

fifties Jazz TALK

AN ORAL
RETROSPECTIVE

gordon
jack

Fifties Jazz Talk An Oral Retrospective Studies In Jazz

Gregg Akkerman



Fifties Jazz Talk An Oral Retrospective Studies In Jazz:

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. **Annual**

Review of Jazz Studies 14 Edward Berger, Henry Martin, Dan Morgenstern, Evan Spring, George Bassett, 2009-06 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. This 14th issue contains four articles that contravene accepted precepts 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. **The Contradictions of Jazz** Paul E. Rinzler, 2008 **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. **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. Band leaders 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.

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.

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. **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 Arny, 2004.

HISTORIA DE LA MÚSICA DE JAZZ (III). Del free jazz a las músicas de fusión Patricio Goyalde Palacios, 2017-02-07. Este libro es el tercer volumen de un proyecto de publicación de una historia de la música de jazz desde sus orígenes hasta la actualidad que tiene como objetivo fundamental proporcionar una visión completa de las diversas etapas, corrientes, estilos y autores que conforman el devenir de un género musical que se ha desarrollado y evolucionado desde comienzos del siglo XX. La primera y la segunda entrega, *Historia de la música de jazz*, y analizaban esta música desde sus orígenes hasta el hard bop; este tercer volumen, parte del free jazz de los años sesenta y estudia los diferentes tipos de fusión que se realizaron desde el jazz latino y la bossa nova hasta el jazz eléctrico, sin olvidar por ello otros estilos que tomaron como punto de partida expresiones diversas de la música folclórica y popular, como por ejemplo el jazz flamenco. **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, großorchestralen Jazz auf europäischer Ebene vergleichend zu analysieren und bezieht dabei historiographische sowie musikästhetische 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. **American Book Publishing Record**, 2005. *The British National Bibliography* Arthur James Wells, 2004. The New Grove Dictionary of Jazz Barry Dean Kernfeld, 2002. *Franz Kline* Corina E. Rogge, Zahira Véliz Bomford, 2022-08-23. The first comprehensive

study of Franz Kline's methods and techniques and the eighth book in the Artist's materials series which explores the unique and unconventional materials used by contemporary artists and the challenges encountered by professionals tasked with conserving their works **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 **The New York Times Index** ,2006 **Cincinnati Magazine** ,2001-08 Cincinnati Magazine taps into the DNA of the city exploring shopping dining living and culture and giving readers a ringside seat on the issues shaping the region

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