Jack Kleinsinger presents Highlights in JAZZ

In association with NYU Program Board

Thursday, March 15
2 Big Concerts 7:30 & 9:30

BUDDY RICH
and the BUDDY RICH BAND

N.Y.U. Loeb Student Center

Tickets $5.50, Students $4.50
Student Balcony $3.50
566 LaGuardia Pl. at Washington Sq. So.
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. [specify 7:30 or 9:30 concert]
Enclose self-addressed stamped envelope.

Coming Thursday, April 19th 8:00PM A Jazz Portrait of Lyricist E.Y. Harburg

["Wizard of Oz," "Finian's Rainbow," "April in Paris," etc.]

Featuring Jackie & Roy, Maxine Sullivan, Don Elliot, Gene Bertoncini
and E.Y. Harburg

mail orders accepted now:$5.50; students $4.50 [enclose self-addressed stamped envelope]
Buddy Rich
And His Band
In Jazz Series

From year to year, Buddy Rich's band just keeps rolling along, riding on the consistent and persuasive drumming of its leader. But there are some nights when it rolls better than others. One of those nights was Thursday evening, when it gave two performances at New York University's Loeb Student Center as part of Jack Kleinsinger's "Highlights in Jazz" series.

It was not simply that the band was in excellent form, playing as an ensemble with a tight, eager crispness—despite the brief absence of one saxophonist who, arriving late, was publicly fined $50 by Mr. Rich. The sound system, unlike the all too customary amplification that is turned up so high that the band comes across as a loud smear of noise, allowed the band to play at its own natural level, filling the auditorium easily, but permitting the individual instruments to be heard even when the band was at full volume. It was a refreshing and instructive change that made the band's merits vividly evident instead of burying them.

Those merits lie primarily in the clean, precise ensembles, the group's drive and enthusiasm, arrangements that are colored with twists and turns that give the musicians something to bite into. Mr. Rich is, of course, the predominant soloist—he took his share of the band's once-lengthy "West Side Story" medley—as well as its driving core. Simply as accompanist to a long piano solo by Barry Kein, Mr. Rich's unobtrusive shadings and variations with brushes overshadowed the pianist's playing. Three saxophonists—Steve Marcus, Andy Fusco and Gary Brisker—carry most of the solo work capably, although none has a distinctive personal flair.

The concert opened with a brief set by Lance Hayward, who plays regularly at the Village Corner—a set in which he had time to do little more than indicate he has a personal way of developing the widely used Art Tatum concept of solo piano.

LON N. WILSON

Rich due at NYU

Buddy Rich will perform in concert at NYU's Loeb Student Center on March 15th. Rich will offer two concerts at 7:30 and 9:30. Tickets are at the center located at 566 LaGuardia Place. Information call 598-8787.

ON JAZZ

Buddy Rich will be featured in two concerts at Jack Kleinsinger's Highlights of Jazz show March 15 at NYU Loeb Student Center. It is the first time an artist has appeared in two shows for one of the Highlights in Jazz series.

DAILY NEWS, SUNDAY, MARCH 11, 1979

LOREN CRAFT

PREVIEW

HERE AND THERE

WHAT'S IT? JAZZantiqua, a group of classically trained musicians led by guitarist Frederic Band, will blend renaissance and jazz improvisations at 8 Wednesday night at Abraham Goodman Homes, 129 W. 67th St.

SKIN GAME. Drummer Buddy Rich will play performances at 7:30 and 9:30 Thursday night at the Loeb Student Center of New York University, as part of the "Highlights in Jazz" series.
wot's happ 'nin'—

Concerts

On Thursday, March 15, 1979, noted blind Jazz pianist Lance Hayward will appear as the opening performer for Jack Kleinsinger’s “Highlights in Jazz” concert featuring Buddy Rich and his Band. The event will take place at the NYU Loeb Student Center, 566 LaGuardia Place at Washington Sq. South. Two shows are scheduled at 7:30 pm and 9:30 pm. For more information call (212) 598-3757.

To hear the music of Lance Hayward is to "Dig" the sounds of one of the best jazz pianists around. He's been described by critics as "a one-man orchestra" because of the varied and subtle effects he gets across.

Lance Hayward
On Broadway

By ALLAN McMillan

WILL MASTIN, uncle to Sammy Davis, Jr. and originator of the Will Mastin Trio, that gave Sammy his first shot at the Big Time in Vaudeville, died in California last week at the age of 100. PENELope JOHNSON RUFFIN, one time concert violinist who organized the Penny Sightseeing Company twenty years ago, died last week at the age of 61.

BUDDY RICH and his block-busting band sensational at New York University's Loeb Student Center last week as part of Jack Kleinsinger's "Highlights in Jazz." I have never heard Buddy Rich sound better and I went backstage to tell him so. He's really a great drummer and musician and the people there loved him.

JAZZ SINGER MARTHA MITCHELL due in from Denver this week, where she was visiting her mother. JANYSE SINGLETON, "the Magnificent Chanteuse" made her nightclub debut at Levitcus on Thursday night of last week and played to a packed audience. Good to see there were ERNESTINE JACKSON of "Guys and Dolls," DEE DEE SIMMONS of the Ophelia DeVore Combine, EMME KEMP, the singer-pianist and producer and actorwriter Maxwell Glinville.
CONGRATULATIONS &
BEST WISHES TO
BILLY TAYLOR
FROM
MUSIC SALES CORPORATION
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NEW YORK, N. Y. 10023

year the series played to packed
dance floors, featuring artists like
Charlie Parker, “Dizzy” Gillespie,
Thelonious Monk, Errol Garner,
Ella Fitzgerald, Sarah Vaughan,
Bud Powell, Max Roach, Miles
Davis, and Art Blakey and the
17 Jazz Messengers. Machito
and his Afro Cubans, and Elmo
Garcia’s Latin band also performed.
They contributed greater balance
to the programming, offering
another kind of dance music
popular at that time; the mambo.

This early participation on
Billy’s part is qualitatively no
different from the nature of his
present contribution. His commit-
ment has remained pure through-
out. Of note, and worthy of rec-
ognition, is the drive and energy
he has focused to realize the
same goals in a more encompass-
ing format. In 1964 he spear-
headed the formation of Jazz-
mobile, serving, since its incep-
tion, as its unsalaried President
and Chairman of the Board. Dur-
ing this time, he has guided Jazz-
mobile from an organization
offering a ten concert summer
series and operating on an annual
budget of $10,000, to its present
structure which includes a yearly
budget of $1,000,000 plus, and
seven programs operating on a
year-round basis.

Billy Taylor has not changed
very much since I first met him
in 1947. His commitment and
dedication to Jazz—America’s
classical music, has never fal-
tered. He has probably played
more benefits for jazz and other
causes than any other person I
know. He continually encourages
young people, from the kinder-
garten level straight through to
the undergraduate and graduate
levels, to dedicate themselves
to some positive aspiration, through
his personal appearances at
schools. He has served on many
federal, state and municipal arts
commissions, councils and panels,
championing the arts in general,
and music in particular.

I have been in audiences, ob-
serving Billy play solo piano. I
have also had the unique privilege
of playing drums in his trio, and
appearing with him in a wide
variety of settings. Billy has al-
ways possessed a special knack of
being able to communicate with
people off, as well as on the band-
stand. His regard and respect for
his audience is ever present. After
a performance, whether playing
solo piano, playing with the trio,
or appearing with a symphony or-
chestra, Billy is comfortable and
able to share this sense of ease
with the audiences that are inex-
orably drawn to him.

I am honored to have been
given this opportunity to salute
Billy Taylor: jazz musician, com-
poser, conductor, educator, au-
thor, lecturer, executive, and,
above all, a friend.
Congratulations
To a Wonderful
Piano Player
And Jazz's
Greatest Spokesman

George & Joyce
Wein
Newport Jazz Festival
New York

JACK KLEINSINGER PRESENTS
HIGHLIGHTS IN JAZZ
in association with the NYU Program Board
Thursday, October 26th, at 8:00 P.M.
NYU Loeb Student Center

A
SALUTE TO BILLY TAYLOR
with

Frank Foster
Ted Curson
Harold Mabern
Victor Gaskin

Frank Wess
Jon Faddis
Freddy Waits
Vocal Jazz Incorporated

Special Guest: Candido
and the world premiere of a new composition
"I THINK OF YOU"*
for voices and jazz trio, composed by Billy Taylor

*The commissioning of this new composition was made possible in part through a generous grant from MEET THE COMPOSER to Vocal Jazz Incorporated. MEET THE COMPOSER is a statewide service program funded by the New York State Council On The Arts, by the Martha Baird Rockefeller Fund for Music and Exxon Corporation.

This concert is in part made possible by public funds from the New York State Council on the Arts, a state agency whose grants are recommended by the governor and appropriated by the state legislature.

Special thanks to Chemical Bank for printing this program.

Many thanks also to Jeffrey Kaufman
The Other Side
by Teddy Taylor

The lifestyle of a musician does not readily lend itself to what most people would consider the typical married life. From the very beginning, I knew this lifestyle would take some getting used to.

Our marriage began with a honeymoon in Europe—the only catch was that Bill was on tour, performing every night and sleeping most days. We weathered that, though, only to return to New York where I worked days and he worked nights. For the early years of our marriage I was sure that he loved the piano more than me, but we managed.

The definitive Billy Taylor source, Teddy Taylor describes herself as Billy's better half.

About MEET THE COMPOSER
by John Duffy

Since its origin in 1974, MEET THE COMPOSER has funded 7,700 composer events in which luminaries and emerging creators of concert, folk, jazz and theater music personally participated. From Niagara to Montauk, Plattsburg to the Bronx, New Yorkers have gathered to see, hear and meet Aaron Copland, Mary Lou Williams, Elizabeth Swados, Michael Colgrass, Jimmy Heath and scores of others. Programs have generated over 500 commissions for the creation of new works. This year sponsoring organizations like Vocal Jazz Incorporated will contribute over $1,000,000 for MEET THE COMPOSER events and audiences will exceed 1,600,000.

Tonight's program features one of the finest creative spirits in American music. It would be difficult to imagine any other single person who while sitting on various boards, the Council of the National Endowment for the Arts, Jazzmobile and other arts organizations, continues to pursue a distinguished professional career. Billy Taylor manages to do all of this with grace and dedication. He is a composer-performer of sparkling invention as well as one of the most informed, forceful and articulate spokesmen for public support of the arts and individual artists.

His life and multiple achievements is living proof that art and social consciousness are capable of effecting social change—of healing and building. His compositions have a place amongst the most original American music.

"Cooking With Soul" — Craig Claiborne — The New York Times Magazine
"Eating Like Soul Brothers" — Time — Weekly News Magazine

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929-9645 or 741-9061
Notes from an admirer
by J.B. Shelton

Billy brings a joy, a warmth, a glow to everything he touches—whether it be a piano’s keys or the hearts of his audience. Three years ago he performed with a Jazzmobile combo at Summerfare, an Arts and Business Council event designed to show the professionalism of community arts organizations to a couple of hundred corporate executives. (Admittedly, Billy is not the typical community artist, but the business representatives were very impressed.) Just a few months ago, one of the corporate execs from that Summerfare audience asked me what ever had happened to that marvelous piano player. In the interim “that piano player” became the Arts and Business Council’s president. He serves as our leader, an enthusiastic advocate, and the epitome of combining the arts and business in one intelligent, concerned, caring soul. I’ve often asked Billy how he does it all—perform, teach, write, compose, record—and, in a weak moment, he confessed to being one of twins: if only he were.

J.B. Shelton—Associate Director of the Arts Business Council Inc., and a great Billy Taylor fan.

What? Me Sing Jazz—by Ira Shankman

Whenever discussions concerning jazz arise, the trend is to talk about instrumentalists. Soloist improvisation, styles of various periods, the merits of different arrangers, are but a few of the topics concerning jazz which are geared to the instrumentalist. Why can’t the vocalist fit into these categories?

A major argument against the vocalist or vocal group is that because the performance has been rehearsed many times to achieve an overall effect, the essential quality of spontaneity, important to all jazz performance, is taken away. Didn’t Basie, Ellington, and Kenton have to rehearse their bands to achieve a desired sound? No one would deny the fact that these bands play jazz. Why then should a vocal group be any different? Lambert, Hendricks, and Ross, The Hi-Lo’s, The Pointer Sisters, Singers Unlimited, all sing rehearsed music but it is definitely jazz.

In terms of improvisation, that technique which is such an integral part of jazz performance, the vocalists can stand on their own. Listen to Ella Fitzgerald, King Pleasure, Dakota Staton, Dave Lambert, and Mel Tormé to name a few.

Just as every period in instrumental jazz has had its giants, vocal jazz is not without its greats also. Bessie Smith, Billie Holiday, Ray Charles, and some big band singers such as Anita O’Day, Chris Conner, and Joe Williams, are but a small sample of the singers who have made and who are making music with the most natural instrument of all, the voice, and are testimony to the fact that there is such a thing as vocal jazz.

In colleges and high schools today there is a growing awareness of the merits of vocal jazz.

Ira Shankman—Music Director of Vocal Jazz Incorporated and Director of Music at the Meadowbrook (NJ) Dinner Theatre.

KATE GREENFIELD – RANDY & MIKE BRECKER

INTRODUCE

“New York’s newest most comfortable jazz club” – Cue

Seventh Avenue South

21 Seventh Avenue South (two blocks south of Bleeker St.)
Vocal jazz ensembles are being heard more and more at conventions, festivals, and adjudications throughout the nation. The National Association of Jazz Educators has helped to further the cause of vocal jazz. Publishers realizing the possibilities of vocal jazz have started to produce huge amounts of material geared to vocal jazz ensembles. The harmonies in these arrangements are complex, often going into six or seven parts. There are extended passages which provide for vocal improvisation, and technical difficulties which have to be mastered to achieve a superior jazz sound.

Vocal Jazz Incorporated, one of the newest professional vocal jazz groups, is an ensemble dedicated to maintaining the great traditions of vocal jazz. Its repertoire includes such jazz standards as Ellington's "Sophisticated Lady", Gershwin's "Foggy Day" and modern compositions such as Hank Levy's "Samba Siete" and "High Clouds" by Ettore Strata.

The ensemble is delighted to present to you the premier of Billy Taylor's new composition for voices and jazz trio.

Sit back and enjoy, as you listen to VOCAL JAZZ.

Side by Side
by John Garcia Gensel

I really shouldn't like Billy Taylor. Whenever I'm on a program with him speaking on Jazz, I feel inferior—and I am. The yearning to play the piano enters my spirit now and then—and then I hear Billy play with his left hand "There'll Never Be Another You" and I know there will never be a piano player named John Gensel. And it goes on and on—not only as a musician, composer, speaker—but with his sophisticated graciousness, his amazing business acumen, his prophetic wisdom, his sharp wit, etc., etc. Ok! I'm just a side man, you are the bionic spokesman for us in jazz—so—I love you Billy Taylor.

WITH ALL BEST WISHES

DANCE THEATRE OF HARLEM

Arthur Mitchell & Karel Shook
Directors

John Gensel—The strong identification of jazz with St. Peter's Lutheran Church is because of John Gensel. Serving there as minister to the jazz community, he encourages not only the performance of jazz at St. Peter's, which culminates in the yearly "All-Nite Soul" concerts, but also its incorporation into the religious services through his jazz vespers.

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345 Park Ave. South NYC 10010
Frank Foster—A wit, if there ever was one. Frank helped to mold the Count Basie sound with his famous compositions and arrangements. A strong spokesman for Jazz on his saxophone and verbally. A musician's musician.

Ted Curson—Slowly, but now rapidly, Ted is developing a following that appreciates his clear, precise, creative trumpet. What a joy to hear one following in the path of Clifford Brown.

Harold Mabern—Whether at the Village Gate with a swing combo, or backing up Joe Williams at the Rainbow Grill, or recording in the studio—Harold has that sensitive touch and that makes every session a real musical experience.

Victor Gaskin—New York City is replete with fine bassists. In the top echelon is Victor Gaskin. He was magnificent with Duke Ellington and is superb with Billy Taylor.

Candido—Name the name in jazz that Candido has not played with and there's a good chance that the name is not a name. Throughout the world his name is synonymous with the best in jazz rhythm. He played with Billy Taylor as early as '52.

Frank Wess—"first jazz star to record extensively and with complete success as flute soloist." (The Encyclopedia of Jazz). What more can be said about Frank? Plenty! But that's really enough, plus his ability as a band director. Listen to his Jazzmobile Band.

Jon Faddis—There are musicians who do not like to be told that they sound like someone else. But who's going to protest if one is compared to Dizzy? In the last decade no brighter star has appeared on the musical scene than Jon. He has arrived!

Freddy Waits—He took the jazz world by storm when he came on the scene—so young and strong. Freddy is now in constant demand as a percussionist for his versatility and excellent time.

Vocal Jazz Incorporated—is a remarkable group of singers who remind us of the Swingle Singers and of Lambert, Hendricks, and Ross—but who go beyond their two established styles in scope and material. Here is a delicate balance between the traditional and contemporary that develops the best in both areas.
The Meadowbrook

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PRESENTS

NOVEMBER 14, 1978

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&

GROVER, MARGRET & ZA ZU ZAZ

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