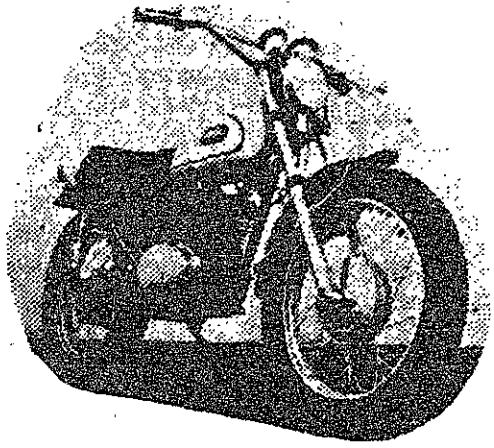


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## concert...

# Lloyd Quartet is eloquent, creative

By Mark Wilson  
Attending a Charles Lloyd concert is more than just an evening listening to four excellent musicians play jazz. Everywhere he goes Lloyd manages to capture his audience and to take them through a wild adventure in jazz, rock, and what can only be called Charles Lloyd Quartet music.

Lloyd's formula for spinning a musical web around the audience certainly worked this last weekend at Boston University. By the end of the night an almost capacity crowd at Hayden Hall was on their feet in a standing ovation that earned them a second impromptu set.

Lloyd has had a long-standing policy of only giving concerts opposite rock groups. He was one of the first jazzmen to work in the Fillmore. For his Boston appearance two local groups, "Far Cry" and "The Quill," were on the bill.

A young group, "Far Cry" leans towards exploratory, extended rock tirades. The group includes a conga player and a sax man in addition to the usual instrumentation.

"The Quill," after much patience, has begun to receive due recognition. They have developed a unique personality, typically expressed through creative arrangements. They have mastered rhythmic and mood changes that give their performances a theatrical taste. A versatile lead singer and an excellent electric piano player keep the group moving together and in a groove.

It was ten o'clock before the Lloyd Quartet could get on stage. Most of the audience seemed unprepared for what was to follow. Lloyd, on tenor, moved from a straight statement on the first melody directly into a staccato, barrelling exercise in free-form jazz. Keith Jarrett on piano picked up the broken thematic pieces, presenting his own ideas in a rather blurred solo. Lloyd came back with an extremely gentle closing theme. Though not a completely eloquent musical statement, this first piece already had the audience leaning on the edges of their seats.

The bulk of the concert failed to display Lloyd in an inspired state. The complex though sometimes irrelevant

drumming of Jack DeJohnette and subtle bass work of Ron McClure filled the gaps in Lloyd's creativity, carrying the Quartet on their own exciting vibration. It is a tribute to Lloyd's total musical personality even without his usual compelling he indeed did capture the crowd.

It was Keith Jarrett who was the star that night. He was the consistently interesting soloist, delving into more musical forms than could be related. His flashy and very energetic attack of the piano appealed to the audience. On "Love-In," one of the group's best pieces, Jarrett exploded from his soul one of the best solos heard. His technique was impeccable as he swung through some very dramatic chord changes. The solo could be building and soaring, inducing unplanned cheers from the audience. Jarrett peaked with rhapsodic two-fisted variations on the theme, earning the biggest response of the evening with a remarkable solo. He caught the spirit as he returned with a driving flute solo.

Even though some of the concert was spotty and not up to the previous standards, the four members of the Charles Lloyd Quartet won over the audience and certainly won over the reviewer with "Love-In," a true delight to the evening.

## COOP

### NOMINATIONS

The Clerk of the Harvard Cooperative Society announces receipt of a communication from Mr. Wesley Profit enclosing papers for nominations:

#### Officers

##### To Hold Office For One Year

- President — [No Nomination]
- Vice President and General Counsel — [No Nomination]
- Vice President — Rev. James E. Thomas
- Secretary — [No Nomination]
- Treasurer — [No Nomination]

#### Other Directors

##### From the Officers or Alumni of Harvard

- |                 |                  |
|-----------------|------------------|
| Thomas Cottle   | Tracy Strong     |
| Barry O'Connell | Mark Granovetter |
| David Kirp      | Paul Strudler    |

##### From the Officers or Alumni of M.I.T.

- Wayne O'Neil (to replace Donald P. Severance).

##### From the Graduate Schools of Harvard

- Philip Whitten
- Chester Finn

##### From the Graduate Schools of M.I.T. — [No Nomination]

- From Harvard — Class of 1969 — Wesley Profit
- From Harvard — Class of 1969 — Joel Kramer
- From Harvard — Class of 1970 — Leslie Griffin
- From Radcliffe — Class of 1969 — Barbara Tucker
- From M.I.T. — Class of 1969 — Peter Georgi
- From M.I.T. — Class of 1970 — Laurie Nisonoff

#### These nominations were made by the following members:

- |                      |                       |
|----------------------|-----------------------|
| David W. Smith       | Linda Walker          |
| Elizabeth Lindsey    | Ann M. Munafó         |
| Alan S. Geismer, Jr. | Jonathan Seidman      |
| W. N. Peterson       | Thomas H. Ebert       |
| Barry H. Gordon      | Susan A. Kotlier      |
| Robert N. Eccles     | Thomas McGill         |
| Ralph S. Mariani     | Elizabeth J. Cohen    |
| George T. Mercer     | James T. Kilbreth III |
| Stephen C. Neal      | Jon Hiatt             |
| James C. Swank       | Anthony A. Keyes      |
| James I. Gadsden     | Steven Paul Roose     |
| Wm. Pfeffer          | Michael A. Bundy      |
| John B. Brady        | Lincoln Holmes        |
| John C. Ritz         | Norman Epstein        |
| A. Paul Phillips     |                       |

PHILIP A. STODDARD, Clerk

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