commitment and leadership, all qualities that made him one of our most cherished national treasures.

Dr. Billy Taylor began his career in New York City in 1942 in Harlem playing with Ben Webster's quartet at the Three Deuces alongside Webster, Big Sid Catlett and Charlie Drayton opposite the Art Tatum Trio. He immersed himself in the jazz scene over the next few years, playing with many jazz greats of the day, such as Slam Stewart, Eddie South, Stuff Smith, Coleman Hawkins, Jo Jones and Roy Eldridge.

1949 marked the beginning of his two-year stint as house pianist at Birdland, the legendary New York City jazz club. He played with everybody—Charlie Parker, Dizzy Gillespie, Miles Davis, Oscar Pettiford, Art Blakey, Milt Jackson, Zoot Sims, Roy Haynes, and Kenny Dorham. He often played opposite such bands as Duke Ellington, Count Basie, Stan Kenton and Lennie Tristano. Birdland provided Taylor one of his greatest learning experiences.

During the 1950s Dr. Taylor made some recordings with his own group for such labels as Prestige, Riverside, ABC Paramount, and Capital Records. He also recorded albums with Quincy Jones, Sy Oliver, Mundell Lowe, Neal Hefti, Eddie ''Lockjaw Davis'', Sonny Stitt, Lucky Thompson, Coleman Hawkins and Dinah Washington. He started his own music publishing company, Duane Music, Inc.

Dr. Taylor worked regularly with his trio and hosted his own daily radio show on New York's WLIB during the 1960s. He made guest shots on various TV shows and recordings for Capital Records. Taylor started writing about jazz and giving lectures/clinics to music teachers interested in teaching jazz.

He was a strong advocate for the arts. Taylor concentrated many of his efforts on generating funding for the arts and humanities. He focused on radio and television in order to gain better exposure for America's classical music. He helped to facilitate many local and national broadcasts featuring jazz artists in live performances.

Dr. Taylor was tapped by Charles Kuralt to become arts correspondent for the popular television program, ''CBS Sunday Morning'' in the early 1980s.

In the 90s, Dr. Taylor was named Artistic Advisor for Jazz to the Kennedy Center for the Performing Arts in Washington, D.C. Since 1994, under the umbrella of Jazz at the Kennedy Center, he developed numerous concert series including the Art Tatum Pianorama, the Louis Armstrong Legacy series, the annual Mary Lou Williams Women in Jazz Festival, Beyond Category, Betty Carter's Jazz Ahead, and the Jazz Ambassadors Program.

''Dr. Taylor was a remarkable musician and humanitarian. He was a primary advisor for both the creation of the National Endowment for the Arts Jazz Masters program in 1982 and was invaluable as the agency sought to strengthen its support for the jazz field in 2004,'' said Wayne Brown, Director, Music & Opera Programs, NEA. Dr. Billy Taylor was named an NEA Jazz Master in 1988.

Throughout his career, Dr. Billy Taylor was one of those rare artists who was also a scholar of his art. He was a premiere pianist and an elegant stylist. Many acclaimed him as the most exciting pianist in the jazz world.

Dr. Billy Taylor will be remembered as one of the jazz world's historians, master musicians, an educator, storyteller, sage, and jazz virtuoso.

I extend my sincere condolences to his family for this tremendous loss and share their enormous pride in all that he accomplished.

AMENDMENT TO BALANCE FEDERAL BUDGET

HON. PAUL C. BROUN

OF GEORGIA

IN THE HOUSE OF REPRESENTATIVES

Friday, January 7, 2011

Mr. BROUN of Georgia. Mr. Speaker, today, I am honored to introduce H.J. Res. 11, an Amendment to the Constitution to balance the federal budget. This Amendment to the U.S. Constitution will require Congress and the President to balance the federal budget every fiscal year.

To prevent our national debt from increasing above the already unsustainable $14 trillion current level, my Amendment simply does what 49 other States have required—keep spending levels equal to tax revenues. Unlike other similar Amendments that require a simple majority or 3/5 majority vote in both Chambers of Congress to allow an excess of federal outlays over receipts or to raise the debt ceiling, my Amendment requires a 2/3 majority vote. Also, it limits spending growth of the entire budget to no more than population growth plus inflation and only allows for waivers of these strict requirements during actual Declarations of War by Congress. Additionally, it forces the next fiscal year to account for any imbalance in the previous fiscal year's estimates by placing such amount in the spending column for the following fiscal year. Lastly, my Amendment will return all excess revenue at the end of the fiscal year to the American taxpayer.

It is past time that the federal government put in place responsible budgeting measures. In order to restore the public trust that Congress can indeed budget their tax dollars wisely, we must pass a balanced budget amendment.