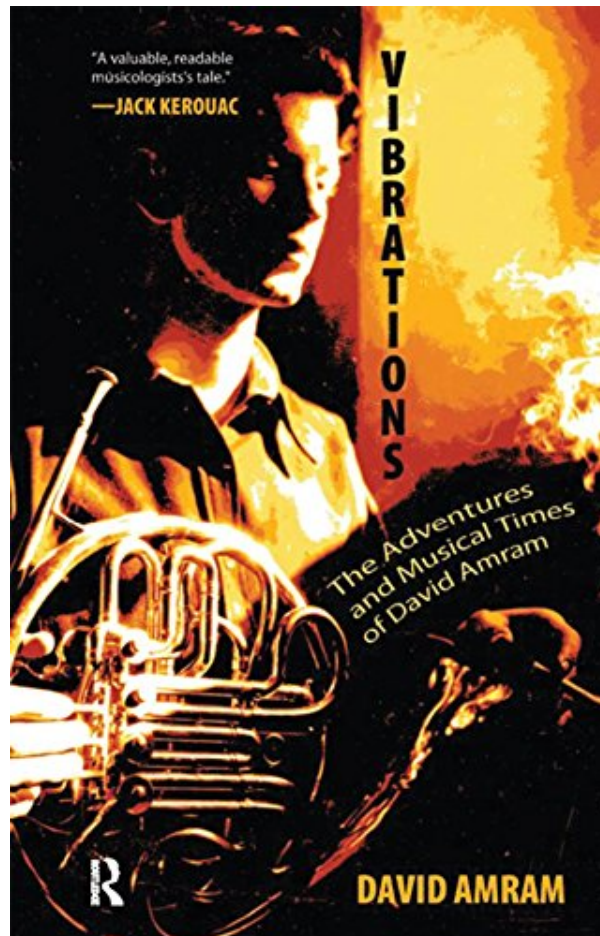
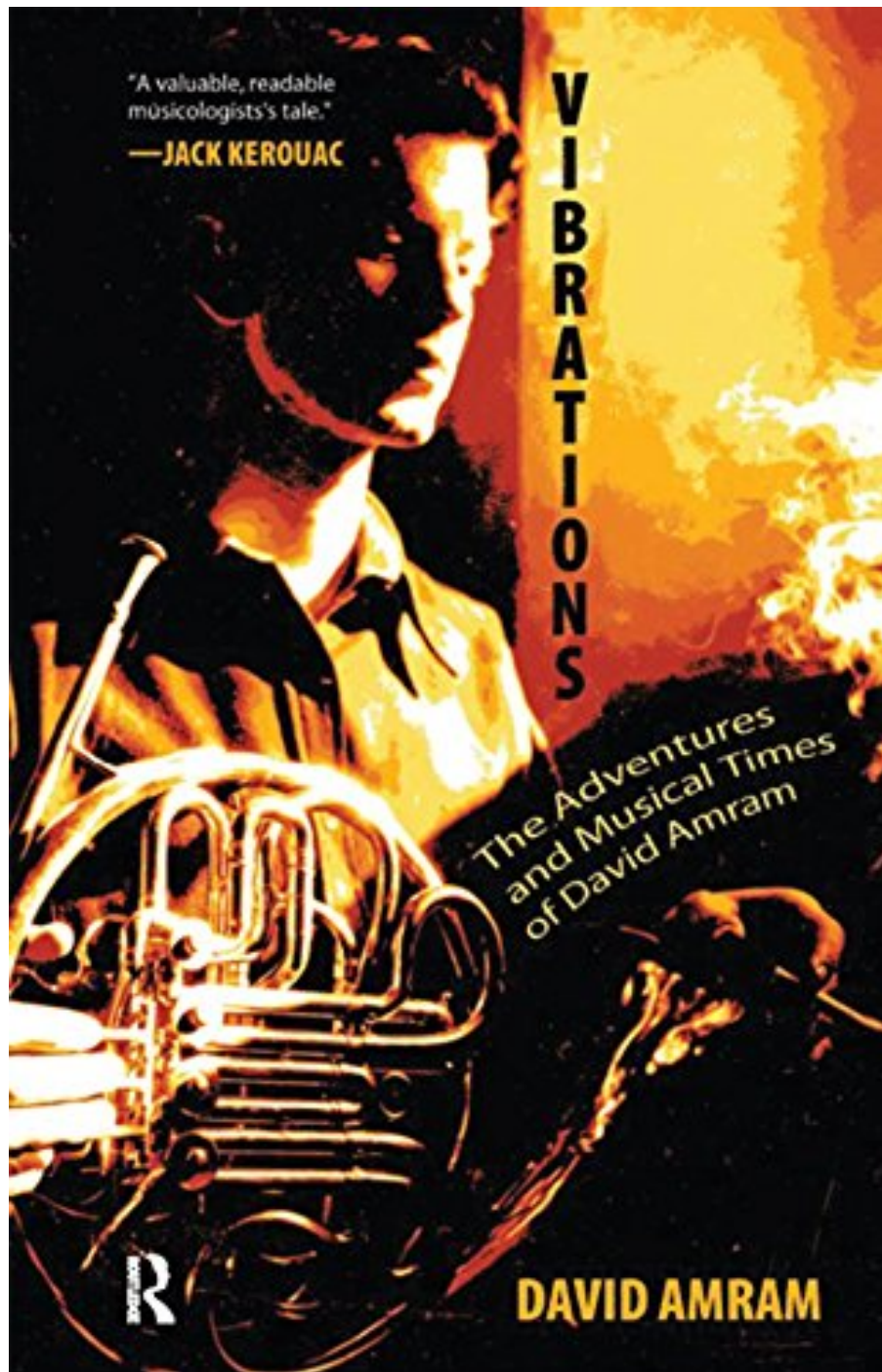


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### Review

"It is a sad book and uproarious, naive and knowledgeable, insane and finally as straight as the top of Amram's piano. It is one man's struggle for the kind of authenticity in life and in music which everything in our time seems designed to frustrate and destroy." -Arthur Miller "An utterly refreshing and rollicking ramble through the world of contemporary music, under the wing of a rambunctious tour guide who is guileless yet informative, funny yet perceptive, exhilarated yet earnest. Every profession should have its Amram!" -George Plimpton *Vibrations* was a revelation for me. I identified totally with Amram's joie de vivre style, which illuminates the pages of *Vibrations*....One thing is certain: Amram remains the most indefatigable musician of our time. -From the Foreword by Douglas Brinkley"

### About the Author

David Amram has composed more than one hundred orchestral and chamber works; written many scores for Broadway theater and film, including the classic scores for the films *Splendor in the Grass* and *The Manchurian Candidate*; composed two operas, including the ground-breaking Holocaust opera *The Final Ingredient*; and composed the score for the landmark 1959 documentary *Pull My Daisy*, narrated by Jack Kerouac. He is the author of the books *Vibrations*, an autobiography, *Offbeat: Collaborating with Kerouac*, and *Upbeat: Nine Lives of a Musical Cat*." A pioneer of jazz French horn and World Music, he is also a virtuoso on piano, numerous flutes and whistles, percussion, and dozens of folkloric instruments from twenty-five countries. He is also an inventive, funny improvisational lyricist. He has collaborated with Leonard Bernstein, who chose him as the New York Philharmonic's first composer-in-residence in 1966, Langston Hughes, Dizzy Gillespie, Willie Nelson, Thelonious Monk, Odetta, Elia Kazan, Arthur Miller, Charles Mingus, Wynton Marsalis, Lionel Hampton, Johnny Depp, Tito Puente, and many others. Amram's most popular recent works are *Giants of the Night*, a flute concerto commissioned and premiered by Sir James Galway and dedicated to the memory of Charlie Parker, Jack Kerouac, and Dizzy Gillespie, and *Symphonic Variations on a Song by Woody Guthrie*. Today, Amram continues to compose music while traveling the world as a conductor, soloist, band leader, visiting scholar, and narrator in five languages. He is currently collaborating with author Frank McCourt on *Missa Manhattan*, for narrator, chorus, and orchestra, and composing a new piano concerto. All of his concert music is published by C. F. Peters Corporation.

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David Amram has played and rambled and galloped and staggered through a remarkably broad sweep of American life, experience, and creative struggle. The Boston Globe has described him as "the Renaissance man of American Music." Amram and Jack Kerouac collaborated on the first-ever jazz poetry reading in New York City in 1957 as well as the subsequent legendary film *Pull My Daisy* in 1959, combining Amram's music with Kerouac's narration. Amram, honored as the first Composer-in-Residence of the New York Philharmonic, has composed more than 100 orchestral and chamber works, written two operas, and has collaborated with Leonard Bernstein, Dizzy Gillespie, Lionel Hampton, Charles Mingus, Dustin Hoffman, Thelonious Monk, Willie Nelson, Nancy Griffith, Johnny Depp, and more. *Vibrations* is the story of one boy's adventures growing up on a farm in Pennsylvania, working odd jobs, misfitting in the U.S. Army, barnstorming through Europe with the famous Seventh Army Symphony, exiling in Paris, scuffling on the Lower East Side, day-laboring-often down but never out-finally emerging as a major musical force. With its stage-setting foreword by Douglas Brinkley and a new afterword by Kerouac biographer Audrey Sprenger, this new edition is not to be missed.

- Sales Rank: #1421733 in eBooks
- Published on: 2015-12-03
- Released on: 2015-12-03
- Format: Kindle eBook

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By B. McEntire

First, this memoir is a great read. Amram is a wonderfully engaging writer. It also gives a great impression of a restless young man learning his craft. Amram's formative years found him on the fringes of the Beats, at the early days of bebop and Joe Papp's Public Theatre. He played and wrote and drank and jammed and dated and whipped up crazy recipes and let a drifting crowd of artists crash on his floor. The book traces his growth as an artist from youthful excess and aimlessness to mature musician and composer. Totally recommended for young artists in any field. Amram is constantly positive and enthusiastic and for all his adventures and wanderings, he always ALWAYS put the music first. Very inspiring book.

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