Jack Kleinsinger Presents
Highlights in Jazz!
Monday, May 6, 8:00 pm
In cooperation with the NYU program board

Odetta
David Amram
Pepper Adams
Jerry Dodgion
Herb Bushler
Al Harewood

At NYU Loeb Student Center
Eisner & Lubin Auditorium
566 La Guardia Pl., at Washington Square South
Telephone: 598-3757
Tickets: $5.00; students: $4.00;
student balcony: $2.50

Tickets at box office or by mail
make checks payable to: NEW YORK UNIVERSITY

To Jack, all the best, Petronel Adams
To Herb, best of luck, Herb Bushler
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Odetta and David Amram

Another in

Spring may have come a little late this year, but now that there’s the promise of jazz in the air we know it’s here. Coming on Monday, May 6th, at 8 p.m., to NYU’s Eisner and Lubin Auditorium in the Loeb Student Center, is another in the “Highlights in Jazz” concerts presented by Jack Kleinsinger.

There are always surprises at these events (during the March concert Mrs. Louis Armstrong got up on stage and took a bow, thanking trumpeters Howard McGhee, Jimmy McPartland and Joe Newman for their rousing SOLO, “a book of verses underneath the bough, a jug of wine, a loaf of bread—and thou” and thou and thou. Well, you can’t expect to be alone in Bryant Park at lunchtime. But beginning today, from 12:15 to 1:30 P.M., you can be entertained on Mondays with a variety of music—jazz, bluegrass, Latin, dixieland, rock—and dance.

Today, there won’t be 100 voices, there will be only Carol Channing, with some of her “Lorelei” cast, and Harry Terrill and the Mitchell Ayres orchestra.

On Wednesday, there’ll be chamber music in the City University College Center mall—across 42d Street, and back in Bryant Park (which is behind the New York Public Library and between 40th and 42d Streets) on Thursdays, there’ll be big bands, and on Fridays, Jazz groups.

Rain on Monday, come back Tuesday. Information: 582-2424.

Admission: Free.

DOO Odetta and David Amram—folk singer and folk singer-composer—perform tonight at 8, at the Eisner and Lubin Auditorium, 566 La Guardia Place, at Washington Square South.

Information: $5. Students, $4, $2.50.

FINALE Pierre Boulez discusses and conducts his own compositions tonight at 8:30, at the Whitney Museum, 945 Madison Avenue, at 75th Street. Performing in this season’s last Composition Showcase concert will be members of the Speculum Musicae.


For today’s Entertainment Events listing, see Page 42. For Sports Today, see Page 51.

C. GERALD FRASER

MONDAY EVENING, MAY 6 at 8:00 P.M.
Jack Kleinsinger presents HIGHLIGHTS IN JAZZ
in cooperation with NYU Program Board

ODETTA
PEPPER ADAMS • JERRY DODGION
HERB BUSHLER • AL HAREWOOD

NYU LOEB STUDENT CENTER, EISNER AND LUBIN AUDITORIUM
566 La Guardia Place at Washington Square South
Telephone: 598-3757 Tickets $5; Students $4; student balc. $2.50
An odd couple evens out

DAVID AMRAM and ODETTA speak the same musical language and preach the same doctrine, implicitly and explicitly: that music is a universal language without need for labels or boundaries. Thus, what seemed like an odd pairing turned out to be a most satisfactorily balanced concert in Jack Kleinsinger’s “Highlights in Jazz” series at NYU.

Amram appeared with his superb quintet, giving plenty of solo opportunities to Pepper Adams on baritone sax, Jerry Dodgion on tenor, Herb Bushler on bass, and Al Harewood on drums. Amram himself played electric piano and celeste (mainly on the opening waltz from ‘After the Fall’), twin Pakistani flutes, guitar, and French horn.

His singing of such homespun word-pictures as “Horn and HardartSucrétash Blues,” “Mean Dean,” and “Ballad for Red Allen,” is not on the same plateau as his instrumental work, but he gets the point across, and makes it clear that communication, and not vocal artistry, is the main thing as far as he’s concerned. His flawless jazz riffs on French horn were a special treat, and it’s easy to see how this particular talent first put him on the jazz map.

There is little to say about the work of saxophonists Adams and Dodgion that hasn’t been said before; their technique, ideas, and enthusiasm are wondrous. Bushler’s unusually melodic bass solos were also well received. Amram wound up his set by introducing a seven-voice gospel chorus from the High School of Music and Art who joined the quintet for backup vocals and some impressive solos, as the leader encouraged the audience to join in during some blues choruses.

Odetta, like Amram, likes to talk about her music and her feelings, and set each song into a meaningful context. Her rapport with an audience is immediate and solid, and her musical gifts are immense. She has a special fondness for children’s songs, and included “Kukabura” and “In and Out the Window” in her varied program, along with some pertinent remarks about the way music is “taught” in American schools.

Her songs ranged from “Lowlands,” a spiritual shouter sung a cappella, to such folk standards as “Deep Blue Sea” and “Michael, Row the Boat Ashore.” Yet even on a familiar tune she does something special to make it her own: there is a commitment to every number she sings, and she apparently doesn’t know the meaning of “throwaway.”

The rich sounds of her guitar remained as fresh as her voice throughout the set, and many in the audience gladly would have remained for another hour, or two, or three, to hear more of Odetta.

In sum, an exciting and refreshing experience. Amram and Odetta’s enthusiasm for audience participation is obviously not a gimmick (as it seems to be with so many lesser performers) but part of their orientation, making music less of a show and more of an experience.

Kleinsinger’s next outing is on June 17, a program entitled “Billie Holiday Remembered.”

—Leonard Maltin

VILLAGE VOICE - 5.15.74
For Jack, who makes it a pleasure to be in the field of music. All best vibrations to you from a fellow music lover.

David Ciminelli
To Jack - Best wishes - Love - Jennifer
Thursday, May 2, 1974

**Highlights In Jazz**

**David Amram**

It is no longer a novelty to find jazz musicians operating on a variety of musical fronts (studios, background music for films and TV, sidemen on pop or rock records, classical). But even in these days of well trained artists capable of performing anything, David Amram is something very special.

Amram plays French horn, piano, guitar, Pakistani flute, and a variety of other instruments. He has toured with his own jazz group around the world, performed as soloist with symphony orchestras, sung and composed his own songs at clubs, concerts, and on records, and has been completely at home in any imaginable musical setting.

As a composer Amram has written over 100 orchestral and chamber music works, two operas, scores for more than 30 productions of New York Shakespeare Festival and for several films including "Splendor in the Grass" and "The Manchurian Candidate", and a large number of songs ranging from jazz pieces to folk songs to compositions based on ethnic music from every part of the world. He was the New York Philharmonic's first composer-in-residence, and has conducted hundreds of symphony orchestras.

Add to this talent for what he calls "Avant garde gourmet" cooking, and a best selling autobiography, "Vibrations" reissued by Viking Press, and we have the emerging picture of a true renaissance man whose talents border on genius in many areas. Amram records on RCA Victor and his recent albums, as might be expected, span the entire range of his musical experiences.

**Subway Night (RCA LSP-4820)** shows us his skills as a song writer and vocalist. Having worked previously with such people as Bob Dylan, Odetta, and Dave Bromberg, it is no surprise to find a "Folk" spirit to many of the pieces. Our favorite piece is an ironic song entitled "The Fabulous Fifties" which cautions those people nostalgic for those years of the Korean war, McCarthyism, and other delights, that they must always "Remember when you grease your hair that Nixon greased his too." The album's other highlights include "Ballad For Red Allen", a tribute to a great but forgotten jazz trumpeter, and "Horn and Hardhat Succotash Blues" where Amram's lyrics tell of somnambulant Automat refugees. Amram's lyrics are reprinted inside the album and show a political awareness, incisive wit, and sensitivity that is a fine complement to his musical intelligence.

**Amram Triple Concerto (RCA ARL 1-0459)** written for Woodwind, Brass, Jazz Quintet and orchestra features the jazz combo with which Amram often works along with the Rochester Philharmonic and six percussionists. The jazz group includes Al Harewood, drums, Herb Bushler, bass, Pepper Adams, baritone sax, Jerry Dodgion, alto sax, and Amram on flute, piano, and French horn. All are great jazz soloists. Pepper and Jerry currently spark the Thad Jones-Mel Lewis Band and rank high in jazz polls, and Amram who has played with Bird, Mingus and Lionel Hampton can really "Wail". The music here blends elements of jazz, folk, classical, and near-eastern sounds, and it is worth pointing out that the jazz solos are in no way diluted, but are in fact enhanced by the symphonic surrounding. Dodgion's alto sax has never sounded more beautiful, Pepper roars, and Amram is a complete gas on all his instruments. Highly recommended.

David Amram and his quintet (Pepper Adams, Jerry Dodgion, Herb Bushler, Al Harewood) will be appearing with the great folk singer Odetta at "Highlights In Jazz" on Monday, May 6th at NYU Loeb Student Center, 566 LaGuardia Place, Tel: 598-3757. Tickets are available by mail or at Box office at $5, students: $4, student balcony: $2.50. Make checks payable to New York University.
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Al Harewood
Jerry Dodgion

N.Y.U. Loeb Student Center

Happy Anniversary — Jazz Interactions

THANKS — Joe & Rigmor

For All The Encouragement
and Friendship —

JAZZ and LOVE — The Great Emancipators

Jack Kleinsinger — Highlights in Jazz