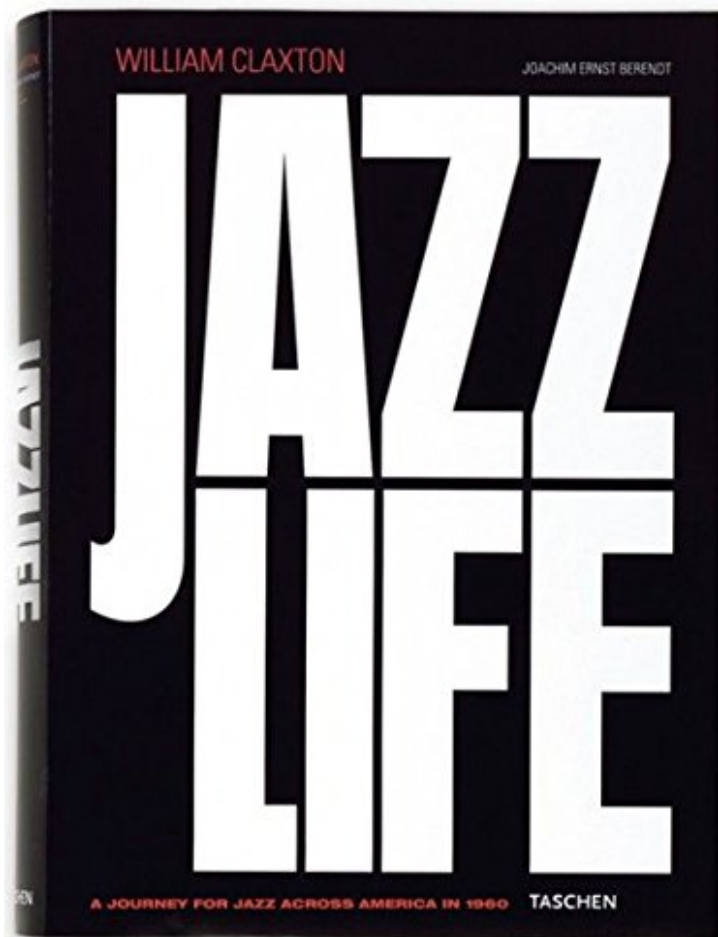


(Free) Jazzlife: A Journey for Jazz Across America in 1960

Jazzlife: A Journey for Jazz Across America in 1960

Joachim E. Berendt

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Joachim E. Berendt : Jazzlife: A Journey for Jazz Across America in 1960 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Jazzlife: A Journey for Jazz Across America in 1960:

4 of 4 people found the following review helpful. ArtBy WoodshedI just received this enormous book; yes enormous in every way. Both in vision, content, printing and weight. I have plenty of jazz photo books and some earlier collections by Claxton, but this certainly reaches beyond the rest. It reminds me of the work by the great Cartier-Bresson. It is far beyond publicity shots and the compositions are real and echoes what language can never say. I am reminded of the great writer Albert Murray. He delves deep into the entire oeuvre of this American art form. The large two page bleed photos are breathtaking. The book is largely bw which suits me just fine. One seldom comes across such empathy and passion for a subject and at the same time shoots like a painter. This is a bargain at twice the price.0 of 0 people found the following review helpful. Huge book!By TeamsterGet a wheel barrow ready to help you haul this book inside. They call it a coffee table book but don't expect to have room for another book on your coffee table

after put this book down. Nice black and white photos of Jazz music and jazz fans in action across the country. Make no mistake, this book is for anyone who enjoys photographs it isn't just another Jazz book. 0 of 0 people found the following review helpful. Three Stars By kpfantastic

This title is limited to 1,000 individually signed and numbered copies. Every copy comes with four signed and numbered, 50 X 60 cm (19.6 X 23.6 in.) ultrachrome prints. Book and prints packaged in a clothcovered box. Prints included are: William Claxton, "Jazzlife: Print 1 - The Metropole Cafe on Broadway near Times Square, New York City"; William Claxton, "Jazzlife: Print 2 - Stan Getz by a stage door on Cosmo Alley, Hollywood"; William Claxton, "Jazzlife: Print 3 - The George Williams Brass Band, New Orleans"; and, William Claxton, "Jazzlife: Print 4 - Ray Charles with a Raylette, New York City". In 1959 and 1960, photographer William Claxton and noted German musicologist Joachim Berendt traveled the United States hot on the trail of jazz music. The result of their collaboration was an amazing collection of photographs and recordings of legendary artists as well as unknown street musicians. The book "Jazzlife", the original fruit of their labors, has become a collector's item that is highly treasured among jazz and photography fans. In 2003, Taschen began reassembling this important collection of material - along with many never-before-seen color images from those trips. They are brought together in this updated volume, which includes a foreword by Claxton tracing his travels with Berendt and his love affair with jazz music in general. Utilizing the benefits of today's digital technology, a restored audio CD from Joachim Berendt's original recordings has been produced and is included in this package. Jazz fans will be delighted to be able to take a jazz-trip through time, both seeing and hearing the music as Claxton and Berendt originally experienced it. This title features photographs of Charlie Parker, Count Basie, Duke Ellington, Muddy Waters, Gabor Szabo, Dave Brubeck, Stan Getz, Billie Holiday, Ella Fitzgerald, Miles Davis, Charlie Mingus, Thelonious Monk, John Coltrane, and many more. It also includes a bonus CD of digitally remastered recordings of music made during Berendt and Claxton's journey (originally released in 1960 as two records).

From the Publisher Limited to 1,000 individually signed and numbered copies Every copy comes with four signed and numbered, 50 x 60 cm (19.6 x 23.6 in.) ultrachrome prints Book and prints packaged in a clothcovered box Prints included: William Claxton, Jazzlife: Print 1 Metropole Caf on Broadway near Times Square, New York City, 1960 William Claxton, Jazzlife: Print 2 Stan Getz by a stage door on Cosmo Alley, Hollywood, 1956 William Claxton, Jazzlife: Print 3 The George Williams Brass Band, New Orleans, 1960 William Claxton, Jazzlife: Print 4 Ray Charles with a Raylette, New York City, 1960 From the Author William Claxton holds a special place in the history of American - particularly jazz - photography. Since his early career - shooting for LIFE, Paris Match, and Vogue, among other magazines - Claxton has worked with and become friends with many Hollywood luminaries and jazz musicians, most notably Steve McQueen and Chet Baker (whom Claxton first photographed in 1952 when Baker was young and still unknown). Claxton, whose jazz imagery has graced the covers of countless albums and magazine covers for over five decades, is considered the preeminent photographer of jazz music. TASCHEN has also published Claxton's Jazz seen and Steve McQueen. About the Author The photographer: William Claxton holds a special place in the history of American - particularly jazz - photography. Since his early career - shooting for LIFE, Paris Match, and Vogue, among other magazines - Claxton has worked with and become friends with many Hollywood luminaries and jazz musicians, most notably Steve McQueen and Chet Baker (whom Claxton first photographed in 1952 when Baker was young and still unknown). Claxton, whose jazz imagery has graced the covers of countless albums and magazine covers for over five decades, is considered the preeminent photographer of jazz music. TASCHEN has also published Claxton's Jazz seen and Steve McQueen. The author: In Germany, Joachim E. Berendt was called the "jazz pope", and indeed he was the most influential non-musician in the German jazz scene for more than 50 years. He was founding member of South West German Radio (Sudwestfunk) and produced more than 250 records, including many issued on the MPS-SABA label. In 1953, he first published The Jazzbuch, which became the most successful history book on jazz worldwide. His collection of records, books and jazz documents became the basis for the Jazzinstitut Darmstadt before he died in an accident in 2000. His contributions to jazz are internationally recognized to this day.