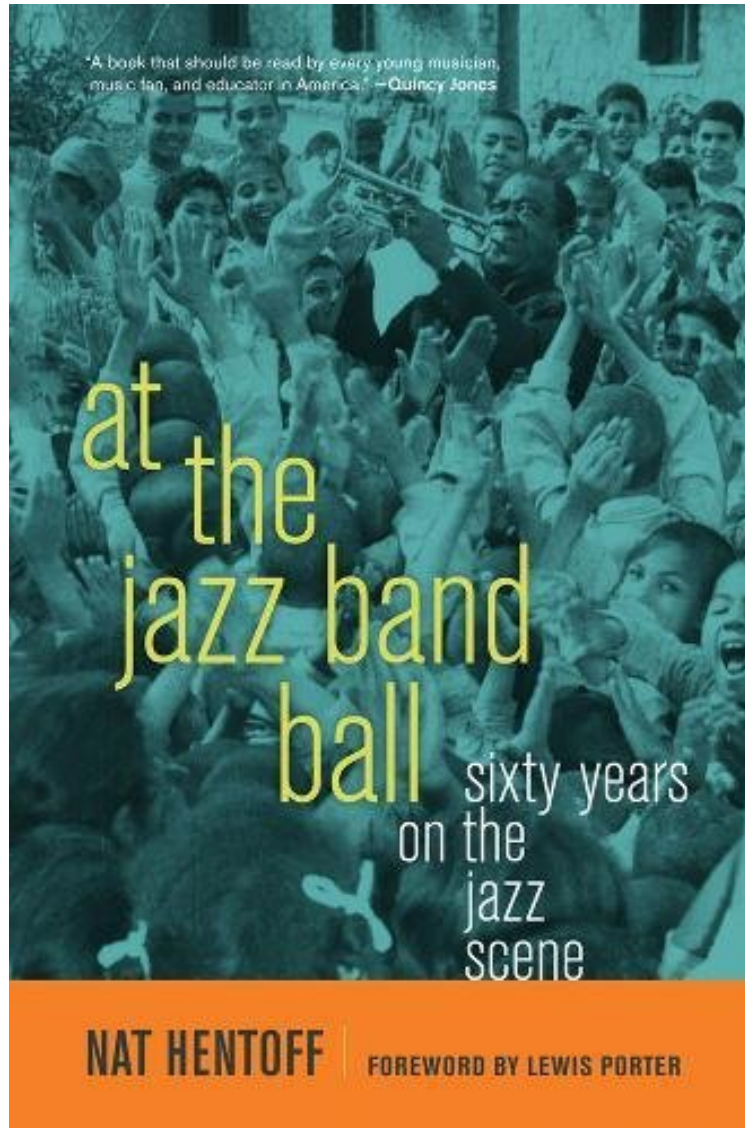


(Free read ebook) At the Jazz Band Ball: Sixty Years on the Jazz Scene

## At the Jazz Band Ball: Sixty Years on the Jazz Scene

*Nat Hentoff*

*\*Download PDF / ePub / DOC / audiobook / ebooks*



DOWNLOAD



READ ONLINE

#4198132 in Books 2010-06-01 Original language: English PDF # 1 9.00 x .70 x 6.00l, .79 #File Name: 0520269810272 pages | File size: 78.Mb

**Nat Hentoff : At the Jazz Band Ball: Sixty Years on the Jazz Scene** before purchasing it in order to gage whether or not it would be worth my time, and all praised At the Jazz Band Ball: Sixty Years on the Jazz Scene:

1 of 1 people found the following review helpful. Pretty much. To be fair By Peg Face All let me see -- How many times did Ellington tell Hentoff "retire to what?" How many times did Webster say to work around a mediocre rhythm section? How many times did Gillespie admit to Hentoff that he spent a lifetime learning which notes not to play? How many times did the TV control room staff dew up as Billie gazed meaningfully into Prez's eyes? I doubt that

Hentoff received these bits of wisdom or experienced these poignant moments more than once. That doesn't keep him from sharing them with readers time and time again. Repetitive? You bet. Poorly edited? Pretty much. To be fair, this book is an anthology of previously published articles. Still it would seem that Hentoff, who modified some of the articles for this book, or his editors would have snapped on the cumulative eye-glazing impact of such redundancy. No one's doubting Hentoff's jazz credentials. He's an astute critic and, doubtless, a fine human being. This book, though, is not up to his usual standards. This book is not up to his usual standards. This book is not up to his usual standards. Have I said that yet? 3 of 3 people found the following review helpful. A LIFETIME OF GREAT, PERSONAL JAZZ MEMORIES BY A JAZZ AUTHORITY. By RBSProdsFive HUGE Stars!! A wonderful jazz-appreciation book absolutely essential for any jazz library, full of remembrances of jazz titans written by the legendary award-winning jazz authority (writer, critic, record label creator and producer, musician-confidant, lawyer, Guggenheim fellow, and 1st Amendment defender) Nat Hentoff. A book that is a statement as much about the author as about the art of jazz. These 64 articles, interviews, and stories are in the expected engaging Hentoff style of writing, giving an enjoyable, wide-ranging series of non-chronological stories and topics about the jazz scene, movements within jazz, and especially about great jazz musicians and friends of jazz. Stories such as: the importance of clarinetist Artie Shaw who first dazzled a young Hentoff with "NightMare"; the great brass artist Ruby Braff saying he went to "the Louis Armstrong University..from which you could never graduate"; the dark side of jazz where agents, club owners, and record companies unfairly treat(ed) jazz musicians; when a famous jazz band leader was told that a number of his musicians were leaving to join Duke Ellington's orchestra, instead of anger he appreciatively joked "take me with you"; a kid trumpeter named Quincy Jones approaching Clark Terry who gave him lessons at 6 AM cutting into his own sleep. The over-the-top and fully-due appreciation of the incredible Anita O'Day, a great jazz musician who just happened to sing. He traces the career of the dazzling teenage Oscar Peterson giving way to the 70-ish, stroke-limited Peterson fighting to regain his lost finger fluency and playing on for years. The talented pianist and jazz radio hostess Marian McPartland who thrived despite having "3 strikes against her". Many stories of Duke, Wynton, Monk, Pee Wee Russell, Dizzy, Trane, and far beyond: these are stories where you can dive in and start reading at any topical point. Thank you, Nat Hentoff, for these great memories. My Highest Recommendation. Five JAZZY Stars! (This review is based on an Kindle download in text-to-speech, Mac, and iPhone modes. Trivia: Guggenheim fellow Nat Hentoff created Candid Records and produced sessions of classics by the likes of Charles Mingus. He has written over the years for Jazz Times, DownBeat, his very own Jazz Review, the Village Voice, the New York Times, the Wall Street Journal, his own books, and the back-album notes of what seems like hundreds of jazz albums.) 2 of 2 people found the following review helpful. Nat Hentoff's articles about great jazz stars are a treasure! By Renetta DeBlase At the Jazz Band Ball, by jazz critic Nat Hentoff is must reading for jazz fans as well as professional musicians. From the moment he heard a recording of Artie Shaw's "Nightmare," while passing a Boston record store at the age of 11, Nat fell in love with jazz because the sounds he heard that day reminded him of the cantor's singing in Orthodox synagogues during the High Holy Days. He also liked the freedom of expression and unlimited creative possibilities that jazz offered. I recommend this compilation of articles because Nat interviews some of the most famous musicians in the world including Duke Ellington, Max Roach, Charles Mingus, Phil Woods, and many others. "Who Owns Jazz?" is one of the best articles and readers should know about the Jazz Foundation of America, located in New York, which provides assistance to down and out musicians who at one time were famous and very active, but who now cannot even pay their rent or medical bills because their employers paid them in cash many times after each gig, and never paid into social security or other benefit plans for future seniors. I came away with a great appreciation for jazz musicians and hope to buy some of their recordings, thanks to Nat's insightful interviews with so many fine musicians. There is also an interesting article about women jazz musicians that are more than equal to men in their musical performances but have not received their due recognition. Also, Moving to Higher Ground by Wynton Marsalis is a good accompaniment to At the Jazz Band Ball.

Nat Hentoff, renowned jazz critic, civil liberties activist, and fearless contrarian. I'm a Jewish atheist civil-libertarian pro-lifer who has lived through much of jazz's history and has known many of jazz's most important figures, often as friend and confidant. Hentoff has been a tireless advocate for the neglected parts of jazz history, including forgotten sidemen and women. This volume includes his best recent workshort essays, long interviews, and personal recollections. From Duke Ellington and Louis Armstrong to Ornette Coleman and Quincy Jones, Hentoff brings the jazz greats to life and traces their art to gospel, blues, and many other forms of American music. At the Jazz Band Ball also includes Hentoff's keen, cosmopolitan observations on a wide range of issues. The book shows how jazz and education are a vital partnership, how free expression is the essence of liberty, and how social justice issues like health care and strong civil rights and liberties keep all the arts and all members of society strong.

From Publishers Weekly For more than half a century, Hentoff has deftly chronicled the lives of jazz musicians, the rise of jazz music in America, and the intimate relationship between jazz and civil rights, weaving intricate rhythmic prose around themes of loss, triumph, and musical virtuosity. In this collection of 64 interviews, essays, and

recollections (many of them previously published), Hentoff ranges widely over numerous topics, from the meaning of jazz and the elements of a perfect jazz club to profiles of Duke Ellington, Artie Shaw, Oscar Peterson, and Anita O'Day. Hentoff vividly recalls hearing Artie Shaw's "Nightmare" while walking past a record store in Boston when he was 11 and being touched as viscerally by Shaw's haunting music as by the passionate and mesmerizing singing of his synagogue's cantor during the High Holy Days. In a paean to Louis Armstrong and the trumpeters' recognition of the healing power of music, Hentoff discusses the development of the Louis Armstrong Center for Music and Medicine at New York's Beth Israel hospital, which focuses on medical treatment for patients with asthma and chronic pulmonary disease. Because the author realizes the power of jazz to educate young people about civil rights as well as music, Wynton Marsalis becomes, in Hentoff's eyes, the Leonard Bernstein of today. Although the collection is repetitious and uneven (as such collections often are), Hentoff's essays often generate thoughtful insights into this uniquely American musical form. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Booklist: Hentoff called his first collection on his musical prime passion *The Jazz Life* (1961). He could have called this book the same. For the theme uniting these mostly tiny (two- to four-page) pieces, most first published in *JazzTimes* and the *Wall Street Journal*, is jazz as a way life is lived and a reason for life, not just for musicians but for all who hear the life in jazz and wouldn't willingly live without it. A strong second theme is the condition most people live in for large parts if not all of life: family. Accordingly, Hentoff groups the pieces to reflect historic familial concerns as they're expressed in the jazz life. There are clutches of articles concerned with education, elder-care, dealing with emergencies (e.g., Katrina, which, after all, hit the cradle of jazz, New Orleans), defense (against assaults on civil rights and the First Amendment), spirituality, and more within the jazz family. And, of course, there are the appreciations of jazz family members: slots of these for which Hentoff is absolutely and justly treasured. --Ray Olson

Hentoff comes off as the cool uncle who weaves fascinating stories about historical figures. . . . His life is jazz history.