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Real Jazz Old New

Hendrik Roelof Rookmaaker



Real Jazz Old New:

Collected Works Whitney Balliett, 2002-04-15 Jazz critic for The New Yorker since 1957 and the author of some fifteen books Whitney Balliett has spent a lifetime listening to and writing about jazz All first rate criticism he once wrote in a review first defines what we are confronting He could as easily have been describing his own work For nearly half a century Balliett has been telling us in his widely acclaimed pitch perfect prose what we are confronting when we listen to America s greatest and perhaps only original musical form Collected Works A Journal of Jazz 1954 2001 is a monumental achievement capturing the full range and register of the jazz scene from the very first Newport Jazz Festival to recent performances in clubs and on CDs by a rising generation of musicians Here are definitive portraits of such major figures as Duke Ellington Dizzy Gillespie Django Reinhardt Martha Raye Buddy Rich Charles Mingus Louis Armstrong Billie Holliday Art Tatum Bessie Smith and Earl Hines a list that barely scratches the surface Generations of readers have learned to listen to the music with Balliett s graceful guidance For five decades he has captured those moments during which jazz history is made Though Balliett s knowledge is an encyclopedic treasure he has always written as if he were listening for the first time Since its beginnings in New Orleans at the turn of the century jazz has been restlessly and relentlessly evolving This is an art form based on improvising experimenting shapeshifting a constant work in progress of sounds and tonal shades from swing and Dixieland through boogie woogie bebop and hard bop to the new thing free jazz abstract jazz and atonal jazz Yet in all its forms the music is forever sustained by what Balliett calls a secret emotional center an aural elixir that reveals itself when an improvised phrase or an entire solo or even a complete number catches you by surprise Balliett s celebrated essays invariably capture the so called sound of surprise and then share this sound with general readers music students jazz lovers and popular American culture buffs everywhere As The Los Angeles Times Book Review has observed Few people can write as well about anything as Balliett writes about jazz *In Search of Buddy Bolden* Donald M. Marquis, 2005-09-01 The beginnings of jazz and the story of Charles Buddy Bolden 1877 1931 are inextricably intertwined Just after the turn of the century New Orleanians could often hear Bolden s powerful horn from the city s parks and through dance hall windows Despite his lack of formal training his unique style both musical and personal made him the first king of New Orleans jazz and the inspiration for such later jazz greats as King Oliver Kid Ory and Louis Armstrong For years the legend of Buddy Bolden was overshadowed by myths about his music his reckless lifestyle and his mental instability In *Search of Buddy Bolden* overlays the myths with the substance of reality Interviews with those who knew Bolden and an extensive array of primary sources enliven and inform Donald M Marquis s absorbing portrait of the brief but brilliant career of the first man of jazz This paperback edition includes a new preface and appendix relating events and discoveries that have occurred since the book s original publication in 1978 *On Melville* Louis J. Budd, Edwin Harrison Cady, 1988 Many of the selections have become standard studies and interpretations Sherman Paul on The Town Ho s Story R W B Lewis on Melville and Homer

Merton Sealts on Melville's *I and My Chimney* to name only a few. The quality of the selections is very high indeed as was true of earlier volumes in this series. Highly recommended. Choice

Popular Music Roman Iwaschkin, 2016-04-14 This is a comprehensive guide to popular music literature first published in 1986. Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope.

Jazz James Lincoln Collier, 1995-07-13 Praised by the Washington Post as a tough unblinker critic, James Lincoln Collier is probably the most controversial writer on jazz today. His acclaimed biographies of Louis Armstrong, Duke Ellington, and Benny Goodman continue to spark debate in jazz circles, and his iconoclastic articles on jazz over the past 30 years have attracted even more attention. With the publication of *Jazz: The American Theme Song*, Collier does nothing to soften his reputation for hard-hitting, incisive commentary. Questioning everything we think we know about jazz—its origins, its innovative geniuses, the importance of improvisation and spontaneous inspiration in a performance, and the jazz world—these ten provocative essays on the music and its place in American culture overturn tired assumptions and will alternately enrage, enlighten, and entertain. *Jazz: The American Theme Song* offers music lovers razor-sharp analysis of musical trends and styles and fearless explorations of the most potentially explosive issues in jazz today. In *Black, White, and Blue*, Collier traces African and European influences on the evolution of jazz in a free-ranging discussion that takes him from the French colony of Saint Domingue, now Haiti, to the orderly classrooms where most music students study jazz today. He argues that although jazz was originally devised by blacks, from black folk music, jazz has long been a part of the cultural heritage of musicians and audiences of all races and classes and is not black music per se. In another essay, Collier provides a penetrating analysis of the evolution of jazz criticism and casts a skeptical eye on the credibility of the emerging jazz canon of critical writing and popular history. The problem is that even the best jazz scholars keep reverting to the fan mentality, suddenly bursting out of the confines of rigorous analysis into sentimental encomiums in which Hot Lips Smithers is presented as some combination of Santa Claus and the Virgin Mary, he maintains. It is a simple truth that there are thousands of high school music students around the country who know more music theory than our leading jazz critics. Other, less inflammatory but no less intriguing essays include explorations of jazz as an intrinsic and fundamental source of inspiration for American dance music, rock, and pop; the influence of show business on jazz and vice versa; and the link between the rise of the jazz soloist and the new emphasis on individuality in the 1920s. Impeccably researched and informed by Collier's wide-ranging intellect, *Jazz: The American Theme Song* is an important look at jazz's past, its present, and its uncertain future. It is a book everyone who cares about the music will want to read.

The Billboard, 1926

Jazz with a Beat Tad Richards, 2024-01-01 *Jazz with a Beat* is the first book on the often overlooked but vitally important genre of small group swing jazz. Coming into being in the early 1940s, small group swing answered the need in the Black community for a form of jazz that was more accessible and more danceable than the new bebop. An adaptation of the big band Black swing—Erskine Hawkins, Jimmie Lunceford, Chick Webb of the 1930s—to small combos and with a more

vigorous beat for the new generation this music developed and was beloved through the 1940s continued to be enjoyed through the rock and roll years of the 1950s and was a major influence on the soul jazz of the 1960s Among the many hit artists portrayed in these pages are Illinois Jacquet Louis Jordan Big Jay McNeely Joe Liggins Nat King Cole Red Prysock Ruth Brown Nellie Lutcher Camille Howard T Bone Walker and Ray Charles Dismissed as rhythm and blues this music has been ignored by jazz historians Jazz with a Beat honors this music as a legitimate genre of jazz and is a stirring evocation of an era It should be of interest to lovers of jazz and Americana

Same Old Song John Paul Meyers, 2024-03-26 Popular

music and its listeners are strongly associated with newness and youth Young people can stay up late dancing to the latest hits and use cutting edge technology for listening to and sharing fresh music Many young people incorporate their devotion to new artists and styles into their own developing personalities However if popular music is a genre meant for the youthful what are listeners to make of the widespread sampling of music from decades old R B tracks sold out anniversary tours by aging musicians retrospective box sets of vintage recordings museum exhibits and performances by current pop stars invoking music and images of the past In *Same Old Song* The Enduring Past in Popular Music John Paul Meyers argues that these phenomena are part of what he calls historical consciousness in popular music These deep relationships with the past are an important but underexamined aspect of how musicians and listeners engage with this key cultural form In chapters ranging across the landscape of twentieth and twenty first century music Meyers finds indications of historical consciousness at work in multiple genres Rock music canonizes its history in tribute performances and museums Jazz and pop musicians cover tunes from the Great American Songbook Hip hop and contemporary R B singers invoke Black popular music from the 1960s and 1970s Examining the work of influential artists like Ella Fitzgerald Bob Dylan Miles Davis Kanye West Prince D Angelo and Janelle Mon e Meyers argues that contemporary artists homage to the past is key for understanding how music lovers make meaning of popular music in the present

Modern Art and the Death of a Culture Hendrik Roelof

Rookmaaker, 1994 Uses popular and lesser known paintings to show modern art s reflection of a dying culture and how Christian attitudes can create hope in today s society

[The World Review](#), 1927

[Django](#) Michael Dregni, 2004-11-01

Django Reinhardt was arguably the greatest guitarist who ever lived an important influence on Les Paul Charlie Christian B B King Jerry Garcia Chet Atkins and many others Yet there is no major biography of Reinhardt Now in *Django* Michael Dregni offers a definitive portrait of this great guitarist Handsome charismatic childlike and unpredictable Reinhardt was a character out of a picaresque novel Born in a gypsy caravan at a crossroads in Belgium he was almost killed in a freak fire that burned half of his body and left his left hand twisted into a claw But with this maimed left hand flying over the frets and his right hand plucking at dizzying speed Django became Europe s most famous jazz musician commanding exorbitant fees and spending the money as fast as he made it Dregni not only chronicles this remarkably colorful life including a fascinating account of gypsy culture but he also sheds much light on Django s musicianship He examines his long musical partnership

with violinist Stéphane Grappelli the one suave and smooth the other sharper and more dissonant and he traces the evolution of their novel string jazz ensemble Quintette du Hot Club de France Indeed the author spotlights Django's amazing musical diversity describing his swing styled Nouveau Quintette his big band Django's Music and his later bebop ensemble as well as his many compositions including symphonic pieces influenced by Ravel and Debussy and his unfinished organ mass inspired by Bach And along the way the author offers vivid snapshots of the jazz scene in Paris colorful portraits of Josephine Baker Bricktop Louis Armstrong Coleman Hawkins and countless others and of Django's vagabond wanderings around France Europe and the United States where he toured with Duke Ellington Capturing the extraordinary life and times of one of the great musicians of the twentieth century Django is a must read portrait of a true original *JazzTimes*, 1997-06 *JazzTimes* has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design A large cross-section of music aficionados and fans alike view *JazzTimes* as America's premier jazz magazine In addition to insightful profiles of emerging and iconic stars each issue contains over 100 reviews of the latest CDs Books and DVDs Published ten times annually *JazzTimes* provides uncompromising coverage of the American jazz scene **New World Symphonies** Jack Sullivan, 1999-01-01 This groundbreaking book shows for the first time the profound and transformative influence of American literature music and mythology on European music Although the impact of the European tradition on American composers is widely acknowledged Jack Sullivan demonstrates that an even more powerful musical current has flowed from the New World to the Old The spread of rock and roll around the world the author contends is only the latest chapter in a cross cultural story that began in the nineteenth century with Gottschalk in Paris and Dvorak in New York Sullivan brings popular and canonical culture into his wide ranging discussion He explores the effects on European music of American authors as diverse as Twain DuBois Melville and Langston Hughes examining in particular Dvorak's fascination with Longfellow the obsession of Debussy and Ravel with Poe and the inspiration Whitman provided for Holst Vaughan Williams and dozens more Sullivan uncovers the African American musical influence on Europe beginning with spirituals and culminating in the impact of jazz on Stravinsky Bartók Walton and others He analyzes the lure of Hollywood and Broadway for such composers as Weill Korngold and Britten and considers the power of the American landscape from the remoteness of the prairie to the brutal energy of the American city In European music Sullivan finds American culture and mythology continue to resonate *Mother Wit from Laughing Barrel* Alan Dundes, 1973 *Billboard*, 1943-02-06 In its 114th year *Billboard* remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends *The Reporter* Max Ascoli, 1956 *Jazz in New Orleans* Charles Suhor, 2001-04-11 *Jazz in New Orleans* provides accurate information about and an insightful interpretation of jazz in New Orleans from the end of World War II through 1970 Suhor relying on his experiences as a listener a working jazz drummer

and writer in New Orleans during this period has done a great service to lovers of New Orleans music by filling in some gaping holes in postwar jazz history and cutting through many of the myths and misconceptions that have taken hold over the years Skillfully combining his personal experiences and historical research the author writes with both authority and immediacy The text rich in previously unpublished anecdotes and New Orleans lore is divided into three sections each with an overview essay followed by pertinent articles Suhor wrote for national and local journals including Down Beat and New Orleans Magazine Section One Jazz and the Establishment focuses on cultural and institutional settings in which jazz was first battered then nurtured It deals with the reluctance of power brokers and the custodians of culture in New Orleans to accept jazz as art until the music proved itself elsewhere and was easily recognizable as a marketable commodity Section Two Traditional and Dixieland Jazz highlights the music and the musicians who were central to early jazz styles in New Orleans between 1947 and 1953 Section Three An Invisible Generation will help dispel the stubborn myth that almost no one was playing be bop or other modern jazz styles in New Orleans before the current generation of young artists appeared in the 1980s

Writings of Frank Marshall Davis Frank Marshall Davis, 2009-09-09 Frank Marshall Davis 1905 1987 was a central figure in the black press working as reporter and editor for the Atlanta World the Associated Negro Press the Chicago Star and the Honolulu Record Writings of Frank Marshall Davis presents a selection of Davis s nonfiction providing an unprecedented insight into one journalist s ability to reset the terms of public conversation and frame the news to open up debate among African Americans and all Americans During the middle of the twentieth century Davis set forth a radical vision that challenged the status quo His commentary on race relations music literature and American culture was precise impassioned and engaged At the height of World War II Davis boldly questioned the nature of America s potential postwar relations and what they meant for African Americans and the nation His work challenged the usefulness of race as a social construct and he eventually disavowed the idea of race altogether Throughout his career he championed the struggles of African Americans for equal rights and laboring people seeking fair wages and other benefits In his reviews on music he argued that blues and jazz were responses to social conditions and served as weapons of racial integration His book reviews complemented his radical vision by commenting on how literature reshapes one s understanding of the world Even his travel writings on Hawaii called for cultural pluralism and tolerance for racial and economic difference Writings of Frank Marshall Davis reveals a writer in touch with the most salient issues defining his era and his desire to insert them into the public sphere John Edgar Tidwell provides an introduction and contextual notes on each major subject area Davis explored John Edgar Tidwell is an associate professor of English at the University of Kansas He edited Frank Marshall Davis s *Living the Blues* *Memoirs of a Black Journalist and Poet* and his *Black Moods* *Collected Poems*

New York Magazine , 1972-08-28 *New York Magazine* was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything

from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea Blue Smoke Chris Bourke, 2013-11-01 Bringing to life the musical worlds of New Zealanders both at home and out on the town this history chronicles the evolution of popular music in New Zealand during the 20th century From the kiwi concert parties during World War I and the arrival of jazz to the rise of swing country the Hawaiian sound and then rock n roll this musical investigation brings to life the people places and sounds of a world that has disappeared and uncovers how music from the rest of the world was shaped by Maori and Pakeha New Zealanders into a melody rhythm and voice that made sense on these islands

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