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
DO RE MI This is the week of the larynx. In Linc- 
non Center’s plaza today at P.M., 500 singers who are 
members of 13 choruses from 13 countries will sing 
songs of their native lands or an hour or so. Admission 
is free to this outdoor tune-up for the Lincoln Center In-
ternational Choral Festival.

Three indoor concerts in the Fisher Hall are the 
hotspurs in main business. Next Wednesday, performing 
choruses come from Poland, Colombia, Sweden, the Philip-
ines, Rumania, Malagasy, and Austria. On Friday, choruses 
represent Yugoslavia, Liberia, Japan, Hungary, Brazil, and the 
United States. Next Sunday each group will perform by 
its own and a vocal jam will follow. All concerts begin at 
1:30 P.M. Admission: Wednes-
and Friday, $3.50; Sun-
day, $3.50, $4.50, $5.50. In-
formation: 765-6100. Avery 
Fisher Hall is at Broadway 
and 65th Street.

MORE Everyone knows that Carnegie Hall is one 
manifestation of the largesse of the late Andrew Carnegie, 
but how many realize that 
Mr. Carnegie built the hall 
for a group of amateur sing-
ers, the Oratorio Society? 
Tonight at 8 P.M., the 
society celebrates its 100th birth-
day with a concert, Carnegie Hall (247-7459). 
The 100 choristers, teachers, 
awyers, librarians, bankers 
and others—will perform 
Borodin, Tchaikovsky, Handel and 
Beethoven.

The Oratorio Society 
opened Carnegie Hall in 1891, 
and the hall is still there, at 
seventh Avenue and 57th 
Street. Admission: $9, $7, $6, 
$4, $3, $2.50.

SOLO “A book of verses 
underneath the bough, a jug 
of wine, a loaf of bread—
and thou” and thou and thou.

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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 Rubin 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

—Edward Watkins

Definitely on the schedule are 
Odetta and David Amram (who 
plays just about any instrument 
you can mention)—both familiar 
faces around the Village.

Rounding out the jazz-in-
springtime event will be Pepper 
Adams on baritone sax, Jerry 
Dodgion on alto sax, Herb 
Busher on bass, and Al 
Harewood on drums.

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

C. GERALD FRASER

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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 satisfyingly 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 East Indian flutes, guitar, and French horn.

His singing of such homespun word-pictures as "Horn and Hardart Sucrétash 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 audience was encouraged 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," "In and Out the Window," and "After the Fall," among other items 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," "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
To: [Recipient]

Thank you for your kind words.

With love,

Odetta

Stay well,

Odetta
For Jack, who makes it a pleasure to be in the field of music. All best wishes to you from a fellow music lover.

David Climenhaga
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-4830) shows us his skills as a songwriter 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 Hardart 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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Herb Bushler
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