

# fifties Jazz TALK

AN ORAL  
RETROSPECTIVE

gordon  
jack

# Fifties Jazz Talk An Oral Retrospective Studies In Jazz

**Rose Army**



## **Fifties Jazz Talk An Oral Retrospective Studies In Jazz:**

*Fifties Jazz Talk* Gordon Jack, 2004-08-27 London based musician and journalist Gordon Jack's method is to let the musicians tell their own stories with minimum intervention in the manner of Ira Gitler's classic *Swing to Bop*. Famous or obscure these more than 30 musicians who came to prominence in the 1950s each has a story to tell and Jack captures the style and tone of his interviewees in this oral retrospective of what may have been jazz's last golden age. The musicians are Gene Allen, Mose Allison, Dave Bailey, Chuck Berghofer, Eddie Bert, Bob Brookmeyer, Pete Christlieb, Bill Crow, Joe Dodge, Bob Enevoldsen, Don Ferrara, Herb Geller, Corky Hale, Peter Ind, Frank Isola, Lee Konitz, Stan Levey, Jack Montrose, Gerry Mulligan, the Gerry Mulligan Quartet with Larry Bunker, Chico Hamilton, Carson Smith, Bob Whitlock, Lennie Niehaus, Jack Nimitz, Hod O'Brien, Bill Perkins, Bud Shank, Phil Urso, and Phil Woods. Jack's introductions and notes unobtrusively sketch out the life and achievements of each musician and there are photographs of each one, many of them taken by Jack himself. **The**

**Contradictions of Jazz** Paul Rinzler, 2008-10-16 In *The Contradictions of Jazz* Paul Rinzler takes a new approach to jazz aesthetics and theory by exploring four pairs of opposites present in jazz: individualism and interconnectedness, assertion and openness, freedom and responsibility, and creativity and tradition. By themselves these eight values speak volumes about the meaning of jazz and its significance. Understanding how these opposites coexist in jazz leads to an exploration of the connections linking jazz with the experiential and existential, which contrast with the connections between composition and science. Rinzler explains the various concepts, including either/or and dialectic thinking, and then examines the pairs of opposites individually, describing their position and presence in jazz. He then demonstrates how the larger meaning of these contradictory opposites depends on ideas from the philosophies of phenomenology and existentialism. Rinzler considers the opposites inherent in the product and process of jazz as well as mistakes and the challenge of perfection, presenting these values in light of the contradictions inherent in jazz. With a full bibliography and an index, *The Contradictions of Jazz* is a fascinating read for fans and scholars of jazz history and aesthetics. **Annual Review of Jazz Studies 13: 2003** Edward

Berger, Henry Martin, Dan Morgenstern, George Bassett, Evan Spring, 2007-08 This 13th issue of the ARJS includes an extensive study of the saxophonist Sonny Red, an analysis of a composition by Steve Swallow, a new perspective on John Coltrane's compositional approach, and an examination of Miles Davis's classic *Walkin'*, plus book reviews and a continuing bibliography of scholarly articles about jazz in non-jazz journals. **The Last Balladeer** Gregg Akkerman, 2012-06-14 Just after recording with John Coltrane in 1963, baritone singer Johnny Hartman (1923-1983) told a family member that something special occurred in the studio that day. He was right: the album containing definitive readings of *Lush Life* and *My One and Only Love* resides firmly in the realm of iconic, forever enveloping listeners in the sounds of romance. In *The Last Balladeer*, author Gregg Akkerman skillfully reveals not only the intimate details of that album but the life-long achievements and occasional missteps of Hartman as an African American artist dedicated to his craft. This book carefully follows the journey of

the Grammy nominated vocalist from his big band origins with Earl Hines and Dizzy Gillespie to featured soloist in prestigious supper clubs throughout the world Through exclusive interviews with Hartman s family and fellow musicians including Tony Bennett Billy Taylor Kurt Elling Jon Hendricks and others accounts from friends and associates newly discovered recordings and studio outtakes and in depth research on his career and personal life Akkerman expertly recollects the Hartman character as a gentleman romantic family man and constant contributor to the jazz scene From his international concerts in Japan Australia and England to his steady presence as an American nightclub singer that spanned five decades Hartman personifies the last balladeer of his kind singing with a sentiment that captured the attention of Clint Eastwood who brought Hartman s songs to the masses in the film *The Bridges of Madison County* In the first full length biography and discography to chronicle the rhapsodic life and music of Johnny Hartman the author completes a previously missing dimension of vocal jazz history by documenting Hartman as the balladeer who crooned his way into so many hearts Backed by impeccable research but conveyed in a conversational style this book will interest not only musicians and scholars but any fan of the Great American Songbook and the singers who brought it to life      **Ellingtonia** W. E. Timner,2000-01-01 Edward Kennedy Duke Ellington 1899 1974 is recognized as one of the great composers and orchestra leaders of the twentieth century and is credited for raising jazz to its highest plateau He remained musically active through his entire life creating a prolific musical output *Ellingtonia The Recorded Music of Duke Ellington and His Sidemen* compiles Ellington s entire musical catalog from the first recording session in July 1923 to the last concert in March 1974 More than a discography the book comprises all the activities of these musicians including studio recordings movie soundtracks concerts dance dates radio broadcasts telecasts and private and unissued recordings as well as recordings made by Ellington s sidemen under their own names or with other bands W E Timner provides the date location and personnel for each session the label of first issue master and take numbers if available and song title including alternate titles and derivatives Containing a comprehensive guide for users and indexes of titles musicians cities venues and general subjects this completely revised and updated 5th edition also contains a new section listing Ellington s radio broadcasts and telecasts Complete with extensive footnotes *Ellingtonia* remains an indispensable and easy to use reference source for Jazz collectors and scholars      *Hearing Double* Brian Kane,2024 When we talk about a jazz standard we usually mean one of the many songs that jazz musicians repeatedly play But unlike classical musical works standards are always being transformed in performance They are rearranged and improvised which raises the question what gives a standard its identity *Hearing Double* answers that question Filled with case studies and music analysis this book will draw your attention to unheard aspects of jazz performance as well as unrecognized philosophical social and cultural dimensions of the jazz repertoire      *Forthcoming Books* Rose Army,2004      *Swing Era Scrapbook* Bob Inman,2005 A wonderful reminder for those who lived through the Swing Era Bob Inman s radio logs also serve as a valuable and lively reference source for researchers and students of social

history and jazz music Inman's radio logs contain first hand accounts of live Manhattan Swing shows he witnessed and is well illustrated with over 500 photographs of prominent musicians from the height of the Swing Era

**Das zeitgenössische Jazzorchester in Europa** Daniel Lindenblatt, 2014-04-23 Das Buch bietet einen ersten musikwissenschaftlichen Ansatz gro orchestralen Jazz auf europäischer Ebene vergleichend zu analysieren und bezieht dabei historiographische sowie musikalische Blickwinkel ein Ausgehend von einer kategorialen Differenzierung zwischen Bigband und Jazzorchester werden darauf aufbauend ausgewählte Kompositionen und Ensembles behandelt Es wird deutlich dass sich in zeitgenössischen Jazzorchestern Europas Tendenzen und musikalische Einflüsse aufzeigen lassen die auf eine spezifische europäische Musikkultur zurückzuführen sind Der Autor kommt zu dem Schluss dass eine Vielfalt der Stile in eine Vielfalt der Sthetiken übersetzt werden kann

*The British National Bibliography* Arthur James Wells, 2004 American Book Publishing Record, 2005

The New Grove Dictionary of Jazz: Nightclubs-Zwingerberger Barry Dean Kernfeld, 2002 The New Grove Dictionary of Jazz second edition will be the definitive resource for any serious lover listener of jazz This 3 volume hardcover second edition builds upon the impressive foundation laid by its predecessor in 1988 to become the most comprehensive jazz reference work ever published Editor Barry Kernfeld a well known jazz authority scholar has brought together the world's leading experts in jazz ensuring the accuracy breadth depth expected from Grove's

*Down Beat* Frank Alkyer, John McDonough, 1995 Published in conjunction with the world's premier jazz magazine Down Beat this book serves as a decade by decade history of jazz blues and other popular music from the 1930s to today Jazz scholar John McDonough with Down Beat editors past and present offers anecdotes and introductions to each era With more than 200 photos and plenty of archival treasures this is a must have book for jazz fans

**Dancing Times**, 1995 **G.K. Hall Bibliographic Guide to Dance** New York Public Library. Dance Division, 1999

**Varieties of Literary Interpretations of Jazz in American Writings of the 1950s and 1960s** Christine Recker, 2008-10 Thesis M A from the year 2006 in the subject American Studies Literature grade 1.0 University of Düsseldorf Heinrich Heine 113 entries in the bibliography language English abstract In a retrospective black musical forms experienced a fast stylistic development and an increasing popularity amongst a wide audience of artists and youngsters inclined to American subculture all through the 1940s 50s and 60s One of the most influential and significant among these musical forms was jazz music Writers began to apply it to their own work in manifold ways From a retrospective the effect of this convergence of jazz and literature which is now commonly referred to as jazz literature was mostly structural or thematic and sometimes even both and would soon cover a great variety of different literary genres The present thesis aims to identify the various ways in which writers applied their experiences with jazz music to their writings It covers different literary genres and authors such as John Clellon Holmes Amiri Baraka Jack Kerouac and James Baldwin

*Talking Jazz* Ben Sidran, 1995-03-22 Miles Davis Gil Evans Dizzy Gillespie Jon Hendricks Max Roach Betty Carter Jackie McLean Don Cherry Sonny Rollins McCoy Tyner Archie Shepp Herbie Hancock Tony Williams

Keith Jarrett Wynton Marsalis and Jack DeJohnette these are just a few of the jazz musicians whose conversations with Ben Sidran are recorded in this volume In stimulating personal and informative discussions they not only reveal their personalities but also detail aspects of the performance technique business history and emotions of jazz Newly expanded with previously unpublished dialogues with David Murray Dr John and Mose Allison Talking Jazz is undoubtedly the best oral history of recent and contemporary jazz

Talking Jazz Ben Sidran, 1992 A suite of interviews held between 1985 to 1990 of 40 jazz musicians who shaped the current state of art of American jazz including Miles Davis Gil Evans Dizzy Gillespie Jay McShann Red Rodney Frank Morgan John Hendricks Max Roach Willie Ruff Art Blakey Betty Carter Jackie McLean Horace Silver Abdullah Ibrahim Sonny Rollins Phil Woods Johnny Griffin Pepper Adams Michel Petrucciani McCoy Tyner Max Gordon Archie Shepp Herbie Hancock Tony Williams Keith Jarrett Branford Marsalis Rudy Van Gelder George Benson Wynton Marsalis Charles Brown Joe Sample Jack DeJohnette Denny Zeitland Don Cherry Carla Bley Steve Gadd Donald Fagan Bobby McFerrin Dave Grusin Bob James

**Jazz Masters Of The 50s** Joe Goldberg, 1983-08-22 The fifties though a quiescent period in many ways was one of the most fervent decades in jazz history The landmarks of modern jazz were firmly planted and it could be argued nearly all directions the music has taken since then can be charted back to recordings groups or individuals from this era In this series of profiles Joe Goldberg examines the lives and the music the crucial events and dominant forces of a decade of great music and conflicting esthetics Miles Davis s recording of Kind of Blue Gerry Mulligan s pianoless quartet Cecil Taylor s percussive keyboard experiments John Coltrane s and Sonny Rollins s marathon saxophone solos MJQ s blending of classical structure and jazz improvisation Ornette Coleman s Free Jazz From Mingus to Monk to Blakey it was an age of giants Perhaps never before or since in jazz history have so many wildly idiosyncratic jazz innovators been contemporaries Joe Goldberg was there and what his ears heard has become here a lasting music document

**Talking Jazz** Ben Sidran, Lee Tanner, 1995-09-30 Miles Davis Gil Evans Dizzy Gillespie Jon Hendricks Max Roach Betty Carter Jackie McLean Don Cherry Sonny Rollins McCoy Tyner Archie Shepp Herbie Hancock Tony Williams Keith Jarrett Wynt

Uncover the mysteries within is enigmatic creation, Embark on a Mystery with **Fifties Jazz Talk An Oral Retrospective Studies In Jazz** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( Download in PDF: \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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