

fifties Jazz TALK

AN ORAL
RETROSPECTIVE

gordon
jack

Fifties Jazz Talk An Oral Retrospective

Chris Smith



Fifties Jazz Talk An Oral Retrospective:

Fifties Jazz Talk Gordon Jack, 2004 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 View from the Back of the Band* Chris Smith, 2014-10-15 Mel Lewis 1929-1990 was born Melvin Sokoloff to Jewish Russian immigrants in Buffalo, New York. He first picked up his father's drumsticks at the age of two and at 17 he was a full-time professional musician. *The View from the Back of the Band* is the first biography of this legendary jazz drummer. For over fifty years Lewis provided the blueprint for how a drummer could subtly support any musical situation. While he made his name with Stan Kenton and Thad Jones and with his band at the Village Vanguard, it was the hundreds of recordings that he made as a sideman and his ability to mentor young musicians that truly defined his career. Away from the drums, Lewis's passionate and outspoken personality made him one of jazz music's greatest characters. It is often through Lewis's own anecdotes as well as many from the musicians who knew him best that this book traces the career of one of the world's greatest drummers. Previously unpublished interviews, personal memoirs, photos, musical transcriptions and a selected discography add to this comprehensive biography. **Experiencing Jazz** Michael Stephans, 2013-10-17 In *Experiencing Jazz: A Listener's Companion*, writer, teacher and renowned jazz drummer Michael Stephans offers a much-needed survey in the art of listening to and enjoying this dynamic ever-changing art form. More than mere entertainment, jazz provides a pleasurable and sometimes dizzying listening experience with an extensive range in structure and form, from the syncopated swing of big bands to the musical experimentalism of small combos. As Stephans illustrates, listeners and jazz artists often experience the essence of the music together, an experience unique in the world of music. *Experiencing Jazz* demonstrates how the act of listening to jazz takes place on a deeply personal level and takes readers on a whirlwind tour of the genre, instrument by instrument, offering not only brief portraits of key musicians like Joe Lovano and John Scofield but also their own commentaries on how best to experience the music they create. Throughout, jazz takes center stage as a personal transaction that enriches the lives of both musician and listener. Written for anyone curious about the genre, this book encourages further reading, listening and viewing, helping potential listeners cultivate an understanding and appreciation of the jazz art and how

it can help in drummer Art Blakey's words wash away the dust of everyday life *Lee Konitz* Andy Hamilton, 2018-10-10

Meticulously researched, detailed and documented, this long-awaited overview justly establishes Konitz as one of the most consistently brilliant, adventurous and original improvisers in the jazz tradition, a genius as rare as Bird himself. John Zorn. Hamilton's work may well mark the inception of a format new to writing on Western music, one which avoids both the self-aggrandizing of autobiography and the stylized subjectification of biography. *The Wire*: An extraordinary approach to a biography with the man himself speaking for extended sessions. The main vibration I felt from Lee's words was total honesty, almost to a fault. Konitz shows himself to be an acute observer of the scene, full of wisdom and deep musical insights relevant to any historical period, regardless of style. The asides by noted musicians are beautifully woven throughout the pages. I couldn't put the book down; it is the definition of a living history. David Liebman. The preeminent altoist associated with the cool school of jazz, Lee Konitz was one of the few saxophonists of his generation to forge a unique sound independent of the influence of Charlie Parker. In the late 1940s, Konitz began his career with the Claude Thornhill band, during which time he came into contact with Miles Davis, with whom he would later work on the legendary *Birth of the Cool* sessions. Konitz is perhaps best known through his association with Lennie Tristano, under whose influence much of his sound evolved, and for his work with Stan Kenton and Warne Marsh. His recordings have ranged from cool bop to experimental improvisation and have appeared on such labels as Prestige, Atlantic, Verve, and Polydor. Crafted out of numerous interviews between the author and his subject, the book offers a unique look at the story of Lee Konitz's life and music, detailing Konitz's own insights into his musical education and his experiences with such figures as Miles Davis, Stan Kenton, Warne Marsh, Lennie Tristano, Charles Mingus, Bud Powell, and Bill Evans. Andy Hamilton is a jazz pianist and contributor to major jazz and contemporary music magazines. He teaches philosophy and the history and aesthetics of jazz at Durham University in the United Kingdom. He is also the author of the book *Aesthetics and Music* (Continuum, 2007). Joe Lovano is a Grammy Award-winning tenor saxophonist. His most recent album is *Streams of Expression*. *Harlem Jazz Adventures* Timme Rosenkrantz, 2012-01-12

Timme Rosenkrantz (1911-1969) was a Danish journalist, author, concert and record producer, radio show host, and entrepreneur with a consuming passion for jazz and little head for business. Known in Denmark and New York as the Jazz Baron because of his noble lineage, he was the first European journalist to cover the jazz scene in Harlem. *Harlem Jazz Adventures*: A European Baron's Memoir (1934-1969) recounts Rosenkrantz's happy years in New York City, where he would produce jazz concerts, record top musicians and bands in his midtown apartment, organize a dream band for Timme Rosenkrantz and His Barrelhouse Barons (a 1938 RCA Victor recording), DL live in Harlem, and run a record shop with his life companion, journalist and singer Inez Cavanaugh. A good friend of jazz impresario John Hammond, Rosenkrantz would become the James Boswell of the Harlem jazz scene. Duke Ellington, Art Tatum, Coleman Hawkins, Billie Holiday, there wasn't a New York jazz musician unknown to Honeysuckle Rosenkrantz, as christened by Fats Waller. Drawing on the published Danish

language original *Dus med Jazzen* and an unpublished English free translation DL by Rosenkrantz and Cavanaugh translator adapter Fradley Hamilton Garner gives polish and context to Rosenkrantz's stories of meetings with Cecile and Louis Armstrong Benny Carter Willie The Lion Smith Eddie Condon Erroll Garner whom Rosenkrantz discovered and was first to record and many others This book is a must have for jazz lovers Social historians interested in the intersection of race and the music business will find in Rosenkrantz's memoir an invaluable primary source on Harlem's social scene and its musical legacy

Jazz Child Ellen Johnson, 2014-09-12 When Sheila Jordan dropped a nickel in the juke box of a Detroit diner in the 1940s and heard *Now's The Time* by Charlie Parker she was instantly hooked and so began a seventy year jazz journey In 1962 she emerged as the first jazz singer to record on the prestigious Blue Note label with her debut album *Portrait of Sheila* Exploding on the jazz scene this classic work set the bar for her career as an iconic jazz vocalist and mentor to other promising female vocalists As *The New York Times* then announced Her ballad performances are simply beyond the emotional and expressive capabilities of most other vocalists *Jazz Child: A Portrait of Sheila Jordan* as the first complete biography about this remarkable singer's life reveals the challenges she confronted from her growing up poor in a Pennsylvania coal mining town to her rise as a bebop singer in Detroit and New York City during the 1950s to her work as a recording artist and performer under the influence of and in performance with such jazz luminaries as Charlie Parker George Russell Lennie Tristano Charles Mingus Sonny Rollins and Thelonious Monk Jordan's views as a woman living the jazz life in an era of racial and gender discrimination while surrounded by those often struggling with the twin evils of alcohol and drug abuse are skillfully woven into the tapestry of the tale she tells With Jordan's full cooperation author Ellen Johnson documents the fascinating career of this jazz great who stands today as one of the most deeply respected jazz singers and educators For jazz fans Johnson's biography is a testament to a vanishing generation of musicians and her indomitable spirit is an inspiration to all walks of life More information is available at <http://www.jazzchildthebook.com>

Learning Jazz Ken Prouty, 2023-11-27 *Learning Jazz: Jazz Education History and Public Pedagogy* addresses a debate that has consumed practitioners and advocates since the music's early days Studies on jazz learning typically focus on one of two methods institutional education or the kinds of informal mentoring relationships long associated with the tradition Ken Prouty argues that this distinction works against a common identity for audiences and communities Rather what happens within the institution impacts and is impacted by events and practices outside institutional contexts While formal institutions are well defined in educational and civic contexts informal institutions have profoundly influenced the development of jazz and its discourses Drawing on historical case studies Prouty details significant moments in jazz history He examines the ways that early method books capitalized on a new commercial market commandeering public expertise about the music Chapters also discuss critic Paul Eduard Miller and his attempts to develop a jazz canon as well as the disconnect between the spotlighted great men and the everyday realities of artists Tackling race in jazz education Prouty explores the intersections between

identity and assessment bandleaders Stan Kenton and Maynard Ferguson public school segregation Jazz at Lincoln Center and more He further examines jazz s public pedagogy and the sometimes difficult relationships between jazz people and the general public Ultimately Learning Jazz posits that there is room for both institutional and noninstitutional forces in the educational realm of jazz

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

Annual Review of Jazz Studies 14 Edward Berger, Henry Martin, Dan Morgenstern, Evan Spring, George Bassett, 2009-06-01 The Annual Review of Jazz Studies ARJS is a journal providing a forum for the ever expanding range and depth of jazz scholarship from technical analyses to oral history to cultural interpretation Addressed to specialists and fans alike all volumes include feature articles book reviews and unpublished photographs This 14th issue contains four intriguing articles that to some degree contravene accepted precepts of jazz orthodoxy John Howland traces the connection between Duke Ellington s extended works and the symphonic jazz model of the 1920s as exemplified by Paul Whiteman and his chief arranger Ferde Grofé Horace J Maxile Jr takes an unfashionably broad perspective of Charles Mingus s Ecclesiastics applying recent developments in cultural theory as well as the formal tools of traditional music theory Brian Priestley s exploration of the ties between Charlie Parker and popular music challenges the canonical depiction of Parker as a lone revolutionary genius instead underscoring the saxophonist s ties to the popular music of his time Finally John Wriggle presents an extensive examination of the life and work of arranger Chappie Willet an unsung hero of the Swing Era The book reviews cover a cross section of the burgeoning jazz literature and Vincent Pelote has again compiled a list of books received at the Institute of Jazz Studies

Jazz Books in the 1990s Janice Leslie Hochstat Greenberg, 2010-03-18 Jazz Books in the 1990s An Annotated Bibliography contains over 700 entries covering adult non fiction books on jazz published from 1990 through 1999 International in scope the books included range from such places as Finland Slovakia Australia Japan India and South Africa as well as Canada the United Kingdom and the United States Entries are organized by category including biographies history individual instruments essays and criticism musicology regional studies discographies and reference works Greenberg has amassed an impressive collection of entries with each entry including the author title publisher year and number of pages and also indicating when a book contains a bibliography discography footnotes musical transcriptions illustrations photographs or any other additional material The discography entries also note whether books contain unissued material or reissues Three indexes by title author and subject make this a valuable and comprehensive reference guide for researchers students and jazz aficionados alike

The Contradictions of Jazz Paul E. Rinzler, 2008

Go Slow Michael Owen, 2017-07-01 It has been said that the records of singer and actress Julie London were purchased for their provocative

full color cover photographs as frequently as they were for the music contained in their grooves During the 1950s and 60s her piercing blue eyes strawberry blonde hair and shapely figure were used to sell the world an image of cool sexuality The contrast between image and reality the public and the private is at the heart of Julie London s story Through years of research extensive interviews with family friends and musical associates and access to rarely seen or heard archival material author Michael Owen reveals the impact of her image on the direction of her career and how it influenced the choices she made including the ultimate decision to walk away from performing Go Slow follows Julie London s life and career through its many stages her transformation from 1940s movie starlet to coolly defiant singer of the classic torch ballad Cry Me a River of the 50s and her journey from Las Vegas hotel entertainer during the rock n roll revolution of the 60s to the no nonsense nurse of the 70s hit television series Emergency

Jazz Fiction David Rife, 2008 Broad in scope meticulously researched and including titles that have long been inaccessible this resource is an overview of the history of the genre from its beginning to the present

BOOK JACKET *Early Twentieth-Century Brass Idioms* Howard T. Weiner, 2008-11-06 The work of multiple scholars is combined in this single volume bringing together in conversation the traditions of brass instrumentalism and jazz idiom *Early Twentieth Century Brass Idioms Art Jazz and Other Popular Traditions* edited by Howard T Weiner features articles by some of the most distinguished jazz and brass scholars and performers in the world The topics covered span continents and decades and bridge gaps that until now remained uncrossed Two primary themes emerge throughout the book and enter into dialogue with each other the contribution brass performers made to the evolution of jazz in the early 20th century and the influence jazz and popular music idioms had on the evolution of brass performance The 13 articles in this volume cover a range of topics from Italian jazz trumpet style to the origins of jazz improvisation to the role of brass in klezmer music New Orleans becomes a focal point as the essays examine the work of many important musicians including Louis Armstrong Buddy Bolden Bunk Johnson King Oliver James Reese Europe and Newell Spigle Willcox Included as well is an interview with two legends of jazz trumpet William Fielder and Joe Wilder and the renowned performer and teacher Jimmy Owens reveals his practice techniques Many of the essays include bibliographies discographies and other reference information The meeting of the Historic Brass Society and the Institute of Jazz Studies represents the first time scholars have gathered to bring these two fields into such comprehensive discussion with each other *Early Twentieth Century Brass Idioms Art Jazz and Other Popular Traditions* presents this historic conversation

Where the Dark and the Light Folks Meet Randall Sandke, 2023-06-14 *Where the Dark and the Light Folks Meet* tackles a controversial question Is jazz the product of an insulated African American environment shut off from the rest of society by strictures of segregation and discrimination or is it more properly understood as the juncture of a wide variety of influences under the broader umbrella of American culture This book does not question that jazz was created and largely driven by African Americans but rather posits that black culture has been more open to outside influences than most commentators are likely to admit The majority of jazz writers

past and present have embraced an exclusionary viewpoint Where the Dark and the Light Folks Meet begins by looking at many of these writers from the birth of jazz history up to the present day to see how and why their views have strayed from the historical record This book challenges many widely held beliefs regarding the history and nature of jazz in an attempt to free jazz of the socio political baggage that has s

Florence Mills Bill Egan,2004 This biography reveals the lost history of the life of the 1920s Black female international superstar Mills was lionized by the crowned heads in Europe and opened doors for generations of Black female stars from Lena Horne to Diana Ross Although her career and shows changed the nature of Black entertainment and thereby the wider American popular culture she was largely forgotten in later years Anyone who wants to understand the history of Black entertainment from Bert Williams to Michael Jackson and by implication the history of American popular culture needs to understand the ways in which Florence Mills changed the rules forever

Music and the Creative Spirit Lloyd Peterson,2006-07-27 Music and the Creative Spirit is a book of interviews with today s innovators in Jazz Improvisation and the Avant Garde including Pat Metheny Regina Carter Fred Anderson John Zorn Joshua Redman and others

The Life and Music of Kenny Davern Edward N. Meyer,2010-07-09 Clarinetist Kenny Davern ranked among the best jazz musicians for over 50 years The unique and instantly recognizable sound of his clarinet coupled with a wide ranging intellect and quick sense of humor drew praise and applause and endeared him to his fans and friends The Life and Music of Kenny Davern tells the story of this fascinating musician who had a vision of how he wanted his music to sound and who persisted in the face of adversity until he achieved that vision Edward N Meyer conducted interviews with friends family colleagues and critics of Kenny Davern as well as the man himself to gain a comprehensive and personal narrative of the artist s life Beginning with the tragic events that shaped his early life Meyer traces Davern s growth from a young boy raised in an atmosphere of conflict into an acclaimed self assured musician and a warm and loving husband and father Meyer describes the state of the jazz music business in the last half of the 20th century and fully establishes Davern s status within that scene Meyer also explores a side of Davern that the public never saw Davern s hunger for reading made him a knowledgeable and well respected person with experts outside the world of jazz With more than 30 photos a comprehensive discography bibliography and index this volume will fascinate jazz students fans and scholars

Jeru's Journey Sanford Josephson,2015-09-01 Book In a career that spanned more than 50 years Gerry Mulligan was revered and recognized as a groundbreaking composer arranger bandleader and baritone saxophonist His legacy comes to life in this biography which chronicles his immense contributions to American music far beyond the world of jazz Mulligan s own observations are drawn from his oral autobiography recorded in 1995 These are intermingled with comments and recollections from those who knew him played with him or were influenced by him as well as from the author who interviewed him in 1981 Jeru s Journey The Life his significant contributions to the historic 1949 Birth of the Cool recording the introduction of an enormously popular piano less quartet in the early 1950s the creation of his innovative concert jazz

band in the early 60s his collaboration personal and professional with actress Judy Holliday his breakthrough into classical music and his love of and respect for the American Songbook **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

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