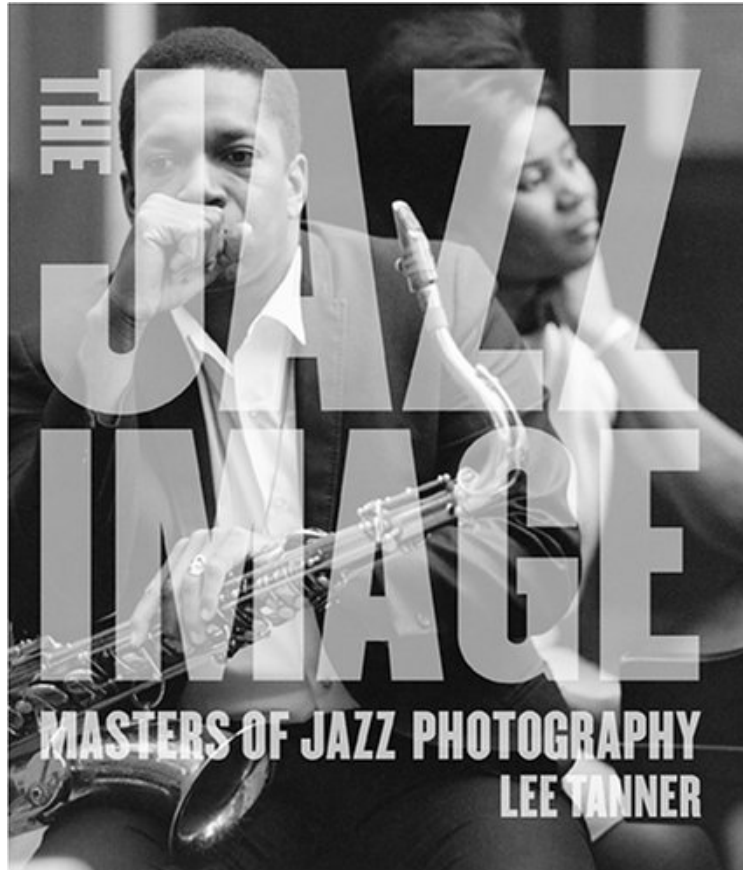


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The Jazz Image: Masters of Jazz Photography

Lee Tanner

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Lee Tanner : The Jazz Image: Masters of Jazz Photography before purchasing it in order to gage whether or not it would be worth my time, and all praised The Jazz Image: Masters of Jazz Photography:

0 of 0 people found the following review helpful. beautiful memories of timeless musicians....By rxbartolobeaautiful memories of timeless musicians....3 of 3 people found the following review helpful. Historical!By randallHello,Any glimpse into the past is a treasure to me being a Jazz Fan. It is kind of sad that that genre of Music is no longer held to a high regard. After all it is the basis of all "improvisation".4 of 4 people found the following review helpful. Historic and AmazingBy Donald WaitsGreat book for someone who is serious about music. The images are beautifully presented and nicely spaced. I want to give this book to any of my other musician friends.

The great improvisational American jazz musicians of the mid-20th century inspired a generation of photographers to develop a looser, moodier style of visual expression. That evocative approach is on striking display in The Jazz Image. Covering six decades of performers from Louis Armstrong and Duke Ellington to John Coltrane and Miles Davisthis unique collection is as much a comprehensive catalogue of jazz greats as it is a salute to the photographers who captured them. Lee Tanner, a leading authority on jazz photography, has selected worksby such noted jazz

photographers as Herman Leonard, Bob Willoughby, Milt Hinton, and Bill Claxton that are iconic, candid, explosive, and intimate. They provide a simultaneous look at jazz, photography, and America from 1935 into the 1990s.

From Booklist No mean jazz photographer himself--see his *Images of Jazz* (1996)--Tanner generously shares space with his peers in this album for which he wrote the historical preface, explaining why jazz photography is an after-1930 development, and selected the pictures. If there are more Tanner photos here than anyone else's, they don't upstage anyone else's, either. This black-and-white gallery is as distinguished for its egalitarianism as a jam session. It is understood, however, that it, like a jam session of real pros, represents an egalitarianism of the elite. The participating lenses include many of the most famous in documentary and commercial photography--the likes of Gjon Mili, William Claxton, Dennis Stock, Frank Wolff, Herman Leonard, Carole Reiff, Val Wilmer, and Jim Marshall--and, of course, the most famous photographer among jazz musicians, bassist Milt Hinton. To a person, they obtained the kind of images that Alfred Wertheimer in *Elvis at 21* (2006) calls some of the best possible: pictures of people doing something more important to them than having their picture taken. Ray Olson Copyright American Library Association. All rights reserved About the Author Lee Tanner has been photographing jazz musicians for nearly half a century. His photographs have appeared in *Down Beat*, *Jazz Times*, *American Photo*, and *Popular Photography*, on the covers of many record albums, and in several books. He lives in Sonora, CA. Nat Hentoff is a jazz critic, historian, biographer, and columnist for the *Village Voice*, *The Wall Street Journal*, and *Jazz Times*. In 2004 he was named one of six NEA Jazz Masters, the first non-musician to win this prestigious award. He lives in New York City.