

Jazz Greats Magazine Louis

Leslie Gourse

Louis' Children Leslie Gourse,2001 Based on dozens of interviews, this book provides a comprehensive overview of the diverse performers who inherited Stachmo's legacy and made it their own.

Who Was Louis Armstrong? Yona Zeldis McDonough,Who HQ,2004-12-29 If not for a stint in reform school, young Louis Armstrong might never have become a musician. It was a teacher at the Colored Waifs Home who gave him a cornet, promoted him to band leader, and saw talent in the tough kid from the even tougher New Orleans neighborhood called Storyville. But it was Louis Armstrong's own passion and genius that pushed jazz into new and exciting realms with his amazing, improvisational trumpet playing. His seventy-year life spanned a critical time in American music as well as black history.

Classic Jazz Floyd Levin,2002-04-30 Floyd Levin's half-century collection of reportage, reviews and recollections are an irreplaceable and totally enjoyable trove of writing about the vibrancy, past and still-present, of traditional American jazz.—Charles Champlin, author of *Back There Where the Past Was* I've known Floyd and his wife Lucille for more than fifty years. Floyd's book is a colorful, intimate account of his lifelong love affair with jazz. I'm especially fascinated when he writes about his personal encounters with some of the jazz legends of the Century. This book is essential reading for anyone concerned about jazz - its present, its past, and his evolution.—Milt Hinton
Floyd Levin's dedicated and unselfish life-long work for the cause of jazz has illuminated many a corner that would otherwise have remained in the dark. All who care about the music are in his debt. Classic Jazz, like Floyd himself, is a classic.—Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University What a rich, passionate and human book this is! Drawing on fifty years of devotion to classic, New Orleans jazz and the artists who performed it, Floyd Levin brilliantly weaves anecdotal material, primary research, intimate personal observations, and analyses to create an historical goldmine of the music's evolution in New Orleans and on the West Coast. In rendering portraits of legendary musicians in such a beautifully moving, honest way, he offers not just standard history, but a strong sense of the emotional core of the music as well.—Steve Isoardi, co-author of *Central Avenue Sounds*

Glorious Days and Nights Herb Snitzer,2011-01-04 *Glorious Days and Nights* is a personal account of the fifty-year career of jazz photographer Herb Snitzer, with a special focus on his years in New York City from 1957 to 1964. A photojournalist for *Life*, *Look*, and *Fortune*, Snitzer was the photo editor and later associate editor of the influential jazz magazine *Metronome*. During the 1960s, politics, race, and social strife and unrest swirled in Snitzer's life as a working artist. But throughout the bus boycotts, demonstrations, civil and racial unrest, what remained constant for him was jazz. Snitzer recalls what it was like to go on the road with these musicians. His reflections run the gamut from serious meditations on his development as a young photographer working with musicians already of great stature to more conversational recollections of casual moments spent having fun with the jazz artists many of whom became close friends. This book includes Snitzer's very best jazz photographs. He reveals the essences of the artists, their struggles, joys, and pains. A number of Snitzer's jazz images have become iconic, including Louis Armstrong with the Star of David, Lester Young at The Five Spot Café in New York City, John Coltrane reflected in a mirror, Thelonious Monk with piano keys reflected in his sunglasses, and Miles Davis at Newport. With eighty-five black and white images of jazz giants, *Glorious Days and Nights* provides a long-awaited testimony to the friendships and artistry that Snitzer developed over his remarkable career.

Louis Armstrong, an American Genius James Lincoln Collier,1983 Louis Armstrong. Satchmo. To millions of fans, he was just a great entertainer. But to jazz aficionados, he was one of the most important musicians of our times--not only a key figure in the history of jazz but a formative influence on all of 20th-century popular music. Set against the backdrop of New Orleans, Chicago, and New York during the jazz age, Collier re-creates the saga of an old-fashioned black man making it in a white world. He chronicles Armstrong's rise as a musician, his scrapes with the law, his relationships with four wives, and his frequent feuds with fellow musicians Earl Hines and Zutty Singleton. He also sheds new light on Armstrong's endless need for approval, his streak of jealousy, and perhaps most important, what some consider his betrayal of his gift as he opted for commercial success and stardom. A unique biography, knowledgeable, insightful, and packed with information, it ends with Armstrong's death in 1971 as one of the best-known figures in American entertainment.

The Great Jazz Day Charles Graham,Dan Morgenstern,2000 On a summer morning in 1958 *Esquire* magazine assembled the greatest jazz luminaries of the day on a door stoop in Harlem to illustrate with living proof *The Golden Age of Jazz*. This portrait has since become the most famous, most recognized and most collected jazz picture ever. It also became the focus for the 1995 Oscar-nominated film *A Great Day in Harlem*. There has never been a book published about that day, and *Great Jazz Day in Harlem* features not only the now-immortalized image, but many more shots from the likes of Milt Hinton and Art Kane, and even Dizzy Gillespie.

Jazz Greats Speak Roland Baggenæs,2008 In this collection of interviews originally published in *CODA* magazine, Jazz artists such as Lee Konitz, Mary Lou Williams, Dexter Gordon, and John Tchicai talk about their dedication to the music and about their careers. Taken together, the interviews offer an insight in the development of jazz.

DownBeat - The Great Jazz Interviews Frank Alkyer,2009-11-01 (Book). Culled from the DownBeat archives includes in-depth interviews with literally every great jazz artist and personality that ever lived! In honor of its 75th anniversary, DownBeat 's editors have brought together in this one volume the best interviews, insights, and photographs from the illustrious history of the world's top jazz magazine, DownBeat . This anthology includes the greatest of DownBeat 's Jazz Hall of Famers: from early legends like Jelly Roll Morton, Louis Armstrong, Count Basie, Duke Ellington, and Benny Goodman; to bebop heroes like Charlie Parker, Dizzy Gillespie, John Coltrane, Sonny Rollins, and Miles Davis; to truly unique voices like Ornette Coleman, Cecil Taylor, Thelonious Monk, and Rahsaan Roland Kirk; to the pioneers of the electric scene like Chick Corea, Herbie Hancock, Pat Metheny, and Joe Zawinul. The Great Jazz Interviews delivers the legends of jazz, talking about America's music and America itself, in their own words. Features classic photos and magazine covers from Downbeat 's vast archive.

Jazz Day Roxane Orgill,2016 A collection of poems recounts the efforts of *Esquire* magazine graphic designer Art Kane to photograph a group of famous jazz artists in front of a Harlem brownstone.

Sittin' In Jeff Gold,2020-11-17 A visual history of America's jazz nightclubs of the 1940s and 1950s, featuring exclusive interviews and over 200 souvenir photos. In the two decades before the Civil Rights movement, jazz nightclubs were among the first places that opened their doors to both Black and white performers and club goers in Jim Crow America. In this extraordinary collection, Grammy Award-winning record executive and music historian Jeff Gold looks back at this explosive moment in the history of Jazz and American culture, and the spaces at the center of artistic and social change. Sittin' In is a visual history of jazz clubs during these crucial decades when some of the greatest names in in the genre—Billie Holiday, Charlie Parker, Ella Fitzgerald, Dizzy Gillespie, Miles Davis, Louis Armstrong, Oscar Peterson, and many others—were headlining acts across the country. In many of the clubs, Black and white musicians played together and more significantly, people of all races gathered together to enjoy an evening's entertainment. House photographers roamed the floor and for a dollar, took picture of patrons that were developed on site and could be taken home in a keepsake folder with the club's name and logo. Sittin' In tells the story of the most popular club in these cities through striking images, first-hand anecdotes, true tales about the musicians who performed their unforgettable shows, notes on important music recorded live there, and more. All of this is supplemented by colorful club memorabilia, including posters, handbills, menus, branded matchbooks, and more. Inside you'll also find exclusive, in-depth interviews conducted specifically for this book with the legendary Quincy Jones; jazz great tenor saxophonist Sonny Rollins; Pulitzer Prize-winning fashion critic Robin Givhan; jazz

musician and creative director of the Kennedy Center, Jason Moran; and jazz critic Dan Morgenstern. Gold surveys America’s jazz scene and its intersection with racism during segregation, focusing on three crucial regions: the East Coast (New York, Atlantic City, Boston, Washington, D.C.); the Midwest (Chicago, Cleveland, Detroit, St. Louis, Kansas City); and the West Coast (Los Angeles, San Francisco). This collection of ephemeral snapshots tells the story of an era that helped transform American life, beginning the move from traditional Dixieland jazz to bebop, from conservatism to the push for personal freedom.

The Literature of Jazz Donald Kennington,Danny L. Read,1980 This volume is directed at medical students, doctors coming to psychiatry for the first time, psychiatric trainees, and other professionals who may have to deal with patients with psychiatric problems.

A Concise History of Jazz JOHN ROBERT BROWN,2010-10-07 John Robert Brown presents an enthusiastic and authoritative account of a century of jazz. Written in a clear and engaging style by a well-known British author and jazz educator, this book offers an affectionate introduction to the people and places that are of worldwide importance in the history of this wonderful music.

Jazz Notes Sanford Josephson,2009-06-30 Jazz is a vibrant and a living art, and this volume serves to remind us of that fact through interviews with Art Tatum, Maynard Ferguson, Dizzy Gillespie, and Dave Brubeck, along with almost 20 other jazz greats. Meet the greatest musicians in the history of jazz. From Hoagy Carmichael to David Sanborn, these interviews and their subjects reflect the diverse appeal and deep roots of a truly American art form. Some of the interviews in Jazz Notes: Interviews across the Generations remain intact from their original publication. Others are updated to include conversations with younger artists, influenced by these legends and attempting to carry on their legacies. The interviews range from the 1970s to the present day and are followed by a concluding section that provides perspective from current artists. In the course of the interviews, the history of American art and culture receives interesting augmentation. Some artists, such as Dave Brubeck and Maynard Ferguson, discuss how they broke through to the top of the pop charts. Of course, many African American jazz musicians endured difficult and demeaning conditions while on the road in the 1930s, 1940s, and 1950s, and their memories of these experiences are a bittersweet counterpoint to remembered triumphs.

Jazz Talking Max Jones,2000-05-05 Max Jones, known affectionately as the Boswell of bebop (Time Out), was famed in England for nearly four decades of insightful, ardent writing on jazz. With this luminous collection of interviews, his work will at last be widely accessible to American readers. Here are the voices of jazz—Coleman Hawkins, Johnny Hodges, Billie Holiday, and Mary Lou Williams, to name but a few—in conversation with Jones, who could turn a casual chat into an indelible portrait and who gives American readers a view of these musicians they have never had before.

The Jazz Scene W. Royal Stokes,1993 This is an informal history of New Orleans jazz from the turn of the 20th century to the present day, as told by the musicians themselves in interviews conducted by the author.

Jean 'Django' Reinhardt ,2017-07-05 This volume gathers together and organizes in an easily accessible format all known information relevant to the life and work of the French jazz musician Django Reinhardt. Together with fellow musician, Stane Grappelli, Reinhardt became one of the twentieth century's most celebrated jazz artists with performances he gave as part of the Quintet of the Hot Club of France. Essentially discographical in format, this book updates the original work compiled by Charles Delauney in 1960, and draws on later work by Gould, Nevers, Royal and Rust, to detail all known recordings by Reinhardt, together with known film, radio and television appearances. For each entry Paul Vernon provides, where known, the location of the recording, the date, the artist credit as it appears on the label of the original issue, the performers and the instruments played by them, the matrix number, the exact timing of the recording and details of 78, LP, EP and CD issues. Interspersed at the appropriate chronological points are biographical details about Reinhardt and the political, social and cultural climate of his time. This is augmented with excerpts from reviews, letters and other documents to provide a vivid context for his recording work.

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.

Free Jazz/Black Power Philippe Carles,Jean-Louis Comolli,2015-01-01 In 1971, French jazz critics Philippe Carles and Jean-Louis Comolli co-wrote Free Jazz/Black Power, a treatise on the racial and political implications of jazz and jazz criticism. It remains a testimony to the long ignored encounter of radical African American music and French left-wing criticism. Carles and Comolli set out to defend a genre vilified by jazz critics on both sides of the Atlantic by exposing the new sound’s ties to African American culture, history, and the political struggle that was raging in the early 1970s. The two offered a political and cultural history of black presence in the United States to shed more light on the dubious role played by jazz criticism in racial oppression. This analysis of jazz criticism and its production is astutely self-aware. It critiques the critics, building a work of cultural studies in a time and place where the practice was virtually unknown. The authors reached radical conclusions—free jazz was a revolutionary reaction against white domination, was the musical counterpart to the Black Power movement, and was a music that demanded a similar political commitment. The impact of this book is difficult to overstate, as it made readers reconsider their response to African American music. In some cases it changed the way musicians thought about and played jazz. Free Jazz / Black Power remains indispensable to the study of the relation of American free jazz to European audiences, critics, and artists. This monumental critique caught the spirit of its time and also realigned that zeitgeist.

To a Young Jazz Musician Wynton Marsalis,Selwyn Seyfu Hinds,2009-03-12 In To a Young Jazz Musician, the renowned jazz musician and Pulitzer Prize—winning composer Wynton Marsalis gives us an invaluable guide to making good music—and to leading a good life. Writing from the road “between the bus ride, the sound check, and the gig,” Marsalis passes on wisdom gained from experience, addressed to a young musician coming up—and to any of us at any stage of life. He writes that having humility is a way to continue to grow, to listen, and to learn; that patience is necessary for developing both technical proficiency and your own art rather than an imitation of someone else’s; and that rules are indispensable because “freedom lives in structure.” He offers lessons learned from his years as a performer and from his great forebears Duke Ellington, Charlie Parker, and others; he explores the art of swing; he discusses why it is important to run toward your issues, not away; and he talks about what to do when your integrity runs up against the lack thereof in others and in our culture. He poetically expresses our need for healers: “All

of it tracks back to how you heal your culture, one patient at a time, beginning with yourself.” This is a unique book, in which a great artist offers his personal thoughts, both on jazz and on how to live a better, more original, productive, and meaningful life. To a Young Jazz Musician is sure to be treasured by readers young and old, musicians, lovers of music, and anyone interested in being mentored by one of America’s most influential, generous, and talented artists.

Jazz Books in the 1990s Janice Leslie Hochstat Greenberg,2010-03-18 This annotated bibliography contains over 700 entries covering adult non-fiction books on jazz published from 1990 through 1999. Entries are organized by category, including biographies, history, individual instruments, essays and criticism, musicology, regional studies, discographies, and reference works. Three indexes—by title, author, and subject—are included.

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