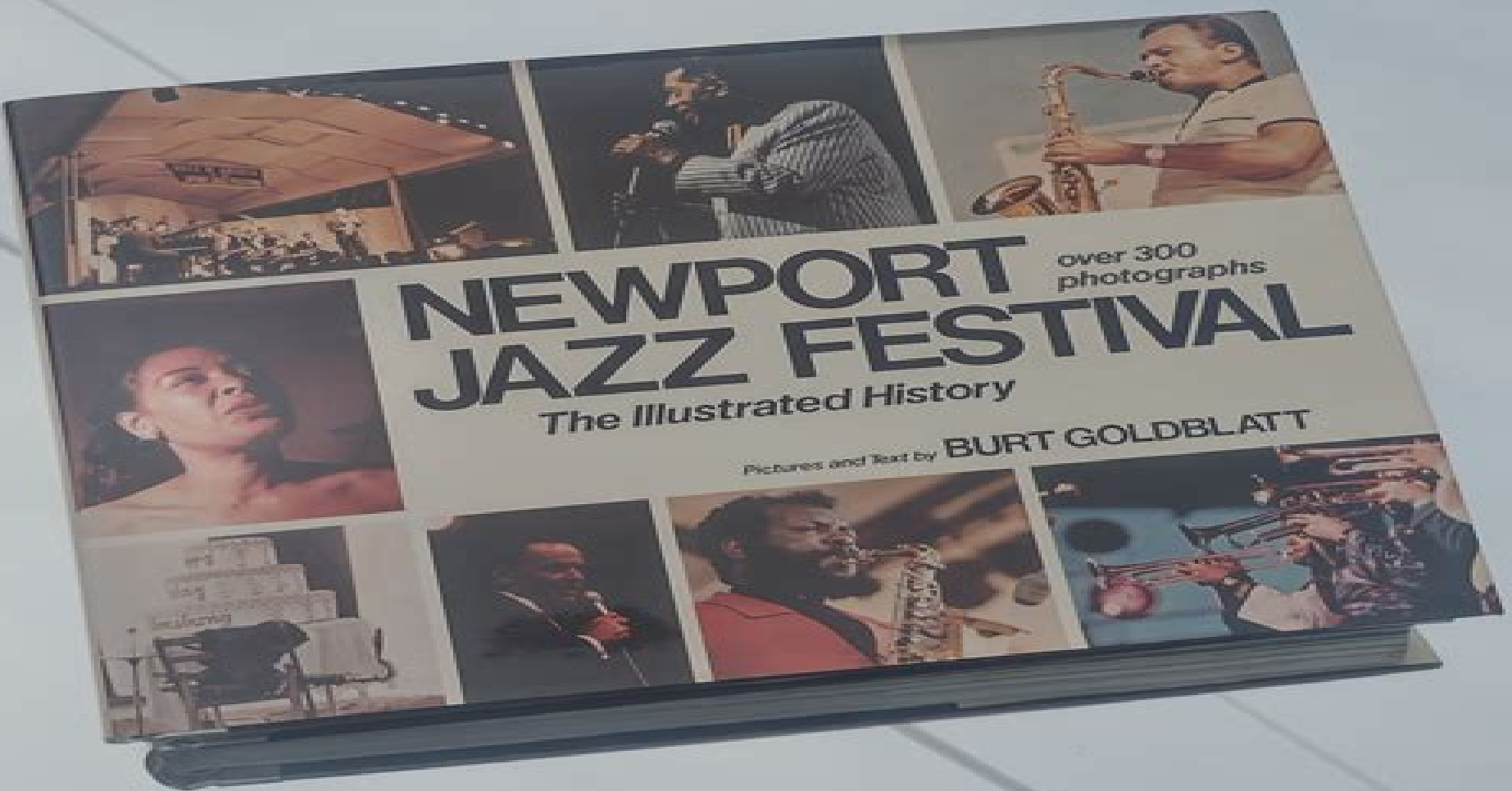




NEWPORT JAZZ FESTIVAL

over 300
photographs

The Illustrated History

Pictures and Text by **BURT GOLDBLATT**

Newport Jazz Festival The Illustrated History

Rick Massimo



Newport Jazz Festival The Illustrated History:

Newport Jazz Festival ,1977 Interviews with such performers as Woody Herman Roy Eldridge and Charlie Parker as well as anecdotes and information about the music and musicians of the continuing American institution that is Newport

Newport Jazz Festival Burt Goldblatt,1977-08 Freedom Is, Freedom Ain't Scott Saul,2009-06-30 In the long decade between the mid fifties and the late sixties jazz was changing more than its sound The age of Max Roach s Freedom Now Suite John Coltrane s A Love Supreme and Charles Mingus s The Black Saint and the Sinner Lady was a time when jazz became both newly militant and newly seductive its example powerfully shaping the social dramas of the Civil Rights movement the Black Power movement and the counterculture Freedom Is Freedom Ain t is the first book to tell the broader story of this period in jazz and American history

Newport Jazz Festival Burt Goldblatt,1974 **The Newport Jazz Festival** ,19?? Newport Jazz Festival ,1957 **The 1962 Newport Jazz Festival** ,2004 **Born to Play** Thomas P. Hustad,2012-05-03 Jazz trombonist Jack Teagarden once referred to Ruby Braff as the Ivy League sLouis Armstrong That legacy of great trumpet performance and recording is brought to readers in Thomas Hustad s Born to Play The Ruby Braff Discography and Directory of Performances Braff s uncompromising standards musical taste and creative imagination informed his consummate artistry in creating music beautifully played He achieved swiftly what few musicians accomplish in a lifetime by developing a unique and immediately recognizable style For a reminder of that we need but play any of the more than 150 released recordings on which he appears These records span a total of 54 years from 1949 to 2002 a feat almost unmatched in jazz recording This was five years longer than even Louis Armstrong Although prepared in discographical style capturing information about both commercial recordings and previously undocumented performances Born to Play serves as a biography of the artist detailing the path he paved as a performer and featuring personal recollections of his musical career with commentary from other figures Images over the course of his half century of playing fill out this comprehensive survey of Braff s performing and recording career This bio discography of the man who jazz drumming legend Buddy Rich declared one of my favorite trumpeters and singing giant Tony Bennett described as my great friend who now holds the reigning position of the best cornet player in the world is sure to be of interest to jazz fans and scholars alike

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 [Catalog of Copyright Entries. Third Series](#) Library of Congress. Copyright Office,1979

Encounters with Jazz on Television in Cold War Era Portugal Pedro Cravinho,2022-03-29 Encounters with Jazz on Television in Cold War Era Portugal 1954 1974 explores the relationship between jazz and television by investigating the experiences of performers and producers in one of the last European colonial states Portugal during a period of political and social repression and global isolation This new model of systemic analysis reveals a paradoxical interrelationship between state controlled television and international media industries highlighting the space where these two forces collide and locating television jazz production within an important cultural milieu with a lasting impact on Portuguese society From the days of the first feasibility studies for a proposed public television service in 1954 to the military coup that overthrew the far right Estado Novo regime in 1974 this book maps the institutionalization of jazz in Portugal as a social and musical practice one that played a significant role in fostering cultural diversity It looks at the musicians repertoires production processes broadcasts policies and strategies that fuelled the launch of Radiotelevis o Portuguesa RTP and the rise of television an indispensable new medium that granted Portuguese people access to the wider world a world curated by public television producers with individual cultural political and aesthetic attitudes to influence the dissemination of jazz In exploring the connections between these national and international jazz scenes Encounters with Jazz on Television in Cold War Era Portugal 1954 1974 addresses opportunities for in depth comparison of the Portuguese experience with that of other countries situating Cold War era Portuguese television jazz broadcasting as part of a bigger still unwritten story [Norman Granz](#) Tad Hershorn,2011-10-17 The JAZZ AT THE PHILHARMONIC concerts were a turning point in my life My fellow Californian Norman Granz figured it out This biography lays out in impressive detail and insight the incredible contribution of Mr Granz to the world of music and art The deed of the vast recordings of ART TATUM says it all Clint Eastwood Norman Granz was one of the most important people in the world of jazz He did more to escalate respect for jazz and raise our salaries than anybody else He absolutely loved jazz and jazz

musicians I m honored to have shared a beautiful friendship with Norman for many many years Hopefully with this incredible book by Tad Hershorn the world will have a chance to learn about Norman and his phenomenal contribution to our beloved music jazz Clark Terry author of *Clark The Autobiography of Clark Terry* Tad Hershorn s *Norman Granz The Man Who Used Jazz for Justice* is a relentlessly readable rigorously researched deeply empathic portrait of the complex and heroic man who was arguably the greatest champion of this great American art form and its great artists Essential reading for anyone who loves jazz James Kaplan author of *Frank The Voice* Norman Granz was renowned as a vivid force in jazz history both as a producer of invaluable classic recordings by many of the music s most original performers and also for his world wide all star Jazz at the Philharmonic tours Moreover he broke the color line dividing jazz audiences by mandating the end of segregated seating his continually popular concerts Yet until this magisterial deeply researched biography of Granz by Tad Hershorn there has been no full scale inside account of the achievement and combats of this often larger than life personality who without playing an instrument was so swingingly instrumental in making jazz an international language Nat Hentoff author of *At the Jazz Band Ball Sixty Years on the Jazz Scene* Norman Granz one of the most significant non musicians in jazz history took gutsy public stands but remained a private person Tad Hershorn s years of dedicated research reveal the man behind the lasting legacy on which he sheds new light as well This great American story is a must read and not just for jazz fans Dan Morgenstern author of *Living with Jazz* Norman Granz was an institution in jazz He was loved by some hated by others often controversial and always fearless But Granz was also elusive and until now sometimes came across as more symbol than man Tad Hershorn has changed all that in this stunning beautiful biography of the music s most relentless advocate of social justice Robin D G Kelley author of *Thelonious Monk The Life and Times of an American Original* Norman Granz was an important man and Tad Hershorn tells his story with a fearless compassion grounded in yeoman research Imperious vain and rude Granz was also generous inventive and brave He fought valiantly for jazz and civil rights made pots of money and never failed to bet it on his passions and beliefs If you do not know him you couldn t ask for a better introduction than Hershorn s judicious portrait if you think you do know him you are in for more than a few surprises Gary Giddins author of *Visions of Jazz* You re probably smarter than you present yourself Norman Granz to author 2001 **What the Eye Hears** Brian Seibert,2015-11-17 The first authoritative history of tap dancing one of the great art forms originated in America *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 Backstory in Blue John Fass Morton,2008 *Backstory in Blue* is a behind the scenes look at this epic moment in American cultural history It is the story of who and what made Ellington s composition so compelling and how one piece of music reflected the feelings and shaped the sensibilities of the postwar generation **Jazz**

Internationalism John Lowney, 2017-10-16 Jazz emerged during the political and social upheaval of world war communist revolution Red Scares and the Black Migration The tumult bred disagreements about the cultural significance of jazz that concerned both its African American roots and its international appeal The questions about what was new or even radical about the music initiated debates that writers recapitulated for decades Jazz Internationalism offers a bold reconsideration of jazz s influence in Afro modernist literature Ranging from the New Negro Renaissance through the social movements of the 1960s John Lowney articulates nothing less than a new history of Afro modernist jazz writing Jazz added immeasurably to the vocabulary for discussing radical internationalism and black modernism in leftist African American literature Lowney examines how Claude McKay Ann Petry Langston Hughes and many other writers employed jazz as both a critical social discourse and mode of artistic expression to explore the possibilities and challenges of black internationalism The result is an expansive understanding of jazz writing sure to spur new debates

Queen Nadine Cohodas, 2007-12-18 Queen is the landmark biography of the brief intensely lived life and soulful music of the great Dinah Washington A gospel star at fifteen she was discovered by jazz great Lionel Hampton at eighteen and for the rest of her life was on the road playing clubs or singing in the studio making music one way or another Dinah s tart and heartfelt voice quickly became her trademark she was a distinctive stylist crossing over from the race music category to the pop and jazz charts Known in her day as Queen of the Blues and Queen of the Juke Boxes Dinah was regarded as that rare first take artist her studio recordings reflecting the same passionate energy she brought to the stage As Nadine Cohodas shows us Dinah suffered her share of heartbreak in her personal life but she thrived on the growing audience response that greeted her signature tunes What a Difference a Day Makes Evil Gal Blues and Baby You ve Got What It Takes with Brook Benton She made every song she sang her own Dinah lives large in these pages with her seven marriages her penchant for clothes cars furs and diets and her famously feisty personality testy one moment and generous the next This biography meticulously researched and gracefully written is the first to draw on extensive interviews with family members and newly discovered documents It is a revelation of Dinah s work and her life Cohodas captures the Queen in all her contradictions and we hear in this book the voice of a natural star born to entertain and to be loved

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 **I Got a Song** Rick Massimo,2017-06-06

The first ever book exclusively devoted to the history of the Newport Folk Festival I Got a Song documents the trajectory of an American musical institution that began more than a half century ago and continues to influence our understanding of folk music today Rick Massimo s research is complemented by extensive interviews with the people who were there and who made it all happen the festival s producers some of its biggest stars and people who huddled in the fields to witness moments like Bob Dylan s famous electric performance in 1965 that live on in musical history As folk has evolved over the decades absorbing influences from rock traditional music and the singer songwriters of the 60s and 70s the Newport Folk Festival has once again become a gathering point for young performers and fans I Got a Song tells the stories small and large of several generations of American folk music enthusiasts Hardcover is un jacketed **Blowin' Hot and Cool** John Gennari,2010-09-15

In the illustrious and richly documented history of American jazz no figure has been more controversial than the jazz critic Jazz critics can be revered or reviled often both but they should not be ignored And while the tradition of jazz has been covered from seemingly every angle nobody has ever turned the pen back on itself to chronicle the many writers who have helped define how we listen to and how we understand jazz That is of course until now In Blowin Hot and Cool John Gennari provides a definitive history of jazz criticism from the 1920s to the present The music itself is prominent in his account as are the musicians from Louis Armstrong and Duke Ellington to Charlie Parker John Coltrane Roscoe Mitchell and beyond But the work takes its shape from fascinating stories of the tradition s key critics Leonard Feather Martin Williams Whitney Balliett Dan Morgenstern Gary Giddins and Stanley Crouch among many others Gennari is the first to show the many ways these critics have mediated the relationship between the musicians and the audience not merely as writers but in many cases as producers broadcasters concert organizers and public intellectuals as well For Gennari the jazz tradition is not so much a collection of recordings and performances as it is a rancorous debate the dissonant noise clamoring in response to the sounds of jazz Against the backdrop of racial strife class and gender issues war and protest that has defined the past seventy five years in America Blowin Hot and Cool brings to the fore jazz s most vital critics and the role they have played not only in defining the history of jazz but also in shaping jazz s significance in American culture and life

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