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"It was Americanized and
called jazz. Basically what
they were saying is, this is
whorehouse music. And it was
insulting because one of the
most intellectual endeavors
in the history of mankind is
...

Does jazz need a rebrand?

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Why the genre's greatest icons resented the word 'jazz'

But the festival may be best known for showcasing a dizzying array of Louisiana musical talent, styles and genres – jazz, blues, Cajun ... time the festival had been canceled in its 50-year history, ...

The world-renowned musicologist Richard Taruskin has devoted much of his career to helping listeners appreciate Russian and Soviet music in new and

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sometimes controversial ways. Defining Russia Musically represents one of his landmark achievements: here Taruskin uses music, together with history and politics, to illustrate the many ways in which Russian national identity has been constructed, both from within Russia and from the Western perspective. He contends that it is through music that the powerful myth of Russia's "national character" can best be understood. Russian art music, like Russia itself, Taruskin writes, has "always [been] tinged or tainted ... with an air of alterity--sensed, exploited,

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bemoaned, reveled in, traded on, and defended against both from within and from without." The author's goal is to explore this assumption of otherness in an all-encompassing work that re-creates the cultural contexts of the folksong anthologies of the 1700s, the operas, symphonies, and ballets of the 1800s, the modernist masterpieces of the 1900s, and the hugely fraught but ambiguous products of the Soviet period. Taruskin begins by showing how enlightened aristocrats, reactionary romantics, and the theorists and victims of totalitarianism have

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variously fashioned their vision of Russian society in musical terms. He then examines how Russia as a whole shaped its identity in contrast to an "East" during the age of its imperialist expansion, and in contrast to two different musical "Wests," Germany and Italy, during the formative years of its national consciousness. The final section, expanded from a series of Christian Gauss seminars presented at Princeton in 1993, focuses on four individual composers, each characterized both as a self-consciously Russian creator and as a European, and each

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placed in perspective within a revealing hermeneutic scheme. In the culminating chapters--Chaikovsky and the Human, Scriabin and the Superhuman, Stravinsky and the Subhuman, and Shostakovich and the Inhuman--Taruskin offers especially thought-provoking insights, for example, on Chaikovsky's status as the "last great eighteenth-century composer" and on Stravinsky's espousal of formalism as a reactionary, literally counterrevolutionary move.

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a

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special section: School
library journal, ISSN
0000-0035, (called Junior
libraries, 1954-May 1961).
Also issued separately.

Praise for Lester Young: ".
. . . a schematic of
unparalleled insight and
detail." ---Down Beat "A
monumental work." ---Dizzy
Gillespie ". . . a major
contribution to jazz
scholarship . . . for its
illumination of Lester
Young's music and for
setting the biographical
record straight." ---Dan
Morgenstern Several new
biographies of Lester Young
have been published in the
years since Lewis Porter's

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Lester Young first appeared, but none have supplanted or even attempted the in-depth study that Porter brings to his subject's music. With the same care and scholarship that characterized his John Coltrane, Porter analyzes the music that made Lester Young "the most original tenor sax in jazz." In addition to helping us understand Lester Young's playing and stylistic evolution, Porter's analysis demonstrates that Young's playing at the end of his career did not mark a serious decline over his earlier style, as many critics have claimed.

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When Bill James published his original Historical Baseball Abstract in 1985, he produced an immediate classic, hailed by the Chicago Tribune as the "holy book of baseball." Now, baseball's beloved "Sultan of Stats" (The Boston Globe) is back with a fully revised and updated edition for the new millennium. Like the original, The New Bill James Historical Baseball Abstract is really several books in one. The Game provides a century's worth of American baseball history, told one decade at a time, with energetic facts and figures about How, Where, and by

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Whom the game was played. In *The Players*, you'll find listings of the top 100 players at each position in the major leagues, along with James's signature stats-based ratings method called "Win Shares," a way of quantifying individual performance and calculating the offensive and defensive contributions of catchers, pitchers, infielders, and outfielders. And there's more: the Reference section covers Win Shares for each season and each player, and even offers a Win Share team comparison. A must-have for baseball fans and historians alike, *The New Bill James Historical Baseball Abstract*

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is as essential,
entertaining, and
enlightening as the sport
itself.

The Jazz Republic examines jazz music and the jazz artists who shaped Germany's exposure to this African American art form from 1919 through 1933. Jonathan O. Wipplinger explores the history of jazz in Germany as well as the roles that music, race (especially Blackness), and America played in German culture and follows the debate over jazz

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through the fourteen years of Germany's first democracy. He explores visiting jazz musicians including the African American Sam Wooding and the white American Paul Whiteman and how their performances were received by German critics and artists. The Jazz Republic also engages with the meaning of jazz in debates over changing gender norms and jazz's status between paradigms of high and low culture. By looking at German translations of Langston Hughes's poetry, as well as Theodor W. Adorno's controversial rejection of jazz in light of racial persecution, Wipplinger

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examines how jazz came to be part of German cultural production more broadly in both the US and Germany, in the early 1930s. Using a wide array of sources from newspapers, modernist and popular journals, as well as items from the music press, this work intervenes in the debate over the German encounter with jazz by arguing that the music was no mere "symbol" of Weimar's modernism and modernity. Rather than reflecting intra-German and/or European debates, it suggests that jazz and its practitioners, African American, white American, Afro-European, German and otherwise, shaped

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Weimar culture in a central way.

When Jimi Hendrix transfixed the crowds of Woodstock with his gripping version of "The Star Spangled Banner," he was building on a foundation reaching back, in part, to the revolutionary guitar playing of Howlin' Wolf and the other great Chicago bluesmen, and to the Delta blues tradition before him. But in its unforgettable introduction, followed by his unaccompanied "talking" guitar passage and inserted calls and responses at key points in the musical narrative, Hendrix's performance of the national

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anthem also hearkened back to a tradition even older than the blues, a tradition rooted in the rings of dance, drum, and song shared by peoples across Africa. Bold and original, *The Power of Black Music* offers a new way of listening to the music of black America, and appreciating its profound contribution to all American music. Striving to break down the barriers that remain between high art and low art, it brilliantly illuminates the centuries-old linkage between the music, myths and rituals of Africa and the continuing evolution and enduring vitality of African-American

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music. Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates, Jr., author Samuel A. Floyd, Jr, advocates a new critical approach grounded in the forms and traditions of the music itself. He accompanies readers on a fascinating journey from the African ring, through the ring shout's powerful merging of music and dance in the slave culture, to the funeral parade practices of the early new Orleans jazzmen, the bluesmen in the twenties, the beboppers in the forties, and the free jazz, rock, Motown, and concert hall composers of the sixties and beyond.

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Floyd dismisses the assumption that Africans brought to the United States as slaves took the music of whites in the New World and transformed it through their own performance practices. Instead, he recognizes European influences, while demonstrating how much black music has continued to share with its African counterparts. Floyd maintains that while African Americans may not have direct knowledge of African traditions and myths, they can intuitively recognize links to an authentic African cultural memory. For example, in speaking of his grandfather Omar, who died a

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slave as a young man, the jazz clarinetist Sidney Bechet said, "Inside him he'd got the memory of all the wrong that's been done to my people. That's what the memory is....When a blues is good, that kind of memory just grows up inside it." Grounding his scholarship and meticulous research in his childhood memories of black folk culture and his own experiences as a musician and listener, Floyd maintains that the memory of Omar and all those who came before and after him remains a driving force in the black music of America, a force with the power to enrich

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cultures the world over.

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