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CECIL TAYLOR

The notion that people mellow with time doesn't apply to the legendary Cecil Taylor. Since his first recording in 1956 and up through his most current project for the A&M Records Modern Masters Jazz Series, **In Florescence**, Taylor has consistently challenged his audience and contemporaries alike with his eclectic and passionate style, making him one of the most influential and important figures in avant-garde jazz.

Born and raised on Lone Island, New York, Taylor was introduced to the piano at age six and later continued his formal studies at the New York College of Music and then at the New England Conservatory of Music in Boston. After graduating in 1953, he returned to New York, working at odd jobs and occasional gigs until a six-week engagement in 1956 with his quartet (Taylor, soprano saxophonist Steve Lacy, bassist Buell Neidlinger and drummer Dennis Charles) established the Five Spot as New York's flagship modern jazz club of that era. The next year,

the same group recorded **In Transition**, an album that was both hailed and reviled as a bellwether of free or avant-garde jazz. But the unremitting intensity of Taylor's music polarized audiences, upset many club owners and made work in America scarce for his groups. It wasn't until the 1960's when Taylor started appearing regularly in Europe that he began to develop a substantial following.

Despite several years of infrequent performances in the U.S., by 1965 he was already a moving force in free jazz; pianists were becoming influenced by his style, and his example of commitment to that style influenced musicians on all instruments.

During the 70's, Taylor became especially active in academic circles and taught various master class courses in music at the University of Wisconsin, Madison and Antioch College in Yellow Springs, Ohio. In 1973 he received a Guggenheim Fellowship and taught at Glassboro State college in New Jersey. During this time, the New England Conservatory of Music awarded him an Honorary Doctorate.

Other awards followed. In 1975, he won "Record of the Year" for his recording of **Silent Tongues**, and was also elected to the *Downbeat* Critics Poll Hall of Fame. Taylor also gained recognition for his unusual collaborations with pre-eminent choreographers such as Alvin Ailey and Mikhail Baryshnikov.

With **In Florescence**, Taylor has made his first domestic recording in over a decade, signaling a broader acceptance and warmer climate for a man whose time has come.

Please refer to the album's liner notes for additional information on this project.

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Look for these A&M Modern Masters Jazz recordings soon:

Paris All-Stars	(A Tribute to Charlie Parker)
Don Cherry	<i>Multi Cult</i>
Sun Ra	(as yet untitled)
Gerry Mulligan	<i>Lonesome Boulevard</i>

And on A&M Records:

Stan Getz	<i>Apasionado</i>
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