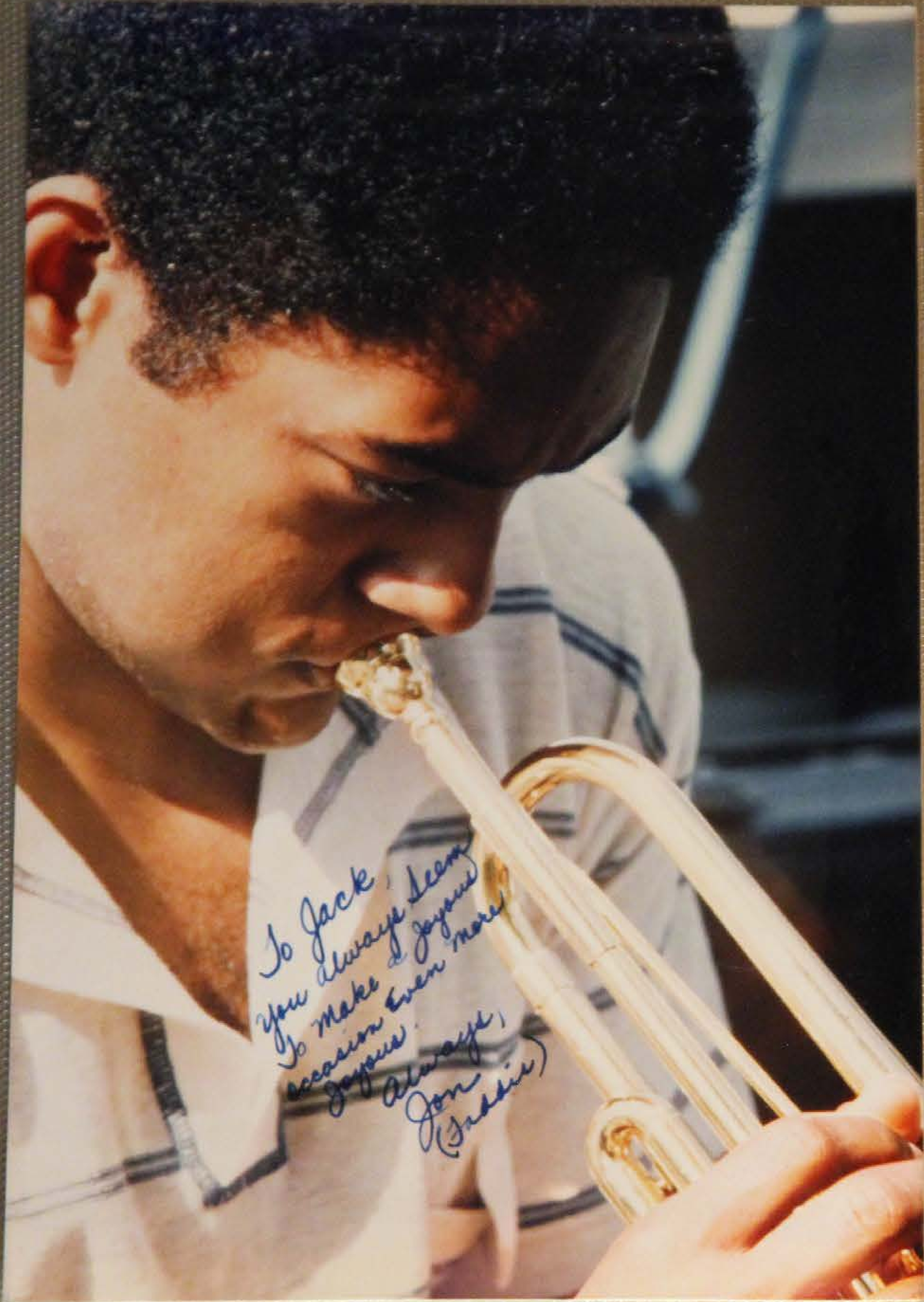
Manager: MISS EVE
170 West End Avenue
New York 23, N.Y.

Freddie
Waits



Freddie Waits

FREDDIE WAITS





Barry Harris — took the piano chair for the Benny Bailey-Howard McGhee recording session. (Photo: Lee Jeske).

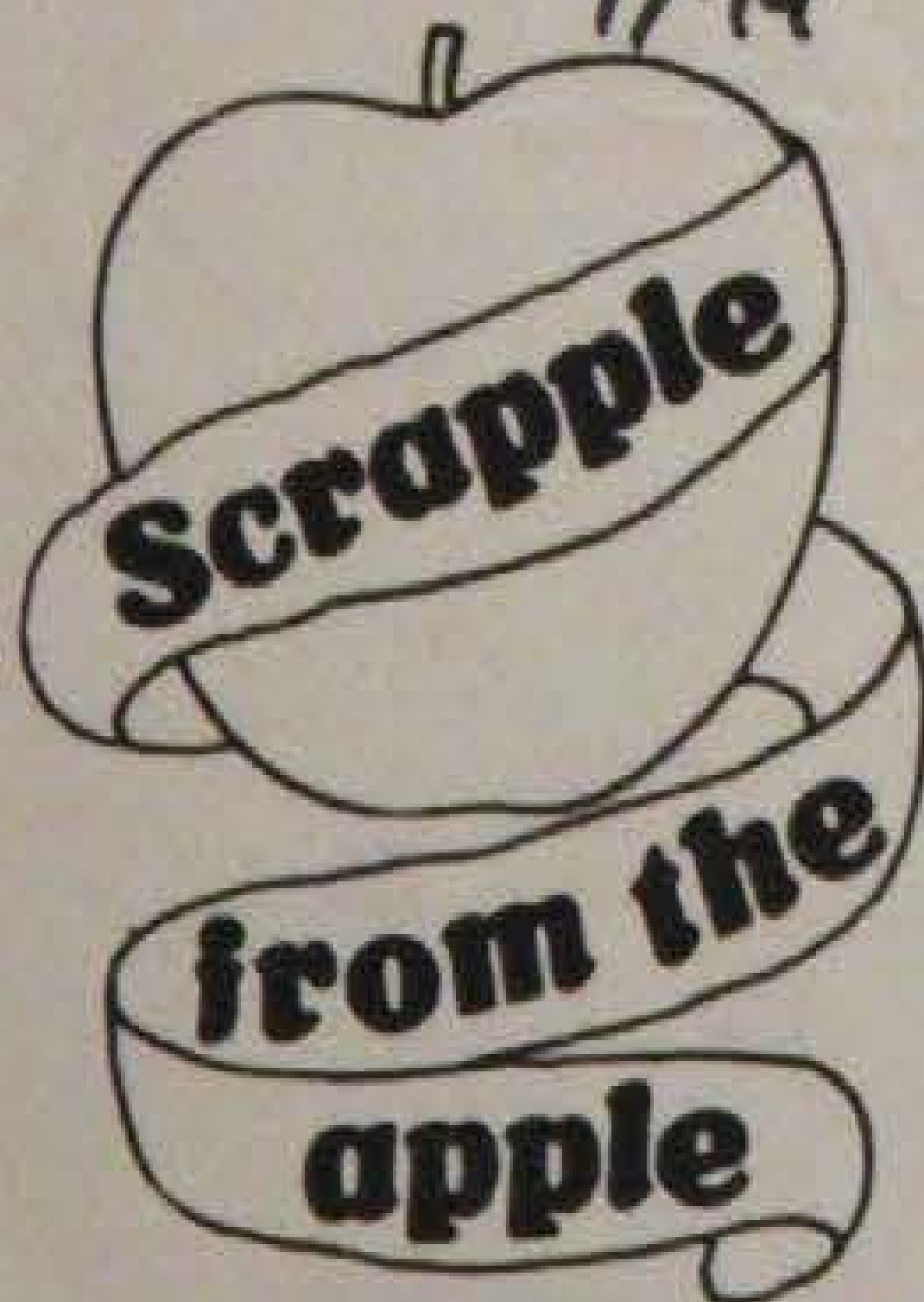
VOICES!! But, thankfully, the voices were a small part of a well-rounded affair. Jack Kleinsinger is a jazz fan first and a concert promoter second and over the past several years his concerts, held at New York University, have been small, mainstream love affairs with jazz and, truly, highlights in the New York concert season. The Billy Taylor salute was no exception. Frank Foster, Frank Wess, Jon Faddis and Ted Curson were the soloists and each played tribute to Billy Taylor who was seated in the front row, while Harold Mabern handled the piano chores for the first set. Victor Gaskin and Freddy Waits rounded out the group, with Candido thrown in on one number for good measure. Wess proved that he is still one of the best flautists in jazz, and Curson proved the same about his place in the realms of trumpeters, with a beautifully thought-out solo on the old warhorse *Round Midnight*. Foster played a dull soprano solo on *Loverman*, Faddis tossed off a quick, unaccompanied version of the theme from the American David Frost Show (which had Billy Taylor as musical conductor) and Waits played a Max Roachy (though somewhat pretentious) drum solo. Harold Mabern took the honours, however, with a slow, march-through-the-woods tempo version of *Billy Boy*.

Billy Taylor nodded his head in quiet appreciation.

Taylor has spent so much time as a general, one man jazz plugger and ambassador (among other activities *Dr.* Taylor serves on numerous local and national committees for the arts, produces live shows on public radio, runs the miraculously free and sustaining Jazzmobile every summer in New York, and acts as spokesman for the music wherever he can) that one tends to forget how wonderful a pianist he is. Mabern puts him in the class of Oscar Peterson, Art Tatum, Phineas Newborn and Ahmad Jamal. He certainly proved that behind that erudite exterior is a dexterous, moving pianist. "Since no one else has, I think I'll play something I wrote," said Billy, and he played three forceful and convincing trio numbers. It was the first time all evening that Freddy Waits didn't sound a bit too overpowering. Then, alas, it was time for the vocals. This was no haphazard choir. No — this bunch even has a name — Vocal Jazz, Inc. — and an album and a whole batch of their own arrangements which, naturally, they decided they'd treat us to. They're somewhat reminiscent of the Hi-Lo's, but when they did Kurt Weill's beautiful *My Ship* it sank. I gritted my teeth and waited for the special composition Billy wrote for them and, surprisingly, it wasn't half as bad as their own arrangements. The finale consisted of everybody (save the singers and Mabern) on stage for what turned into a bit of a cutting contest, with Foster taking the tenor honours over his Basie sectionmate and Curson trying to out-Dizzy Faddis and falling all over his face (even Dizzy wouldn't try to out-Dizzy Faddis; Ted obviously didn't know what he was getting into).

To these ears there hasn't been a truly interesting vocal group in jazz since Lambert, Hendricks and Ross went their separate ways and, dammit, somebody is going to keep trying to get it right. Why, why?

JAZZ JOURNAL
1/79



By Lee Jeske

There seemed to be something reminiscent of the Harris concert in the announcement that Jack Kleinsinger's *Highlights In Jazz* series would present a salute to Billy Taylor with four guest soloists and the "world premiere of a new composition for voices and jazz trio by Billy Taylor." The press release shook in my hand: MORE



Billy Taylor, a great ambassador for jazz, pictured with drummer Dave Bailey. (Photo: Lee Jeske).