Jack Kleinsinger presents
Highlights in JAZZ

In association with NYU Program Board

Thursday, November 4th 8:00 P.M.

Al Cohn  David Fathead Newman  Lew Tabackin

in

Saxophone Spendor

with

• Albert Dailey  • Rufus Reid  • Walter Bolden

and

The New York Saxophone Quartet

• Dennis Anderson  • Wally Kane  • Ray Beckenstein  • Billy Kerr

at N.Y.U. Loeb Student Center

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

Make Checks Payable To Highlights In Jazz

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

Tickets $7 Students $5.50

Enclose Self-Addressed Stamped Envelope

Coming Wed., Dec. 8th - Salute to Doc Cheatham -
Vic Dickenson, Budd Johnson, Arvell Shaw, Jackie Williams, Chuck Folds, and
The Blue Three: Kenny Davern, Dick Wellstood, Bob Rosengarden

Mail Orders Accepted Now: $7, Students $5.50
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 and National Endowment for the Arts.
Jazz: Saxophone Solos, Plus

Saxophonists crowded the stage of the Loeb Auditorium on Thursday evening for Jack Kleinsinger’s “Highlights in Jazz.” There were four sections who also played in pairs and as a jamming quartet — Al Cohn, David (Fathead) Newman, Big Nick Nicholas and Lew Tabackin. And there were the four members of the New York Saxophone Quartet — Ray Beekenstein, Al Regni, Billy Kerr and Wally Kane.

Despite some rich voicings and skillfully phrased performances by the quartet and a variety of saxophone solos, and despite the title of the concert, “Saxophone Splendor,” the high points of the evening came from a flutist and a singer. The flutist was Mr. Tabackin. Dabling from saxophone, he built an extended solo that developed from the exotic, colorful effects often associated with the flute to a strong, overwhelming projection that was rewarding for the instrument. It became the kind of solo one might expect from a saxophone — strong, intensely virtuoso and with broad tonal dimensions — but with no suggestion of overreaching or strain that a flutist is apt to fall into under such circumstances.

Mr. Nicholas was the singer, dividing his performances of “Georgia” and the blues “Corrine Corrina” between his tenor saxophone and his voice. Mr. Nicholas sang with command and assurance, using his rich, ripe baritone voice with a casual confidence that gave his songs a looser, easier feeling that might have been stifled by the heaviness of a more studied baritone.

John S. Wilson

NOVEMBER 13, 1982 NEW JERSEY NITE LIFE

ENTERTAINMENT

by Dick Murphy

One of the more frequent questions asked of this reporter is: “how many concerts and club reviews do you do a week?”

One night! Witness the following...It began with a Jack Kleinsinger “Highlights in Jazz” gig at NYU. The event was titled “Saxophone Splendor,” and indeed it was. Al Cohn and Lew Tabackin kicked off the show with a bopping “Strike Up The Band” with a swinging bridge of alternating horns. Lew then dug in to “My Ideal,” with inclusive piano soloing by Walter Bolden. He flatted “Caravan” showing a decidedly oriental opening phrase (not too surprising when one remembers his spouse is Toshiko Akioshi). Cohn then took the mike to deliver decidedely earthy sax-iness on Strayhorn’s “Sophisticated Lady.” He followed with a solid bop reading of “America” for the digging patriots. The New York Saxophone Quartet took the stage for a couple of pretty renderings...“Lush Life” began their set (I had to retire to the student beer bar ‘cause the stifling heat had made the packed room as aromatic as a gym.)
BIG NICK NICHOLAS
To Uncle & Family
Be happy—Sincerely,
Big Nick Nicholas
To Jack
Always a pleasure
Al Cohn

Al Cohn
To Jack
a great guy
and a wonderful friend
Walt Bolden