

Jack Kleinsinger  
presents  
Highlights In

# JAZZ

In association with NYU Program Board

THURSDAY, NOVEMBER 6th

8PM

## Salute to Roy Haynes

RAY BARRETTO

GARY BARTZ

JOE ALBANY

CLIFFORD JORDAN

MEL LEWIS

RUFUS REID

RED RODNEY

GUEST OF HONOR

# ROY HAYNES

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

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Student Balcony - \$4

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# GOING OUT Guide

## LIVING TRIBUTE

Jack Kleinsinger, whose "Highlights in Jazz" programs have become a local staple, believes in honoring those who are still around to enjoy it. Tonight at 8, in his seventh tribute to a live jazzman, Mr. Kleinsinger will pay homage to Roy Haynes, the drummer who has been pounding away at jazz for more than 30 years. Among those joining in this musical salute will be Ray Barretto, Gary Bartz, Joe Albany, Clifford Jordan, Mel Lewis, Eddie Gomez, Red Rodney and Sonny Fortune. At New York University's Loeb Student Center, 566 La Guardia Place, at Washington Square South. Admission: \$6; students, \$5, and, in the balcony, \$4. Information: 598-3757.

For Sports Today, see page B19.

Richard F. Shepard

THE NEW YORK TIMES, SATURDAY, NOVEMBER 8, 1980

## Jazz: A Tribute to Roy Haynes

By JOHN S. WILSON

The "Highlights in Jazz" program in tribute to Roy Haynes, the drummer, on Thursday evening at the Loeb Auditorium emphasized the continuing involvement of Mr. Haynes at the creative center of jazz for more than 30 years.

The first half of the evening focused on the late 1940's and early 50's, featuring compositions by Charlie Parker, with whom Mr. Haynes played, and musicians who worked with Mr. Haynes at that time — Red Rodney, Clifford Jordan, Joe Albany, Ray Barretto and Mel Lewis. The second segment, with Mr. Haynes at the drums, brought on such contemporary colleagues of his as Sonny Fortune, Gary Bartz, Michael Urbanlak, Hannibal (Marvin Peterson) and a young saxophonist from Boston, Donald Harrison, as well as Eddie Gomez, who played bass with both groups.

Despite the chronological 30-year difference between the groups, the two segments were very similar. Well-established tunes from the be-bop era were used by the full ensemble to open and close each portion, and the middle sections were, for the most part, de-

voted to solos and ballads that predated be-bop.

Both ensembles were surprisingly tight, crisp and precise, in view of the ad hoc nature of the concert, as they drove through the demanding, up-tempo bop tunes. But the concert rose and fell primarily on the work of the soloists, with particular peaks provided by Mr. Rodney's biting brassiness "I can't Get Started," Mr. Albany's unusually full-bodied piano treatment of "Lush Life," a brilliant unaccompanied display of control, shading and tone on trumpet by Hannibal, and alto saxophone solos by Mr. Fortune and Mr. Bartz that pulsed with warmth and a soaring sense of power.

## Music

Highlights in Jazz Salute To Roy Haynes 8pm

James Houlik Concert 8pm

I Musici Concert 8pm

Light Opera of Manhattan (LOOM) The Desert Song 8:30pm

New York Philharmonic Penderecki, Sibelius, Mendelssohn Program 8pm

New York State Theater La Cenerentola 8pm



RAY BARRETTO is one of the jazz artists featured in a tribute to the great drummer, Roy Haynes. Presented by Highlights in Jazz, the concert is on November 6 at NYU Loeb Student Center, 566 Laguardia Pl. Photo by Jimmy Arauz

Jack Kleinsinger  
presents **JAZZ**  
Highlights In

Thurs., Nov. 6th 8PM

Salute to Roy Haynes

Ray Barretto Gary Bartz  
Joe Albany Clifford Jordan Mel Lewis  
Eddie Gomez Red Rodney

GUEST OF HONOR **ROY HAYNES**

NYU Loeb Student Center 566 Laguardia Pl. at Washington Sq. So.  
Tickets \$6.00, Students \$5.00, Student Balcony \$4.00, Tel. 598-3757

# Caught:

## TRIBUTE TO ROY HAYNES

N.Y.U. LOEB STUDENT CENTER  
NEW YORK CITY

**Personnel:** Haynes, Mel Lewis, drums; Red Rodney, Hannibal Marvin Peterson, trumpet; Clifford Jordan, tenor sax; Gary Bartz, Sonny Fortune, alto sax; Joe Albany, piano; Eddie Gomez, bass; Jean-Claude Barrelli, guitar; Michal Urbaniak, violin; Ray Barretto, congas.

New York assistant district attorney Jack Kleinsinger's "Highlights in Jazz" has been a mainstream love affair for seven years now. One annual Highlight salutes a living musician, who receives a plaque and joins colleagues in a jam session. Modest Roy Haynes, 1980 honoree, called the event "a tremendous idea."

The first of two sets, featuring mostly elder

bopmasters, kicked off with Charlie Parker's *Buzzy*. Bird was the word even when Clifford Jordan employed a bebop Lester Young tone, spinning chorus after chorus, sometimes falling into small expressive pockets of sound. Carrot topped Red Rodney lived up to his monicker with a beet red face and hot playing; Joe Albany's short, broken off phrases landed on target; Ray Barretto—probably the only congaist who could fit into this bop melange—sizzled; Eddie Gomez toned down his usually high strung bass; Mel Lewis kept the bop pots on nicely.

Next, on the ballad *Can't Get Started*, Rodney hit high notes like crazy during his gracefully embellished solo, and proved that all his chops are back after his recent oral surgery (see feature story, this issue). Jordan ate up the changes of *Donna Lee* like a glutton, keeping the edge off his tone. Albany's medley of *Lotus* and *Lush Life* was expressive; his work with the Strayhorn canon has turned Sweetpea's songs into bright showpieces. Albany's trio version of

Confirmation was pure essence of bop piano.

Although the guest of honor is usually saved for later in these tributes, Haynes replaced Lewis for a set closing *I'll Remember April*. Roy booted, Jordan played long, elegant lines, Gomez walked with a skip, Rodney blew red, Albany comped furiously, and Barretto parboiled. After Ray and Roy fell into a streetcorner rap that went from chit chat to a shouting match, Haynes licked his lips and launched rimshots and bass bombs.

The second set's players were somewhat removed from the bop era. Gomez and Barretto stayed as Sonny Fortune, Hannibal, Michal Urbaniak, young French guitarist Jean-Claude Barrelli and Haynes took the stand (to be joined mid-set by Gary Bartz).

*Well You Needn't* got things going, with Fortune the natural link between the first set's bop and the second's funk. Barrelli strummed lively rhythm and Urbaniak displayed flair and raw emotion, but Hannibal heated up too quickly, and his low boiling point left his solo nowhere to go. Urbaniak led off the ballad offerings with *My One And Only Love*. Michal's enchanting, flame throwing technique should be heard more often in this type of context. His wailing Eastern European moan is wrought with



Living musicians saluted in the past by "Highlights in Jazz" have been Lionel Hampton, Zoot Sims, Milt Hinton, Al Cohn, Billy Taylor and Roy Eldridge. Themes of other shows have been "Birdland Re-visited", "Salute to Swing," and tributes to such past masters as Louis Armstrong, Fats Waller, Charlie Parker, Billie Holiday and Clifford Brown.

The series has been an important showcase for many stars of the swing and bop eras. The concert series is a money loser and depends on grants. One major grant has recently been lost, and the series is looking for a sponsor to fill the void.

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strength and feeling, he's a finer improviser than one can tell from his albums.

Hannibal coaxed a palette of gentle hues from his horn, aided by Haynes' scintillating brushwork. With a straightahead hard bop reading of *What's New*, Fortune answered not much. Bartz reprised *Can't Get Started*, his late arrival preventing him from realizing that the tune had already been played—to much better advantage.

This night was a fitting tribute to Haynes,

who tastefully has spanned from Pres to present. Thanks to people like Kleinsinger—jazz fans foremost—the jazz year is filled with a number of highlights.

The evening culminated with a scorching *Night In Tunisia*. Fortune's solo, filled with unexpected twists and turns, was one of the best of the night. Hannibal followed with a solo that whirred, but not much else, and Bartz, aided by Gomez's brisk trot, brought it down with a sinewy bop line while Haynes

laid out. Urbaniak played a frenetic strain, and Barrelli displayed a fuzzy, rockish tone, playing too fast and loud.

It was up to the man of the hour to put the head on everything. Beginning with a quote from *Marteca*, Haynes played a flashy, melodic solo on his tuned tubs (I swear he's tuned his rims, too). Roy soloed on bass drum, scratched the bottom of his snare, kicked and growled and—as usual—proved to be his own best tribute. —lee jeske

# Jazz Journal

International

JANUARY 1981

## STATESIDE SCENE ~ East Coast

by Lee Jeske

### Bopping around

Speaking of parties, David Amram turned 50 years old and it was the cause for a celebration. His birthday party featured Evelyn Blakey singing the blues, Cuban-reedman Paquito D'Rivera (late of Irakere, but now a recent emigré to the U.S.) playing latin/bop, Lois Schlesinger playing electrified fiddle, a group of chanting American Indians, Joe Albany and on and on. Amram played tin whistles and piano and his French horn and sang and chanted and looked like he was having a hell of a birthday. The man radiates music — the music of symphonies or of three men in an Andean cave, anything.

Speaking of tributes; Jack Kleinsinger's 'Highlights In Jazz' concerts honour a living musician every year (if you remember, last year it was Roy Eldridge). This year it was Roy Haynes and the concert was a gem: Two sets of music by two different groups, each set featuring a bop standard for an opener and closer and a batch of ballads in between. Set one gathered Clifford Jordan, Red Rodney, Joe Albany, Mel Lewis, Ray Barretto and Eddie Gomez and swung like a pendulum. Joe Albany played a splendid medley of *Lotus* and *Lush Life*, Red Rodney played an expressive *Can't Get Started*, Clifford Jordan rolled with a graceful *Donna Lee* and everybody else kicked in with heavy boots.

Set two featured Sonny Fortune (who spat out a wicked solo on *Night In Tunisia*), Gary Bartz, Michal Urbaniak (whose *One and Only Love* was fiery and melodic), Hannibal, Barretto, Gomez (the workhorse of the night) and Haynes, the tributee delivering his own best tribute with a fireworks display from cymbal to drum to rim. Kudos to Kleinsinger for making it an annual occurrence

# On The Upbeat

Drummer Roy Haynes will be saluted at Jack Kleinsinger's "Highlights in Jazz" at Loeb Student Center, New York U., N.Y., Nov. 6. Musicians will include Ray Barretto, Gary Gartz, Joe Albany, Clifford Jordan, Mel Lewis, Eddie Gomez and Red Rodney.

Cash Box/November 15, 1980

# ON JAZZ

NEW YORK NEW YORK

The Highlights in Jazz program at NYU presented a salute to Roy Haynes on Nov. 6. Joining the drummer were Ray Barretto, Gary Bartz, Joe Albany, Mel Lewis, Clifford Jordan, Eddie Gomez and Red Rodney.

VOICE NOVEMBER 5-NOVEMBER 11, 1980

# MUSIC

'Salute to Roy Haynes': A deserved tribute with a stellar cast: Clifford Jordan, Red Rodney, Hannibal Marvin Peterson, Gary Bartz, Joe Albany, Ray Barretto, Mel Lewis, and Eddie Gomez. Oh, and Roy Haynes. This has to cook. November 6 at 8, NYU's Loeb Student

Center, 566 LaGuardia Place, 598-2025. (Giddins)

NOVEMBER 1, 1980, BILLBOARD

## Haynes Honored

NEW YORK—Roy Haynes will be honored by Jack Kleinsinger's "Highlights In Jazz" series Nov. 6 at NY's Loeb Student Center at 8 p.m.

BIG RED...NOVEMBER 16, 1980



Photo by Samir Id-Deen

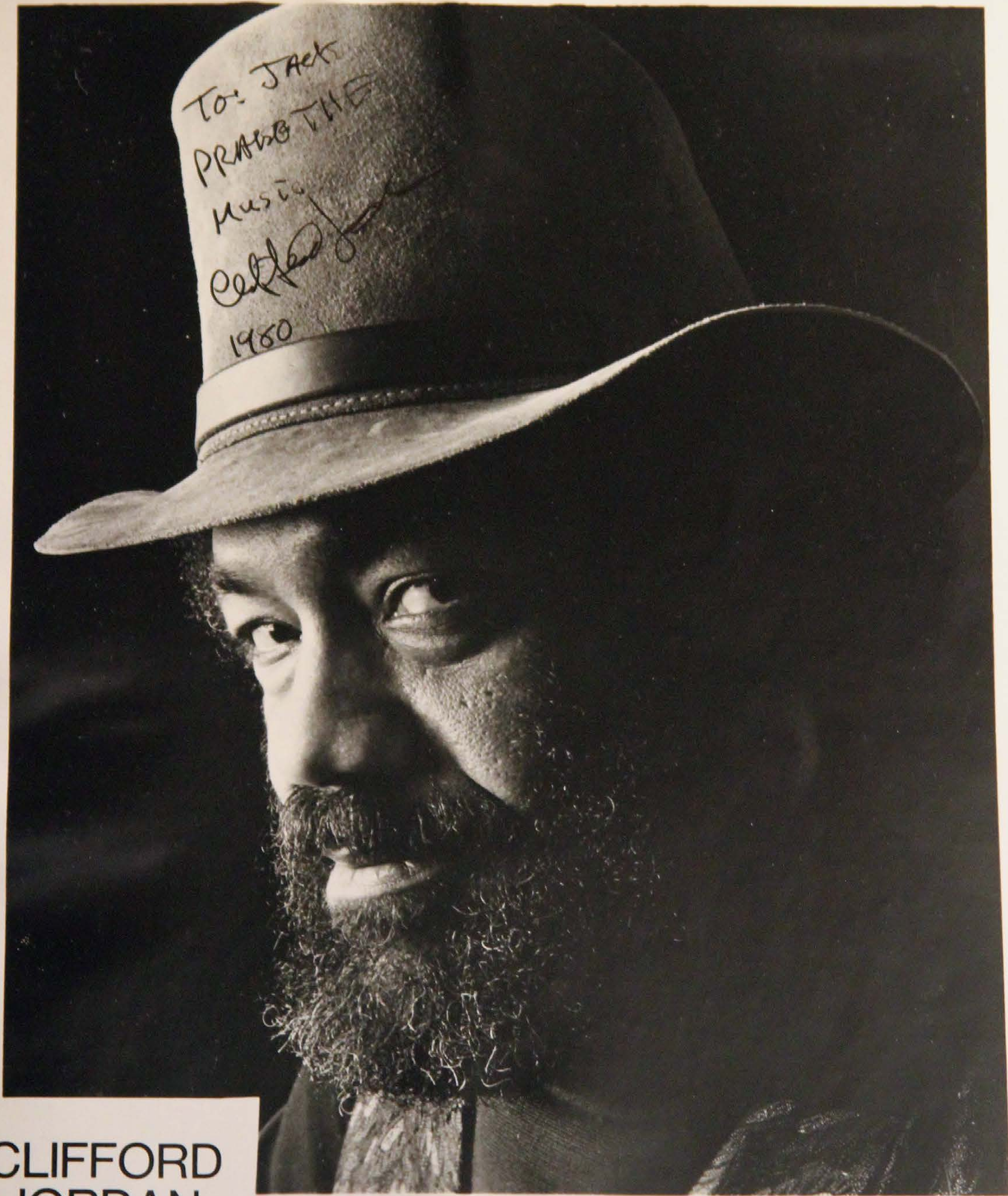
After 40 years of playing with just about everybody in Jazz drummer ROY HAYNES was given a well deserved salute by Jack Kleinsinger and his *Highlights In Jazz* company at New York University.



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For Jack -  
Thanks and all  
the best!  
Joe Albany





# Highlights in Jazz Salutes Roy Haynes

Jazz Spotlight News



Photo by James McAfee Jr.

by James McAfee, Jr.

In its concert on November 6 Highlights In Jazz paid tribute to Roy Haynes, one of the finest drummers in jazz. Roy has been in the forefront of jazz for many years. Though he has not received the recognition he so rightly deserves, he was one of the leading drummers during that fertile bebop era. He performed in the rhythm sections of such greats as Lester Young, Charlie Parker and Thelonious Monk. The names of Kenny Clarke, Art Blakey and Max Roach are the ones most often mentioned when drummers of the bebop era are discussed. This little man was right in the midst of things as they were taking place.

Roy's experiences date back to his teenage days in his native Massachusetts when he was a member of the fabled Sabby Lewis group. He played some five years in the mid-50s with the trio that Sarah Vaughan had as her accompanist. Also included in his achievements is a royal command performance at the request of the king and queen of Thailand.

An up-tempoed bebop standard, "Buzzy," opened the concert with solos by Clifford Jordan, tenor sax, Red Rodney, trumpet, Joe Albany, piano, and Eddie Gomez, bass. The second selection, "I Can't Get Started," was a feature for trumpeter Red Rodney whose bebop roots showed. He is still one of the finest trumpet players that came out of that musical period. Tenor Saxophonist Clifford Jordan followed with his feature, an up version of Charlie Parker's "Donna Lee." Joe Albany played two unaccompanied Billy Strayhorn originals, "Lotus" and "Lush Life." His interpretation of them was just beautiful. With the addition of Gomez and Lewis, Albany returned to the bebop influence by performing a fast version of Charlie Parker's "Confirmation." On the final selection of the first half Roy Haynes replaced Mel Lewis at the drums and played Mel's drums instead of his own which were on stage. A fast paced "I'll Remember April" was highlighted with the drumming of both Roy Haynes and Ray Barretto.

Before the musical portion of the

Barretto presented Roy with a plaque. Barretto read the inscription and made the presentation to Roy, after which the much taller Barretto turned and kissed Roy on the top of his head.

The only holdovers were Eddie Gomez and Ray Barretto and they were joined by Sonny Fortune, alto sax, Hannibal Marvin Peterson, trumpet, Michael Urbaniak, violin, and Jean Paul Bourelly, guitar. Barretto played on the first tune only while Gomez remained throughout the concert. Each of the members was featured on a different ballad, highlighted by the playing of the two altos. The second alto was Gary Bartz who came from the stage production "The Connection" where he was musical director and performer. Sonny Fortune's "What's New" was followed immediately by Bartz's "I Can't Get Started."

The finale, Dizzy Gillespie's "Night in Tunisia," was the vehicle for Roy's drumming, and drum he did!!! Roy opened with a long solo that led to the group stating the theme. Donald Harrison, a young alto sax friend of Roy's, making his first appearance began the solo order that led through the others and back to Roy and what Roy played was fantastic. He utilized everything in his arsenal, both individually and collectively, going well past the concert cut-off time. He proved just what a craftsman he is when he sits behind those drums.

Somewhat of a surprise was the appearance of violinist Michael Urbaniak, who is not often heard in this kind of setting. When he first came over from Poland he was billed as a jazz violinist, but to the jazz world he had disappeared, it was refreshing to hear him play this way again.

Jean Bourelly was introduced as a guitarist from France but is from Chicago and has been on the New York scene for about a year. He is a member of the Roy Haynes Ensemble.

Donald Harrison playing only on "Tunisia" attends Berklee School of Music in Boston. He performs on occasion with a group at Wally's Cafe in Boston. When he heard about Roy being honored he called Roy and asked him if he could come down and make his contribu-