

A black and white photograph of a man with a beard and glasses, wearing a light-colored shirt, playing a saxophone. The image is the background for the top half of the cover.

**Jazz,
Pop,
Youth,
and
Middle Age**

LIKE YOUNG

Francis Davis

Like Young Jazz Pop Youth And Middle Age

J Ma



Like Young Jazz Pop Youth And Middle Age:

Like Young Francis Davis, 2002-10-24 Modern jazz and rock n roll both of which were once identified with youthful insurrection have reached middle age So have many longtime listeners including Francis Davis Now in these thirty one articles the revered jazz critic considers music young and old examining performers from Frank Sinatra and Billie Holiday to Ornette Coleman and Sun Ra But what makes this Davis s most surprising book is the inclusion of such pop icons as Elvis Presley Bob Dylan Burt Bacharach and Lou Reed Using himself as an example Davis pinpoints our collective longing for a time when we and our music were younger and more inclined to take risks Lively opinionated gracefully written and often very funny Like Young is a book for those who have long savored Davis s writing as well as for those just now discovering him

Jazz And Its Discontents Francis Davis, 2004-03-17 A spirited collection of profiles reporting and commentary spanning the cultural scene by one of the finest essayists writing today *Dave Brubeck's Time Out* Stephen A. Crist, 2019-09-04 Dave Brubeck s Time Out ranks among the most popular successful and influential jazz albums of all time Released by Columbia in 1959 alongside such other landmark albums as Miles Davis s Kind of Blue and Charles Mingus s Mingus Ah Um Time Out became one of the first jazz albums to be certified platinum while its featured track Take Five became the best selling jazz single of the twentieth century surpassing one million copies In addition to its commercial successes the album is widely recognized as a pioneering endeavor into the use of odd meters in jazz With its opening track Blue Rondo la Turk written in 9 8 its hit single Take Five in 5 4 and equally innovative uses of the more common 3 4 and 4 4 meters on other tracks Time Out has played an important role in the development of modern jazz In this book author Stephen A Crist draws on nearly fifteen years of archival research to offer the most thorough examination to date of this seminal jazz album Supplementing his research with interviews with key individuals including Brubeck s widow Iola and daughter Catherine as well as interviews conducted with Brubeck himself prior to his passing in 2012 Crist paints a complete picture of the album s origins creation and legacy Couching careful analysis of each of the album s seven tracks within historical and cultural contexts he offers fascinating insights into the composition and development of some of the album s best known tunes From Brubeck s 1958 State Department sponsored tour during which he first encountered the Turkish aksak rhythms that would form the basis of Blue Rondo la Turk to the backstage jam session that planted the seeds for Take Five Crist sheds an exciting new light on one of the most significant albums in jazz history 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 *Ain't But a Few of Us* Willard Jenkins, 2022-10-28 Despite the fact that most of jazz's major innovators and performers have been African American the overwhelming majority of jazz journalists critics and authors have been and continue to be white men No major mainstream jazz publication has ever had a black editor or publisher *Ain't But a Few of Us* presents over two dozen candid dialogues with black jazz critics and journalists ranging from Greg Tate Farah Jasmine Griffin and Robin D G Kelley to Tammy Kernodle Ron Welburn and John Murph They discuss the obstacles to access for black jazz journalists outline how they contend with the world of jazz writing dominated by white men and point out that these racial disparities are not confined to jazz but hamper their efforts at writing about other music genres as well *Ain't But a Few of Us* also includes an anthology section which reprints classic essays and articles from black writers and musicians such as LeRoi Jones Archie Shepp A B Spellman and Herbie Nichols Contributors Eric Arnold Bridget Arnwine Angelika Beener Playthell Benjamin Herb Boyd Bill Brower Jo Ann Cheatham Karen Chilton Janine Coveney Marc Crawford Stanley Crouch Anthony Dean Harris Jordannah Elizabeth Lofton Emenari III Bill Francis Barbara Gardner Farah Jasmine Griffin Jim Harrison Eugene Holley Jr Haybert Houston Robin James Willard Jenkins Martin Johnson LeRoi Jones Robin D G Kelley Tammy Kernodle Steve Monroe Rahsaan Clark Morris John Murph Herbie Nichols Don Palmer Bill Quinn Guthrie P Ramsey Jr Ron Scott Gene Seymour Archie Shepp Wayne Shorter A B Spellman Rex Stewart Greg Tate Billy Taylor Greg Thomas Robin Washington Ron Welburn Hollie West K Leander Williams Ron Wynn **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

Considering Genius Stanley Crouch,2009-04-27 Stanley Crouch MacArthur Genius Award recipient co founder of Jazz at Lincoln Center National Book Award nominee and perennial bull in the china shop of black intelligentsia has been writing about jazz and jazz artists for more than thirty years His reputation for controversy is exceeded only by a universal respect for his intellect and passion As Gary Giddons notes Stanley may be the only jazz writer out there with the kind of rhinoceros hide necessary to provoke and outrage and then withstand the fulminations that come back In *Considering Genius* Crouch collects some of his best loved most influential and most controversial pieces published in *Jazz Times* *The New Yorker* *The Village Voice* and elsewhere together with two new essays The pieces range from the introspective *Jazz Criticism and Its Effect on the Art Form* to a rollicking debate with Amiri Baraka to vivid intimate portraits of the legendary performers Crouch has known

Veiled Desires Maureen Sabine,2013-08 *Veiled Desires* is the first full length study of the film nun to trace the shifting features of her screen representation in twelve or more postwar films that span a sixty year period It not only situates them within the changing history of modern women religious but employs an interdisciplinary perspective to argue that the film nun projects a complex and often vexed portrait of both traditional religious and modern female desires

The Spaces of Latin American Literature Juan E. De Castro,2008-04-28 *The Spaces of Latin American Literature Tradition Globalization and Cultural Production* examines how Latin American writers artists and intellectuals have negotiated their relationship with Western culture from the colony to the present De Castro looks at writers and intellectual polemics that serve as markers of the region's cultural evolution Among the writers and artists studied are Sor Juana Inés de la Cruz Rubén Darío Jorge Luis Borges Caetano Veloso and Alberto Fuguet This book proposes an analysis of the region's literature rooted in its specific cultural political and economic locations

So What John Szwed,2004-01-09 Based on interviews with family and friends this account of the jazz great's life reveals the influence of Miles Davis' life on his work as well as the musician's persistent desire to reinvent himself

Lee Konitz Andy Hamilton,2018-10-10 Meticulously researched detailed and documented this long awaited overview justly establishes Konitz as one of the most consistently brilliant adventurous and original improvisers in the jazz tradition a genius as rare as Bird himself John Zorn Hamilton's work may well mark the inception of a format new to writing on Western music one which avoids both the self aggrandizing of autobiography and the stylized subjectification of biography *The Wire* An extraordinary approach to a biography with the man himself speaking for extended sessions The main vibration I felt from Lee's words was total honesty almost to a fault Konitz shows himself to be an acute observer of the scene full of wisdom and deep musical insights relevant to any historical period regardless of style The asides by noted musicians are beautifully

woven throughout the pages I couldn't put the book down it is the definition of a living history David Liebman The preeminent altoist associated with the cool school of jazz Lee Konitz was one of the few saxophonists of his generation to forge a unique sound independent of the influence of Charlie Parker In the late 1940s Konitz began his career with the Claude Thornhill band during which time he came into contact with Miles Davis with whom he would later work on the legendary Birth of the Cool sessions Konitz is perhaps best known through his association with Lennie Tristano under whose influence much of his sound evolved and for his work with Stan Kenton and Warne Marsh His recordings have ranged from cool bop to experimental improvisation and have appeared on such labels as Prestige Atlantic Verve and Polydor Crafted out of numerous interviews between the author and his subject the book offers a unique look at the story of Lee Konitz's life and music detailing Konitz's own insights into his musical education and his experiences with such figures as Miles Davis Stan Kenton Warne Marsh Lennie Tristano Charles Mingus Bud Powell and Bill Evans Andy Hamilton is a jazz pianist and contributor to major jazz and contemporary music magazines He teaches philosophy and the history and aesthetics of jazz at Durham University in the United Kingdom He is also the author of the book Aesthetics and Music Continuum 2007 Joe Lovano is a Grammy Award winning tenor saxophonist His most recent album is Streams of Expression **Dig** Phil Ford, 2013-07-16 Hipsters have always used clothing hairstyle gesture and slang to mark their distance from consensus culture yet it is music that has always been the privileged means of cultural disaffiliation the royal road to hip Dig argues that in hip culture it is sound itself and the faculty of hearing that is the privileged part of the sensory experience Through a string of lucid and illuminating examples author Phil Ford shows why and how music became a central facet of hipness and the counterculture **Starstruck in the Promised Land** Shalom Goldman, 2019-08-20 From the days of steamship travel to Palestine to today's evangelical Christian tours of Jesus's birthplace the relationship between the United States and the Holy Land has become one of the world's most consequential international alliances While the political side of U.S. Israeli relations has long played out on the world stage the relationship as Shalom Goldman shows in this illuminating cultural history has also played out on actual stages Telling the stories of the American superstars of pop and high culture who journeyed to Israel to perform lecture and rivet fans Goldman chronicles how the creative class has both expressed and influenced the American relationship with Israel The galaxy of stars who have made headlines for their trips includes Frank Sinatra Johnny Cash Leonard Bernstein James Baldwin Barbra Streisand Whitney Houston Madonna and Scarlett Johansson While diverse socially and politically they all served as prisms for the evolution of U.S. Israeli relations as Israel the darling of the political and cultural Left in the 1950s and early 1960s turned into the darling of the political Right from the late 1970s Today as relations between the two nations have only intensified stars must consider highly fraught issues such as cultural boycotts in planning their itineraries **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 *Jazz Times* ,2008 *Library Journal* ,2001 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately *Billboard* ,2001-10-06 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 **Jeff Herman's Guide to Book Publishers, Editors & Literary Agents** Jeff Herman,2003 A guide to the names and specialties of American and Canadian publishers editors and literary agents includes information on the acquisition process and on choosing literary agents **The Virgin Encyclopedia of Jazz** Colin Larkin,2004 From boogie woogie to bebop and beyond the sounds and rhythms of Jazz is mercurial always creative seldom static frequently cultish and often contentious The latest edition of The Virgin Encyclopedia of Jazz is the essential companion to making an acquaintance with Jazz It will inform you and it will not talk down to you There are over 3 500 entries detailing every artist who has had an impact on the development of jazz since it headed out from New Orleans and spread to New York London Paris Montreux Munich and way beyond Here are all the legends whose genius is evoked in a single name Ella Duke Satchimo Bird Miles Trane the Hawk Monk and Diz together with all the younger talent Brad mehidaui jacky terrasson Nicholas Payton and the youngest phenomenon of them all Norah Jones They line up with modern day giants of the genre such as John Schofield Dave Holland Joe Lovano and Keith Jarrett All entries have a detailed album chronology together with a five star rating system The text is non pompous non judgemental yet friendly and constructive All the text has been taken

from the gigantic database of The Encyclopedia of Popular Music first published in 1992 the EPM and its spin off series swiftly and firmly established itself as the undisputed champion of all contemporary music reference books **The Songs of Blind Folk** Terry Rowden, 2009 How America has constructed the figure of the visually impaired black performer over the last 150 years

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