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 BAND

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Coming Thursday, April 19th 8:00PM  A Jazz Portrait of Lyricist E.Y. Harburg
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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 $20 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 and 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 mallets out of a drastically shortened version 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 Reiner, Mr. Rich’s unobtrusive shading and variations with brushes overshadowed the pianist’s playing. Three saxophonists—Steve Marcus, Andy Fusco and Gary Bartz—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.

LOREN CRAFT
PREVIEW

HERE AND THERE

WHATSF? JAZZantiqua, a group of classically trained musicians lead by guitarist Frederie Band will blend renaissance and jazz improvisations at 6 Wednesday night at Abraham Goodman Homes, 139 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.

Wednesday, February 28, 1979

On The Upbeat

Buddy Rich gives two performances at the Loeb Student Center, New York U., N.Y., March 15, as part of Jack Kleinsinger’s “Highlights in Jazz” series.

Wednesday, March 14, 1979

On The Upbeat

Lance Hayward, blind jazz pianist, opens the Thursday (15) concert “Highlights in Jazz” concert of Jack Kleinsinger at Loeb Student Center, New York U., N.Y. Buddy Rich is featured.

Cash Box/March 17, 1979

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.
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.
NEW YORK VOICE, SATURDAY, MARCH 24, 1979

On Broadway

By ALLAN Mc MILLAN

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... PENELPO 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 Klein’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 Leviticus 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 actor-writer Maxwell Glynville.
CONGRATULATIONS & 
BEST WISHES TO 
BILLY TAYLOR 
FROM 
MUSIC SALES CORPORATION 
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NEW YORK, N. Y. 10023

Vocal Jazz Incorporated wishes to thank Music Sales for the use of their Art Department in preparing this concert program.

year the series played to packed dance floors, featuring artists like Charlie Parker, "Dizzy" Gillespie, Thelonius Monk, Erroll 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 García'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 commitment has remained pure throughout. Of note, and worthy of recognition, is the drive and energy he has focused to realize the same goals in a more encompassing format. In 1964 he spearheaded the formation of Jazzmobile, serving, since its inception, as its unsalaried President and Chairman of the Board. During this time, he has guided Jazzmobile 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 faltered. He has probably played more benefits for jazz and other causes than any other person I know. He continually encourages young people, from the kindergarten 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, observing 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 always possessed a special knack of being able to communicate with people off, as well as on the bandstand. 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 orchestra, Billy is comfortable and able to share this sense of ease with the audiences that are inexorably drawn to him.

I am honored to have been given this opportunity to salute Billy Taylor: jazz musician, composer, conductor, educator, author, lecturer, executive, and, above all, a friend.
CONGRATULATIONS

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in association with the NYU Program Board
Thursday, October 26th, at 8:00 P.M.
NYU Loeb Student Center

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with

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Frank Wess
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Freddy Waits
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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.

We had two children and tried to raise them with deep appreciation of music. As a result, while most children were singing nursery rhymes, ours were singing scat to the Nutty Squirrels! As they grew older, we'd sit for a family meal and like most parents we'd try to speak properly and correct our children's grammar. Inevitably though, Bill would receive a phone call during the meal from a musician and start saying, "Hey man, what's the word? Have we got a gig this Saturday?" and all of our corrections would promptly go out the window.

But aside from the strange hours, the traveling, and the other elements of a musician's lifestyle that militate against the "Typical" married life, the most important element which distinguishes our marriage is that, unlike most, it has lasted 32 years, and that makes it pretty special.

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 theatre 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 1,000,000.

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.

John Duffy—besides being a composer of note, serves as Director of Meet The Composer.
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 pro-
fessionalism of community arts
organizations to a couple of hun-
dred corporate executives. (Ad-
mittedly, Billy is not the typical
community artist, but the busi-
ness representatives were very im-
pressed.) Just a few months ago,
one of the corporate execs from
that Summerfare audience asked
me what ever happened to that
marvelous piano player. In the
interim "that piano player" be-
came the Arts and Business
Council's president. He serves as
our leader, an enthusiastic advoc-
ate, and the epitome of com-
bining 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.

What? Me Sing Jazz —
by Ira Shankman

Whenever discussions concern-
ing 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
gear to the instrumentalist. Why
can't the vocalist fit into these
categories?

A major argument against the
vocalist or vocal group is that be-
cause the performance has been
rehearsed many times to achieve
an overall effect, the essential
quality of spontaneous improvi-
sation, important to all jazz per-
formance, 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 re-
hearsed music but it is definitely
jazz.

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

Just as every period in instru-
mental jazz has had their 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 aware-
ness of the merits of vocal jazz.

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

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

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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**.

---

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**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.

---

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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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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.

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.

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.

THE LAST WORD

IT'S BEEN A PLEASURE, BILLY.

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Wayne Turnage
Al de Ruiter

Jane Blackstone, soloist

*Appears through the courtesy of the Dance Theatre of Harlem

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Your patronage of the many fine restaurants, clubs, organizations and companies that appear in this concert program would be deeply appreciated by us as their interest by contributing or taking ads has made our appearance possible.

—Vocal Jazz Incorporated
The Meadowbrook

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