

Nineteen +
Conversations
with Jazz Musicians
New York City
1964 1965



Garth W Caylor Jr

Nineteen Conversations With Jazz Musicians New York City 1964 1965

Benjamin Franklin



Nineteen Conversations With Jazz Musicians New York City 1964 1965:

Nineteen+ Garth Caylor, 2014-11-18 A book described by its title The book was inspired by Selden Rodman Conversations with Artists 1957 Both books derived from Giorgio Vasari Lives of the Most Excellent Painters Sculptors and Architects 1550 **An Encyclopedia of South Carolina Jazz & Blues Musicians** Benjamin Franklin, 2016-05-30 This comprehensive A to Z reference is an impressive contribution to jazz history and surprisingly good reading Michael Ullman author of Jazz Lives This informative book documents the careers of South Carolina jazz and blues musicians from the nineteenth century to the present The musicians range from the renowned James Brown Dizzy Gillespie to the notable Freddie Green Josh White the largely forgotten Fud Livingston Josie Miles the obscure Lottie Frost Hightower Horace Spoons Williams and the unknown Vince Arnold Johnny Wilson Though the term jazz is commonly understood if difficult to define blues has evolved over time to include R B doo wop and soul Performers in these genres are also represented as are members of the Jenkins Orphanage bands of Charleston Also covered are nineteenth century musicians who performed what might be called proto jazz or proto blues in string bands medicine shows vaudeville and the like Organized alphabetically from Johnny Acey to Webster Young the entries include basic biographical information South Carolina residences career details compositions recordings as leaders and as band members films awards websites and lists of resources for additional reading Former host of Jazz in Retrospect on NPR Benjamin Franklin V has ensured biographical accuracy to the greatest degree possible by consulting numerous public documents and information in these records permitted him to dispel myths and correct misinformation that have surrounded South Carolina's musical history for generations Elucidates South Carolina as a profoundly crucial puzzle piece alongside New Orleans Chicago Kansas City and New York Harry Skoler professor Berklee College of Music Includes photos **Experimentalism Otherwise** Benjamin Piekut, 2011-04-04 In Experimental Otherwise Benjamin Piekut takes the reader into the heart of what we mean by experimental in avant garde music Focusing on one place and time New York City 1964 Piekut examines five disparate events the New York Philharmonic's disastrous performance of John Cage's Atlas Eclipticalis Henry Flynt's demonstrations against the downtown avant garde Charlotte Moorman's Avant Garde Festival the founding of the Jazz Composers Guild and the emergence of Iggy Pop Drawing together a colorful array of personalities Piekut argues that each of these examples points to a failure and marks a limit or boundary of canonical experimentalism What emerges from these marginal moments is an accurate picture of the avant garde not as a style or genre but as a network defined by disagreements struggles and exclusions [A Blues Bibliography](#) Robert Ford, 2008-03-31 A Blues Bibliography Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999 Material previously omitted from the first edition has now been included and the bibliography has been expanded to include works published since then In addition to biographical references this work includes entries on the history and background of the blues instruments record labels reference sources regional variations and lyric transcriptions

and musical analysis The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African American culture and among individual blues scholars

Jazz Diplomacy Lisa E. Davenport, 2010-06-30 Jazz as an instrument of global diplomacy transformed superpower relations in the Cold War era and reshaped democracy's image worldwide Lisa E Davenport tells the story of America's program of jazz diplomacy practiced in the Soviet Union and other regions of the world from 1954 to 1968 Jazz music and jazz musicians seemed an ideal card to play in diminishing the credibility and appeal of Soviet communism in the Eastern bloc and beyond Government funded musical junkets by such jazz masters as Louis Armstrong Dave Brubeck Duke Ellington Dizzy Gillespie and Benny Goodman dramatically influenced perceptions of the U S and its capitalist brand of democracy while easing political tensions in the midst of critical Cold War crises This book shows how when coping with foreign questions about desegregation the dispute over the Berlin Wall the Cuban missile crisis Vietnam and the Soviet invasion of Czechoslovakia jazz players and their handlers wrestled with the inequalities of race and the emergence of class conflict while promoting America in a global context And as jazz musicians are wont to do many of these ambassadors riffed off script when the opportunity arose Jazz Diplomacy argues that this musical method of winning hearts and minds often transcended economic and strategic priorities Even so the goal of containing communism remained paramount and it prevailed over America's policy of redefining relations with emerging new nations in Africa Asia and Latin America

The House That Trane Built Ashley Kahn, 2013-07-22 A jazz lover's delight Ray Olson Booklist Noted jazz author Ashley Kahn brings to life the behind the scenes story of Impulse Records one of the most significant record labels in the history of popular music Kahn mingles engaging stories of corporate politics with insider accounts of music making and anecdotal takes on particular albums His history of Impulse is also the story of the genesis of an American art form and the evolution of the record industry through the tumultuous 1960s and will compel readers to seek out this label's masterful albums says Publishers Weekly in a starred review Kirkus Reviews calls the book a swinging read adding that Kahn covers all the aesthetic business social and historical bases with crisp economy Don't miss the exciting inside scoop behind some of the most enduring masterpieces of jazz

This Is Our Music Iain Anderson, 2012-05-26 This Is Our Music declared saxophonist Ornette Coleman's 1960 album title But whose music was it At various times during the 1950s and 1960s musicians critics fans politicians and entrepreneurs claimed jazz as a national art form an Afrocentric race music an extension of modernist innovation in other genres a music of mass consciousness and the preserve of a cultural elite This original and provocative book explores who makes decisions about the value of a cultural form and on what basis taking as its example the impact of 1960s free improvisation on the changing status of jazz By examining the production presentation and reception of experimental music by Ornette Coleman Cecil Taylor John Coltrane and others Iain Anderson traces the strange unexpected and at times deeply ironic intersections between free jazz avant garde artistic movements Sixties politics and patronage networks Anderson emphasizes free improvisation's enormous impact on jazz music's

institutional standing despite ongoing resistance from some of its biggest beneficiaries He concludes that attempts by African American artists and intellectuals to define a place for themselves in American life structural changes in the music industry and the rise of nonprofit sponsorship portended a significant transformation of established cultural standards At the same time free improvisation s growing prestige depended in part upon traditional highbrow criteria increasingly esoteric styles changing venues and audience behavior European sanction withdrawal from the marketplace and the professionalization of criticism Thus jazz music s performers and supporters and potentially those in other arts have both challenged and accommodated themselves to an ongoing process of cultural stratification

A Love Supreme Ashley Kahn,2003-10-28 Few albums in the canon of popular music have had the influence resonance and endurance of John Coltrane s 1965 classic *A Love Supreme* a record that proved jazz was a fitting medium for spiritual exploration and for the expression of the sublime Bringing the same fresh and engaging approach that characterized his critically acclaimed *Kind of Blue* The Making of the Miles Davis Masterpiece Ashley Kahn tells the story of the genesis creation and aftermath of this classic recording Featuring interviews with more than one hundred musicians producers friends and family members unpublished interviews with Coltrane and bassist Jimmy Garrison and scores of never before seen photographs *A Love Supreme* balances biography cultural context and musical analysis in a passionate and revealing portrait

Louis Armstrong, Duke Ellington, and Miles Davis Aaron Lefkowitz,2018-06-20 This book examines Louis Armstrong Duke Ellington and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity It centers them in debates over U S cultural exceptionalism noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture

A Tone Parallel to Duke Ellington Jack Chambers,2025-03-17 In this insightful new volume Jack Chambers explores Edward Kennedy Duke Ellington s music thematically collating motifs memes and predilections that caught Ellington s attention and inspired his restless muse In presenting Ellington s work in this manner Chambers situates the music in the context in which it was created historical political musical biographical and personal Chambers offers a novel kind of access to the man and the music Ellington s music presents a daunting task for listeners because of its sheer volume The numbers defy credulity Ellington 1899 1974 wrote more than two thousand compositions in numerous genres including pop songs big band swing revues hymns tone poems soundtracks suites ballets concertos and symphonies Where to start The themes in this book offer natural entry points They provide the context in which the music came into being with enough biography to satisfy music lovers even those who come to the book knowing very little about Ellington s life Each chapter features its own playlist as a guide to the music discussed and in some cases fuller listings in case readers might want to pursue a topic further In the early chapters Chambers covers topics that occupied Ellington through much of his career and in later chapters he covers more specific themes some of them from Ellington s last decades which are less well studied The music Ellington said is his continuing autobiography and it reveals the man behind it

[Eye of the Sixties](#) Judith

E. Stein, 2024-05-01 An evocative portrait of one of the most influential and enigmatic American art dealers of the 1960s Barbara Rose The New York Times In 1959 Richard Bellamy was a witty poetry loving beatnik on the fringe of the New York art world By 1965 he was representing Mark di Suvero had been the first to show Andy Warhol's pop art and had introduced the new genre of installation art An eccentric art dealer and founder of the Green Gallery on Fifty Seventh Street Bellamy helped discover many of the innovative successors to the abstract expressionists including Claes Oldenburg James Rosenquist Donald Judd Dan Flavin Walter de Maria and many others But uninterested in anything more than showing the artists he loved Bellamy slowly slid into obscurity while fellow dealers such as Leo Castelli and Sidney Janis capitalized on the stars he helped find Based on decades of research and on hundreds of interviews with Bellamy's artists friends colleagues and lovers Judith E Stein's Eye of the Sixties rescues the legacy of the elusive art dealer and tells the story of a counterculture that became the mainstream Ranging from the Beat orbits of Provincetown to white glove events like Guggenheim's opening gala from Norman Mailer's parties to historic downtown Happenings Richard Bellamy's story is a remarkable window on the art of the twentieth century and the making of a generation's aesthetic Judith E Stein's engrossing impressively researched consistently readable and often entertaining tale restores a crucial figure to his rightful place in the annals of postwar American art Lilly Wei Art in America By using Bellamy's unlikely ascent as a prism Ms Stein brings to vibrant life a corner of the culture that was as outrageous as it was visually revolutionary Ann Landi The Wall Street Journal A man of shrewd and impeccable taste Bellamy's role in promoting the often misunderstood art of abstract expressionism pop and minimalism was profound This is an endearing and illuminating work of biography A shadowy figure of the 1960s art world is gloriously revealed Kirkus Reviews **Peter Lax, Mathematician** Reuben Hersh, 2014-12-29 This book is a biography of one of the most famous and influential living mathematicians Peter Lax He is virtually unique as a preeminent leader in both pure and applied mathematics fields which are often seen as competing and incompatible Although he has been an academic for all of his adult life his biography is not without drama and tragedy Lax and his family barely escaped to the U S from Budapest before the Holocaust descended He was one of the youngest scientists to work on the Manhattan Project He played a leading role in coping with the infamous kidnapping of the NYU mathematics department's computer in 1970 The list of topics in which Lax made fundamental and long lasting contributions is remarkable scattering theory solitons shock waves and even classical analysis to name a few His work has been honored many times including the Abel Prize in 2005 The book concludes with an account of his most important mathematical contributions made accessible without heavy prerequisites Reuben Hersh has written extensively on mathematics His book with Philip Davis The Mathematical Experience won the National Book Award in science Hersh is emeritus professor of mathematics at the University of New Mexico

The Devil's Music Randall J. Stephens, 2018-03-19 Randall Stephens traces rock's inspiration to the Pentecostal churches where Elvis Little Richard and others worshipped Faith which served as a vehicle for whites' fears led them to

condemn the godless music of blacks and hippies But in a reversal of strategy evangelicals later embraced Christian rock as a way to project Jesus s message *What Is This Thing Called Jazz?* Eric Porter,2002-01-31 Despite the plethora of writing about jazz little attention has been paid to what musicians themselves wrote and said about their practice An implicit division of labor has emerged where for the most part black artists invent and play music while white writers provide the commentary Eric Porter overturns this tendency in his creative intellectual history of African American musicians He foregrounds the often ignored ideas of these artists analyzing them in the context of meanings circulating around jazz as well as in relationship to broader currents in African American thought Porter examines several crucial moments in the history of jazz the formative years of the 1920s and 1930s the emergence of bebop the political and experimental projects of the 1950s 1960s and 1970s and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis Louis Armstrong Anthony Braxton Marion Brown Duke Ellington W C Handy Yusef Lateef Abbey Lincoln Charles Mingus Archie Shepp Wadada Leo Smith Mary Lou Williams and Reggie Workman also feature prominently in this book The wealth of information Porter uncovers shows how these musicians have expressed themselves in print actively shaped the institutional structures through which the music is created distributed and consumed and how they aligned themselves with other artists and activists and how they were influenced by forces of class and gender What Is This Thing Called Jazz challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the prescriptive definitions of racial authenticity propagated by the music s supporters both white and black

Stuart Davis Lowery Stokes Sims,Stuart Davis,1991 A volume on Stuart Davis an American artist of the 20th century He forged a personal and varied iconography inspired by the upheaval of the city the tranquility of the seaside industry and the automobile cafe society sports jazz music and his year long stay in Paris *Contemporary Authors* Ann Evory,1972 Contains alphabetically arranged profiles of published contemporary authors of non technical works from around the world each with personal data addresses career history and a list of writings and in some cases a list of works in progress sidelights and avocational interests up to date through late 1977 **The John Coltrane Reference** Lewis Porter,Chris DeVito,David Wild,Yasuhiro Fujioka,Wolf Schmalzer,2013-04-26 The BBC s Jazz Book of the Year for 2008 Few jazz musicians have had the lasting influence or attracted as much scholarly study as John Coltrane Yet despite dozens of books hundreds of articles and his own recorded legacy the facts about Coltrane s life and work have never been definitely established Well known Coltrane biographer and jazz educator Lewis Porter has assembled an international team of scholars to write The John Coltrane Reference an indispensable guide to the life and music of John Coltrane The John Coltrane Reference features a day by day chronology which extends from 1926 1967 detailing Coltrane s early years and every live performance given by Coltrane as either a sideman or leader and a discography offering full session information from the first year of recordings 1946 to the last 1967 The appendices list every film and television appearance as well as every recorded interview Richly illustrated with

over 250 album covers and photos from the collection of Yasuhiro Fujioka The John Coltrane Reference will find a place in every major library supporting a jazz studies program as well as John Coltrane enthusiasts *Background Noise, Second Edition* Brandon LaBelle, 2015-01-29 Follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition installation and performance **International Who's who in Music and Musicians' Directory**

David M. Cummings, 2000 First published in 2000 Routledge is an imprint of Taylor Francis an informal company *On Highway 61* Dennis McNally, 2015-10-13 On Highway 61 explores the historical context of the significant social dissent that was central to the cultural genesis of the sixties The book is going to search for the deeper roots of American cultural and musical evolution for the past 150 years by studying what the Western European culture learned from African American culture in a historical progression that reaches from the minstrel era to Bob Dylan The book begins with America's first great social critic Henry David Thoreau and his fundamental source of social philosophy his profound commitment to freedom to abolitionism and to African American culture Continuing with Mark Twain through whom we can observe the rise of minstrelsy which he embraced and his subversive satirical masterpiece Huckleberry Finn While familiar the book places them into a newly articulated historical reference that shines new light and reveals a progression that is much greater than the sum of its individual parts As the first post Civil War generation of black Americans came of age they introduced into the national culture a trio of musical forms ragtime blues and jazz that would with their derivations dominate popular music to this day Ragtime introduced syncopation and became the cutting edge of the modern 20th century with popular dances The blues would combine with syncopation and improvisation and create jazz Maturing at the hands of Louis Armstrong it would soon attract a cluster of young white musicians who came to be known as the Austin High Gang who fell in love with black music and were inspired to play it themselves In the process they developed a liberating respect for the diversity of their city and country which they did not see as exotic but rather as art It was not long before these young white rebels were the masters of American pop music big band Swing As Bop succeeded Swing and Rhythm and Blues followed each had white followers like the Beat writers and the first young rock and rollers Even popular white genres like the country music of Jimmy Rodgers and the Carter Family reflected significant black influence In fact the theoretical separation of American music by race is not accurate This biracial fusion achieved an apotheosis in the early work of Bob Dylan born and raised at the northern end of the same Mississippi River and Highway 61 that had been the birthplace of much of the black music he would study As the book reveals the connection that began with Thoreau and continued for over 100 years was a cultural evolution where at first individuals and then larger portions of society absorbed the culture of those at the absolute bottom of the power structure the slaves and their descendants and realized that they themselves were not free

Unveiling the Energy of Verbal Artistry: An Psychological Sojourn through **Nineteen Conversations With Jazz Musicians New York City 1964 1965**

In some sort of inundated with monitors and the cacophony of fast interaction, the profound energy and emotional resonance of verbal art often diminish into obscurity, eclipsed by the continuous assault of sound and distractions. However, set within the lyrical pages of **Nineteen Conversations With Jazz Musicians New York City 1964 1965**, a interesting function of literary beauty that pulses with natural emotions, lies an unique journey waiting to be embarked upon. Composed by way of a virtuoso wordsmith, this enchanting opus courses visitors on a mental odyssey, gently exposing the latent potential and profound influence embedded within the elaborate web of language. Within the heart-wrenching expanse with this evocative examination, we will embark upon an introspective exploration of the book is main styles, dissect its fascinating publishing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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