

*Myself
When
I Am Real*

the life and music of
charles mingus
gene santoro

Myself When I Am Real The Life And Music Of Charles Mingus

K Payea



Myself When I Am Real The Life And Music Of Charles Mingus:

Myself When I am Real Gene Santoro, 2001-11-29 Charles Mingus was one of the most innovative jazz musicians of the 20th Century and ranks with Ives and Ellington as one of America's greatest composers. By temperament he was a high strung and sensitive romantic, a towering figure whose tempestuous personal life found powerfully coherent expression in the ever shifting textures of his music. Now acclaimed music critic Gene Santoro strips away the myths shrouding Jazz's Angry Man, revealing Mingus as more complex than even his lovers and close friends knew. A pioneering bassist and composer, Mingus redefined jazz's terrain. He penned over 300 works spanning gutbucket gospel, Colombian cumbias, orchestral tone poems, multimedia performance and chamber jazz. By the time he was 35, his growing body of music won increasing attention as it unfolded into one pioneering musical venture after another, from classical meets jazz extended pieces to spoken word and dramatic performances and television and movie soundtracks. Though critics and musicians debated his musical merits and his personality, by the late 1950s he was widely recognized as a major jazz star, a bellwether whose combined grasp of tradition and feel for change poured his inventive creativity into new musical outlets. But Mingus got headlines less for his art than for his volatile and often provocative behavior, which drew fans who wanted to watch his temper suddenly flare on stage. Impromptu outbursts and speeches formed an integral part of his long running jazz workshop, modeled partly on dramatic models like Orson Welles' Mercury Theatre. Keeping up with the organized chaos of Mingus's art demanded gymnastic improvisational skills and openness from his musicians, which is why some of them called it the Sweatshop. He hired and fired musicians on the bandstand, attacked a few musicians physically and many more verbally, twice threw Lionel Hampton's drummer off the stage and routinely harangued chattering audiences, once chasing a table of inattentive patrons out of the FIVE SPOT with a meat cleaver. But the musical and mental challenges this volcanic man set his bands also nurtured deep loyalties. Key sidemen stayed with him for years and even decades. In this biography, Santoro probes the sore spots in Mingus's easily wounded nature that helped make him so explosive: his bullying father, his interracial background, his vulnerability to women and distrust of men, his views of political and social issues, his overwhelming need for love and acceptance. Of black, white and Asian descent, Mingus made race a central issue in his life as well as a crucial aspect of his music, becoming an outspoken and often misunderstood critic of racial injustice. Santoro gives us a vivid portrait of Mingus's development from the racially mixed Watts, where he mingled with artists and writers as well as mobsters, union toughs and pimps, to the artistic ferment of postwar Greenwich Village, where he absorbed and extended the radical improvisation flowing through the work of Allen Ginsberg, Jackson Pollock and Charlie Parker. Indeed, unlike most jazz biographers, Santoro examines Mingus's extra-musical influences from Orson Welles to Langston Hughes, Farwell Taylor and Timothy Leary, and illuminates his achievement in the broader cultural context. It demands. Written in a lively, novelistic style, *Myself When I Am Real* draws on dozens of new interviews and previously untapped letters and archival materials to explore the intricate connections between this

extraordinary man and the extraordinary music he made *Myself when I Am Real* Gene Santoro,2001 An acclaimed music critic strips away the myths shrouding Jazz s Angry Man in the best examination yet of an American original The Washington Post *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

Myself when I Am Real Gene Santoro,2000 A pioneering bassist and composer Mingus penned over 300 works spanning gut buckt gospel Colombian cumbias orchestral tone poems multimedia performance and chamber jazz Jacket

An American Cakewalk Zeese Papanikolas,2015-08-26 The profound economic and social changes in the post Civil War United States created new challenges to a nation founded on Enlightenment and transcendental values religious certainties and rural traditions Newly freed African Americans emboldened women intellectuals and artists and a polyglot tide of immigrants found themselves in a restless new world of railroads factories and skyscrapers where old assumptions were being challenged and new values had yet to be created In An American Cakewalk Ten Syncopators of the Modern World Zeese Papanikolas tells the lively and entertaining story of a diverse group of figures in the arts and sciences who inhabited this new America Just as ragtime composers subverted musical expectations by combining European march timing with African syncopation so this book s protagonists who range from Emily Dickinson to Thorstein Veblen and from Henry and William James to Charles Mingus interrogated the modern American world through their own syncopations of cultural givens The old antebellum slave dance the cakewalk with its parody of the manners and pretensions of the white folks in the Big House provides a template of how the tricksters shamans poets philosophers ragtime pianists and jazz musicians who inhabit this book used the arts of parody satire and disguise to subvert American cultural norms and to create new works of astonishing beauty and intellectual vigor **Jazz and Justice** Gerald Horne,2019-06-18 A galvanizing history of how jazz

and jazz musicians flourished despite rampant cultural exploitation The music we call jazz arose in late nineteenth century North America most likely in New Orleans based on the musical traditions of Africans newly freed from slavery Grounded in the music known as the blues which expressed the pain sufferings and hopes of Black folk then pulverized by Jim Crow this new music entered the world via the instruments that had been abandoned by departing military bands after the Civil War Jazz and Justice examines the economic social and political forces that shaped this music into a phenomenal US and Black American contribution to global arts and culture Horne assembles a galvanic story depicting what may have been the era s most virulent economic and racist exploitation as jazz musicians battled organized crime the Ku Klux Klan and other variously malignant forces dominating the nightclub scene where jazz became known Horne pays particular attention to

women artists such as pianist Mary Lou Williams and trombonist Melba Liston and limns the contributions of musicians with Native American roots This is the story of a beautiful lotus growing from the filth of the crassest form of human immiseration

Toshiko Akiyoshi-Lew Tabackin Big Band's Kogun E. Taylor Atkins,2024-10-17 A study of the 1974 album Kogun by the Toshiko Akiyoshi Lew Tabackin Big Band this book assesses not just its importance in jazz history but also its part in public remembrance of World War II in Japan In 1974 a Japanese soldier emerged from the Philippine jungle where he had hidden for three decades unconvinced that World War II had ended Later that year the Toshiko Akiyoshi Lew Tabackin Big Band released its first album Kogun solitary soldier the title track of which adopted music from medieval Japanese no theater for the first time in a jazz context as aural commemoration of his experience At a time when big band jazz was mostly a vehicle for nostalgia and no longer regarded as a vital art the album was heralded as a revelation Kogun elevated Akiyoshi's reputation as a brilliant composer arranger and earned Tabackin acclaim as a compelling versatile improviser on tenor saxophone and flute *Justice as Improvisation* Sara Ramshaw,2013-03-05 Justice as Improvisation The Law of the Extempore theorises the relationship between justice and improvisation through the case of the New York City cabaret laws Discourses around improvisation often imprison it in a quasi ethical relationship with the authentic singular other The same can be said of justice This book interrogates this relationship by highlighting the parallels between the aporetic conception of justice advanced by the late French philosopher Jacques Derrida and the nuanced approach to improvisation pursued by musicians and theorists alike in the new and emerging interdisciplinary field of Critical Studies in Improvisation CSI Justice as Improvisation re imagines justice as a species of improvisation through the formal structure of the most basic of legal mechanisms judicial decision making offering law and legal theory a richer more concrete understanding of justice Not further mystery or mystique but a negotiation between abstract notions of justice and the everyday practice of judging Improvisation in judgment calls for ongoing practical decision making as the constant negotiation between the freedom of the judge to take account of the otherness or singularity of the case and the existing laws or rules that both allow for and constrain that freedom Yes it is necessary to judge yes it is necessary to decide but to judge well to decide justly that is a music lesson perhaps best taught by critical improvisation scholars **The New York Times Book Reviews 2000** New York Times Staff,2001 This anthology examines Love's Labours Lost from a variety of perspectives and through a wide range of materials Selections discuss the play in terms of historical context dating and sources character analysis comic elements and verbal conceits evidence of authorship performance analysis and feminist interpretations Alongside theater reviews production photographs and critical commentary the volume also includes essays written by practicing theater artists who have worked on the play An index by name literary work and concept rounds out this valuable resource *Ziggyology* Simon Goddard,2013-03-28 He came from Outer Space It was the greatest invention in the history of pop music the rock god who came from the stars which struck a young David Bowie like a lightning bolt from the heavens When Ziggy the glam alien

messiah fell to Earth he transformed Bowie from a prodigy to a superstar who changed the face of music forever But who was Ziggy Stardust And where did he really come from In a work of supreme pop archaeology Simon Goddard unearths every influence that brought Ziggy to life from HG Wells to Holst Kabuki to Kubrick and Elvis to Iggy Ziggyology documents the epic drama of the Starman s short but eventful time on Planet Earth and why Bowie eventually had to kill him

The Empire of Depression Jonathan Sadowsky,2020-10-22 Depression has colonized the world Today more than 300 million of us have been diagnosed as depressed But 150 years ago depression referred to a mood not a sickness Does that mean people weren t sick before only sad Of course not Mental illness is a complex thing part biological part social its definition dependent on time and place But in the mid twentieth century even as European empires were crumbling new Western clinical models and treatments for mental health spread across the world In so doing depression began to displace older ideas like melancholia the Japanese utsush or the Punjabi sinking heart syndrome Award winning historian Jonathan Sadowsky tells this global story chronicling the path breaking work of psychiatrists and pharmacists and the intimate sufferings of patients Revealing the continuity of human distress across time and place he shows us how different cultures have experienced intense mental anguish and how they have tried to alleviate it He reaches an unflinching conclusion the devastating effects of depression are real A number of treatments do reduce suffering but a permanent cure remains elusive Throughout the history of depression there have been overzealous promoters of particular approaches but history shows us that there is no single way to get better that works for everyone Like successful psychotherapy history can liberate us from the negative patterns of the past

The ^AOxford Handbook of Critical Improvisation Studies, Volume 1 George E. Lewis,Benjamin Piekut,2016-08-22 The Oxford Handbook of Critical Improvisation Studies gathers contributions from more than sixty authors pioneering new scholarly approaches to improvisation in the arts humanities social and natural sciences

The Oxford Handbook of Critical Improvisation Studies George Lewis,Benjamin Piekut,2016 V 1 Cognitions v 2 Critical theories

The Show I'll Never Forget Sean Manning,2009-02-23 In *The Show I ll Never Forget* writer Sean Manning has gathered an amazing array of unforgettable concert memories from a veritable A list of acclaimed novelists poets biographers cultural critics and songwriters Their candid first person recollections reveal as much about the writers lives at the time as they do about the venues where the shows occurred or the artists onstage Ishmael Reed on Miles Davis Luc Sante on Public Image Ltd Heidi Julavits on Rush Daniel Handler and Andrew Sean Greer on Metric Diana Ossana on Led Zeppelin Maggie Estep on Einsturzende Neubauten Dani Shapiro on Bruce Springsteen Gary Giddins on Titans of the Tenor Nick Flynn on Mink DeVille Susan Straight on The Funk Festival Rick Moody on the The Lounge Lizards Jennifer Egan on Patti Smith Harvey Pekar on Joe Maneri Thurston Moore on Glen Branca Rudolph Grey and Wharton Tiers Chuck Klosterman on Prince Sigrid Nunez on Woodstock Jerry Stahl on David Bowie Charles R Cross on Nirvana Marc Nesbitt on The Beastie Boys And many more No matter where your musical taste falls these often funny occasionally sad always thought provoking

essays all written especially for The Show I'll Never Forget are sure to connect with anyone who loves or has ever loved live music

Technology and the Stylistic Evolution of the Jazz Bass Peter Dowdall, 2017-07-20 Technology and the Stylistic Evolution of the Jazz Bass traces the stylistic evolution of jazz from the bass player's perspective. Historical works to date have tended to pursue a top-down reading one that emphasizes the influence of the treble instruments on the melodic and harmonic trajectory of jazz. This book augments that reading by examining the music's development from the bottom up. It re-contextualizes the bass and its role in the evolution of jazz and by extension popular music in general by situating it alongside emerging music technologies. The bass and its technological mediation are shown to have driven changes in jazz language and musical style and even transformed creative hierarchies in ways that have been largely overlooked. The book's narrative is also informed by investigations into more commercial musical styles such as blues and rock in order to assess how and the degree to which technological advances first deployed in these areas gradually became incorporated into general jazz praxis. Technology and the Jazz Bass reconciles technology more thoroughly into jazz historiography by detailing and evaluating those that are intrinsic to the instrument including its eventual electrification and those extrinsic to it most notably evolving recording and digital technologies. The author illustrates how the implementation of these technologies has transformed the role of the bass in jazz and with that jazz music as an art form.

Why Jazz? Kevin Whitehead, 2011-01-05 Why Jazz is a Q & A handbook for novice listeners, a concise history of jazz's major figures and trends and a plain English guide to many musical techniques. As in his jazz reviews for NPR's Fresh Air, Whitehead crams a lot of information into compact, accessible prose.

Black and Brown Gerald Horne, 2005-02 Drawing on archives on both sides of the border, the author chronicles the political currents which created and then undermined the Mexican border as a relative safe haven for African Americans.

The Dark Tree Steven L. Isoardi, 2023-08-07 In the early 1960s pianist Horace Tapscott gave up a successful career in Lionel Hampton's band and returned to his home in Los Angeles to found the Pan African Peoples Arkestra, a community arts group that focused on providing community-oriented jazz and jazz training. Over the course of almost forty years, the Arkestra, together with the related Union of God's Musicians and Artists Ascension collective, was at the forefront of the vital community-based arts movement in Black Los Angeles. Some three hundred artists, musicians, vocalists, poets, playwrights, painters, sculptors, and graphic artists passed through these organizations, many ultimately remaining within the community and others moving on to achieve international fame. In *The Dark Tree*, Steven L. Isoardi draws on one hundred in-depth interviews with the Arkestra's participants to tell the history of the important and largely overlooked community arts movement of Black Los Angeles. This revised and updated edition brings the story of the Arkestra up to date as its ethos and aesthetic remain vital forces in jazz and popular music to this day.

Reckoning Day Jacqueline Foertsch, 2013-08-30 Too often lost in our understanding of the American Cold War crisis with its nuclear brinkmanship and global political chess game is the simultaneous crisis on the nation's racial front. *Reckoning Day* is the first book to examine the relationship of African

Americans to the atom bomb in postwar America It tells the wide ranging story of African Americans response to the atomic threat in the postwar period It examines the anti nuclear writing and activism of major figures such as W E B Du Bois Rev Dr Martin Luther King Jr and Lorraine Hansberry as well as the placement or absence of black characters in white authored doomsday fiction and nonfiction Author Jacqueline Foertsch analyzes the work of African American thinkers activists writers journalists filmmakers and musical performers in the atomic decades of 1945 to 1965 and beyond Her book tells the dynamic story of commitment and interdependence as these major figures spoke with force and eloquence for nuclear disarmament just as they argued unassailably for racial equality on numerous other occasions Foertsch also examines the placement of African American characters in white authored doomsday novels science fiction and survivalist nonfiction such as government sponsored forecasts regarding post nuclear survival In these black characters are often displaced or absented entirely in doomsday narratives they are excluded from executive decision making and the stories often triumphant conclusions in the nonfiction they are rarely envisioned amongst the typical American survivors charged with rebuilding US society Throughout Reckoning Day issues of placement and positioning provide the conceptual framework abandoned at ground zero America s inner cities during the height of the atomic threat African Americans were figured in white authored survival fiction as compliant servants aiding white victory over atomic adversity while as historical figures they were often perceived as elsewhere indifferent to the atomic threat In fact African Americans position on the bomb was rarely one of silence or indifference Ranging from appreciation to disdain to vigorous opposition atomic era African Americans developed diverse and meaningful positions on the bomb and made essential contributions to a remarkably American dialogue

Blue Notes Sam V. H. Reese, 2019-09-11 Jazz can be uplifting stimulating sensual and spiritual Yet when writers turn to this form of music they almost always imagine it in terms of loneliness In Blue Notes Jazz Literature and Loneliness Sam V H Reese investigates literary representations of jazz and the cultural narratives often associated with it noting how they have in turn shaped readers judgments and assumptions about the music This illuminating critical study contemplates the relationship between jazz and literature from a perspective that musicians themselves regularly call upon to characterize their performances that of the conversation Reese traces the tradition of literary appropriations of jazz both as subject matter and as aesthetic structure in order to show how writers turn to this genre of music as an avenue for exploring aspects of human loneliness In turn jazz musicians have often looked to literature sometimes obliquely sometimes centrally for inspiration Reese devotes particular attention to how several revolutionary jazz artists used the written word as a way to express in concrete terms something their music could only allude to or affectively evoke By analyzing these exchanges between music and literature Blue Notes refines and expands the cultural meaning of being alone stressing how loneliness can create beauty empathy and understanding Reese analyzes a body of prose writings that includes Ralph Ellison s Invisible Man and midcentury short fiction by James Baldwin Julio Cort zar Langston Hughes and Eudora Welty Alongside this vibrant tradition

of jazz literature Reese considers the autobiographies of Duke Ellington and Charles Mingus as well as works by a range of contemporary writers including Geoff Dyer Toni Morrison Haruki Murakami and Zadie Smith Throughout *Blue Notes* offers original perspectives on the disparate ways in which writers acknowledge the expansive side of loneliness reimagining solitude through narratives of connected isolation

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