

Music In New York City

YEAH, REVIEWING A BOOKS **MUSIC IN NEW YORK CITY** COULD GO TO YOUR NEAR CONNECTIONS LISTINGS. THIS IS JUST ONE OF THE SOLUTIONS FOR YOU TO BE SUCCESSFUL. AS UNDERSTOOD, TALENT DOES NOT SUGGEST THAT YOU HAVE FABULOUS POINTS.

COMPREHENDING AS COMPETENTLY AS PROMISE EVEN MORE THAN OTHER WILL GIVE EACH SUCCESS. ADJACENT TO, THE REVELATION AS COMPETENTLY AS INSIGHT OF THIS MUSIC IN NEW YORK CITY CAN BE TAKEN AS SKILLFULLY AS PICKED TO ACT.

PLEASE KILL ME - ANDRÉ MALRAUX 2006

NOW IN PAPERBACK, THIS FIRST ORAL HISTORY OF THE MOST NIHILISTIC OF ALL POP MOVEMENTS BRINGS THE SOUND OF THE PUNK GENERATION CHILLINGLY TO LIFE WITH 50 NEW PAGES OF DEPRAVED TESTIMONY. "PLEASE KILL ME" READS LIKE A FAST-PACED NOVEL, BUT THE TRAGEDIES IT CONTAINS ARE ALL TOO HUMAN AND ALL TOO REAL. PHOTOS.

A PEOPLE'S GUIDE TO NEW YORK CITY - CAROLINA BANK MURPHY 2022-01-25

THIS ALTERNATIVE GUIDEBOOK FOR ONE OF THE WORLD'S MOST POPULAR TOURIST DESTINATIONS EXPLORES ALL FIVE BOROUGHS TO REVEAL A PEOPLE'S NEW YORK CITY. THE SITES AND STORIES OF A PEOPLE'S GUIDE TO NEW YORK CITY SHIFT OUR PERCEPTION OF WHAT DEFINES NEW YORK, PLACING THE PASSION, DETERMINATION, DEFEATS, AND VICTORIES OF ITS PEOPLE AT THE CORE. DELVING INTO THE HISTORIES OF NEW YORK'S FIVE BOROUGHS, YOU WILL ENCOUNTER ENSLAVED AFRICANS IN REVOLT, WOMEN MARCHING FOR EQUALITY, WORKERS ON STRIKE, MUSICIANS AND PERFORMERS CLAIMING STREETS FOR THEIR ART, AND NEIGHBORS ORGANIZING AGAINST LANDFILLS AND INDUSTRIAL TOXINS AND IN SUPPORT OF AFFORDABLE HOUSING AND PUBLIC SCHOOLS. THE STREETSCAPES THAT EMERGE FROM THESE GROUPS' STRUGGLES BEAR THE TRACES, AND THIS BOOK SHOWS YOU WHERE TO LOOK TO FIND THEM. NEW YORK CITY IS A PREEMINENT GLOBAL CITY, SERVING AS THE HEADQUARTERS FOR HUNDREDS OF MULTINATIONAL FIRMS AND A WORLD-RENOWNED CULTURAL HUB FOR FASHION, ART, AND MUSIC. IT IS AMONG THE MOST MULTICULTURAL CITIES IN THE WORLD AND ALSO ONE OF THE MOST SEGREGATED CITIES IN THE UNITED STATES. THE PEOPLE THAT MAKE THIS GLOBAL CITY FUNCTION—IMMIGRANTS, PEOPLE OF COLOR, AND THE WORKING CLASSES—RESIDE LARGELY IN THE SO-CALLED OUTER BOROUGHS, OUTSIDE THE CORPORATIONS, NEON, AND SKYSCRAPERS OF MANHATTAN. A PEOPLE'S GUIDE TO NEW YORK CITY EXPANDS THE SCOPE AND SCALE OF TRADITIONAL GUIDEBOOKS, PROVIDING AN EQUITABLE EXPLORATION OF THE DIVERSE COMMUNITIES THROUGHOUT THE CITY. THROUGH THE STORIES OF OVER 150 SITES ACROSS THE BRONX, MANHATTAN, QUEENS, BROOKLYN AND STATEN ISLAND AS WELL AS THEMATIC TOURS AND CONTEMPORARY AND ARCHIVAL PHOTOGRAPHS, A PEOPLE'S NEW YORK EMERGES, ONE IN WHICH COLLECTIVE STRUGGLES FOR JUSTICE AND FREEDOM HAVE SHAPED THE VERY LANDSCAPE OF THE CITY.

MEET ME IN THE BATHROOM - LIZZY GOODMAN 2017-05-23

NAMED A BEST BOOK OF 2017 BY NPR AND GQ JOINING THE RANKS OF THE CLASSICS **PLEASE KILL ME**, **OUR BAND COULD BE YOUR LIFE**, AND **CAN'T STOP WON'T STOP**, AN INTRIGUING ORAL HISTORY OF THE POST-9/11 DECLINE OF THE OLD-GUARD MUSIC INDUSTRY AND REBIRTH OF THE NEW YORK ROCK SCENE, LED BY A GROUP OF ICONOCLASTIC ROCK BANDS. IN THE SECOND HALF OF THE TWENTIETH-CENTURY NEW YORK WAS THE SOURCE OF NEW SOUNDS, INCLUDING THE GREENWICH VILLAGE FOLK SCENE, PUNK AND NEW WAVE, AND HIP-HOP. BUT AS THE END OF THE MILLENNIUM NEARED, CUTTING-EDGE BANDS BEGAN EMERGING FROM SEATTLE, AUSTIN, AND LONDON, PUSHING NEW YORK FURTHER FROM THE EPICENTER. THE BEHEMOTH MUSIC INDUSTRY, TOO, FOUND ITSELF IN FREE FALL, UNDER SIEGE FROM TECHNOLOGY. THEN 9/11/2001 PLUNGED THE COUNTRY INTO A STATE OF UNCERTAINTY AND WAR—AND A DOZEN NEW YORK CITY BANDS THAT HAD BEEN HONING THEIR SOUND AND STYLE IN RELATIVE OBSCURITY SUDDENLY BECAME SYMBOLS OF GLAMOUR FOR A YOUNG, WEB-SAVVY, FORWARD-LOOKING GENERATION IN NEED OF AN ANTHEM. **MEET ME IN THE BATHROOM** CHARTS THE TRANSFORMATION OF THE NEW YORK MUSIC SCENE IN THE FIRST DECADE OF THE 2000s, THE BANDS BEHIND IT—including **THE STROKES**, **THE YEAH YEAH YEAHS**, **LCD SOUNDSYSTEM**, **INTERPOL**, AND **VAMPIRE WEEKEND**—AND THE CULTURAL FORCES THAT SHAPED IT, FROM THE INTERNET TO A BOOMING REAL ESTATE MARKET THAT FORCED ARTISTS OUT OF THE LOWER EAST SIDE TO WILLIAMSBURG. DRAWING ON 200 ORIGINAL INTERVIEWS WITH JAMES MURPHY, JULIAN CASABLANCAS, KAREN O, EZRA KOENIG, AND MANY OTHERS MUSICIANS, ARTISTS, JOURNALISTS, BLOGGERS, PHOTOGRAPHERS, MANAGERS, MUSIC EXECUTIVES, GROUPIES, MODELS, MOVIE STARS, AND DJs WHO LIVED THROUGH THIS EXPLOSIVE TIME, JOURNALIST LIZZY GOODMAN OFFERS A FASCINATING PORTRAIT OF A TIME AND A PLACE THAT GAVE BIRTH TO A NEW ERA IN MODERN ROCK-AND-ROLL.

PLAYBILLS FOR DRAMATIC PERFORMANCES PRESENTED AT THE NEW YORK CITY CENTER OF MUSIC AND DRAMA - CITY CENTER OF MUSIC AND DRAMA (NEW YORK, N. Y.) 1944

MUSIC IN GERMAN IMMIGRANT THEATER - JOHN KOEGEL 2009

A HISTORY -- THE FIRST EVER -- OF THE ABUNDANT TRADITIONS OF GERMAN-AMERICAN MUSICAL THEATER IN NEW YORK, AND A TREASURE TROVE OF SONGS AND INFORMATION.

JUMP UP! - RAY ALLEN 2019-08-16

JUMP UP! CARIBBEAN CARNIVAL MUSIC IN NEW YORK CITY IS THE FIRST COMPREHENSIVE HISTORY OF TRINIDADIAN CALYPSO AND STEELBAND MUSIC IN THE DIASPORA. CARNIVAL, TRANSPLANTED FROM TRINIDAD TO HARLEM IN THE 1930s AND TO BROOKLYN IN THE LATE 1960s, PROVIDES THE CULTURAL CONTEXT FOR THE STUDY. BLENDING ORAL HISTORY, ARCHIVAL RESEARCH, AND ETHNOGRAPHY, **JUMP UP!** EXAMINES HOW MEMBERS OF NEW YORK'S DIVERSE ANGLOPHILE-CARIBBEAN COMMUNITIES FORGED TRANSNATIONAL IDENTITIES THROUGH THE SELF-CONSCIOUS EMBRACE AND TRANSFORMATION OF SELECT CARNIVAL MUSIC STYLES AND PERFORMANCES. THE WORK FILLS A SIGNIFICANT VOID IN OUR UNDERSTANDING OF HOW CARIBBEAN CARNIVAL MUSIC—SPECIFICALLY CALYPSO, SOCA (SOUL/CALYPSO), AND STEELBAND—EVOLVED IN THE SECOND HALF OF THE TWENTIETH CENTURY AS IT FLOWED BETWEEN ITS ISLAND HOMETLAND AND ITS BOURGEONING NEW YORK MIGRANT COMMUNITY. **JUMP UP!** ADDRESSES THE ISSUES OF MUSIC, MIGRATION, AND IDENTITY HEAD ON, EXPLORING THE COMPLEX CYCLING OF MUSICAL PRACTICES AND THE BACK-AND-FORTH MOVEMENT OF SINGERS, MUSICIANS, ARRANGERS, PRODUCERS, AND CULTURAL ENTREPRENEURS BETWEEN NEW YORK'S DIASPORIC COMMUNITIES AND THE CARIBBEAN.

WAGES IN NEW YORK CITY - 1980-05

SALSIOLOGY - VERNON BOGGS 1992

BOGGS PRESENTS A READABLE, EVEN EXCITING, HISTORY OF SALSA, SHOWING HOW AFRO-CUBAN MUSIC WAS EMBRACED IN NEW YORK CITY, HOW IT HAS UNDERGONE CYCLES OF POPULARITY, AND HOW IT HAS BEEN REPLICATED ABROAD. EXTENSIVELY ILLUSTRATED WITH PHOTOGRAPHS OF THE BANDS AND CLUBS AS WELL AS THE KEY LEADERS AND PROMOTERS, A NIGHT AT THE PALLADIUM, THE CHEETAH, OR THE PARK PALACE COMES ALIVE. IN ADDITION, BOGGS PROVIDES INTERVIEWS WITH SUCH KEY FIGURES AS PALLADIUM MAMBERO ERNIE ENSLEY AND IZZY 'MR. SALSA' SANABRIA. FROM ITS ROOTS IN CUBA THROUGH PRESENT-DAY SALSA CLUBS, BOGGS PROVIDES A TOUR OF A POPULAR MUSIC FORM THAT HAS HAD A SIGNIFICANT IMPACT IN THE LATIN COMMUNITY AS WELL AS AMONG CONTEMPORARY POP AND SERIOUS COMPOSERS. THIS BOOK IS REQUIRED READING IN THE FIELDS OF MUSICOLOGY, BLACK STUDIES, AMERICAN CULTURE, SOCIOLOGY, ANTHROPOLOGY, AND FOR STUDENTS OF CONTEMPORARY LATIN-AMERICAN CULTURE.

MAMBO KINGDOM - MAX SALAZAR 2002

IN THIS COLLECTION OF PROFILES AND ESSAYS, MAX SALAZAR, PERHAPS THE MOST EMINENT LATIN-MUSIC HISTORIAN IN THE UNITED STATES, TELLS THE STORY OF THE MUSIC AND THE MUSICIANS WHO MADE IT HAPPEN.

ISLAND SOUNDS IN THE GLOBAL CITY - RAY ALLEN 1998

FROM THE BARRIOS OF EAST HARLEM TO THE STREETS OF CROWN HEIGHTS, CARIBBEAN MUSIC PERMEATES NEW YORK CITY'S CONTEMPORARY SOUNDSCAPE. INDEED, THE BIG APPLE HAS BEEN A CROSSROADS FOR CARIBBEAN MUSIC AND CULTURE SINCE THE EARLY YEARS OF THIS CENTURY. **ISLAND SOUNDS IN THE GLOBAL CITY**, A COLLECTION OF CRITICAL ESSAYS, SURVEYS A RICH MOSAIC OF POPULAR CARIBBEAN STYLES AND EXPLORES THE FASCINATING RELATIONSHIP BETWEEN MUSIC AND CULTURAL IDENTITY IN AMERICA'S LARGEST, MOST DIVERSE URBAN CENTER.

NEW YORK'S FIRST MUSIC WEEK - CHARLES M. TREMAINE 1920

LOVE GOES TO BUILDINGS ON FIRE - WILL HERMES 2012-09-04

CHRONICLES FIVE EPOCHAL YEARS OF MUSIC IN THE BIG APPLE AGAINST A BACKDROP OF THE PERIOD'S HIGH CRIME, LIMITED GOVERNMENT RESOURCES AND LOW RENTS, TRACING THE FORMATIONS OF KEY SOUNDS WHILE EVALUATING THE CONTRIBUTIONS OF SUCH ARTISTS AS WILLIE COLMÁN, BRUCE SPRINGSTEEN AND GRANDMASTER FLASH.

SYMPHONIC AND CHAMBER MUSIC SCORE AND PARTS BANK THEMATIC CATALOGUE OF THE BARRY S. BROOK FACSIMILE ARCHIVE OF 18TH AND EARLY 19TH CENTURY AUTOGRAPHS, MANUSCRIPTS, AND PRINTED COPIES AT THE PH.D. PROGRAM IN MUSIC OF THE GRADUATE SCHOOL OF THE CITY UNIVERSITY OF NEW YORK - SYMPHONIC AND CHAMBER MUSIC SCORE AND PARTS BANK (CITY UNIVERSITY OF NEW YORK) 1996

STRONG ON MUSIC - VERA BRODSKY LAWRENCE 1995-04

IN **STRONG ON MUSIC** VERA BRODSKY LAWRENCE USES THE DIARIES OF LAWYER AND MUSIC LOVER GEORGE TEMPLETON STRONG AS A JUMPING-OFF POINT FROM WHICH TO EXPLORE EVERY ASPECT OF NEW YORK CITY'S MUSICAL LIFE IN THE MID-NINETEENTH CENTURY. FORMERLY A CONCERT PIANIST, VERA BRODSKY LAWRENCE SPENT THE LAST THIRD OF HER LIFE AS A HISTORIAN OF AMERICAN MUSIC (SHE DIED IN 1996). SHE WAS EDITOR OF **THE PIANO WORKS OF LOUIS MOREAU GOTTSCHALK** AND **THE COMPLETE WORKS OF SCOTT JOPLIN**. ON VOLUME 1: "A MARVELOUS BOOK. THERE IS NOTHING LIKE IT IN THE LITERATURE OF AMERICAN MUSIC."—HAROLD C. SCHONBERG, **NEW YORK TIMES** BOOK REVIEW ON VOLUME 2: "A MONUMENTAL ACHIEVEMENT."—VICTOR FELL YELLIN, **OPERA QUARTERLY** "YOU BETTER WORK!" - KAI FIKENTSCHER 2000-08-18

THE FIRST IN-DEPTH STUDY OF UNDERGROUND DANCE MUSIC. "YOU BETTER WORK!" IS THE FIRST DETAILED STUDY OF UNDERGROUND DANCE MUSIC OR UDM, A PHENOMENON THAT HAS ITS ROOTS IN THE OVERLAP AND CROSS-FERTILIZATION OF AFRICAN AMERICAN AND GAY CULTURAL SENSIBILITIES THAT HAVE OCCURRED SINCE THE 1970s. UDM NOT ONLY PREDATES AND INCLUDES DISCO, BUT ALSO CONSTITUTES A UNIQUE PERFORMANCE PRACTICE IN THE HISTORY OF AMERICAN SOCIAL DANCE. TAKING NEW YORK CITY AS ITS GEOGRAPHIC FOCUS, "YOU BETTER WORK!" SHOWS HOW UDM FUNCTIONS IN THE LIVES OF ITS DJs AND DANCERS, AND HOW IT IS USED AS THE PRIMARY IDENTIFIER OF AN URBAN SUBCULTURE SHAPED ESSENTIALLY BY THE RELATIONSHIPS BETWEEN MUSIC, DANCE, AND MARGINALITY. KAI FIKENTSCHER GOES BEYOND STEREOTYPICAL IMAGES OF CLUB AND DISCO TO EXPLORE THE CULT AND CULTURE OF THE DJ, THE TURNTABLE AND VINYL RECORDINGS AS MUSICAL INSTRUMENTS, AND THE VITAL RELATIONSHIP BETWEEN MUSIC AND DANCE AT UNDERGROUND CLUBS. INCLUDING INTERVIEWS, PHOTOGRAPHS, AND AN EXTENSIVE DISCOGRAPHY, THIS ETHNOGRAPHIC ACCOUNT TELLS THE STORY OF A CELEBRATION OF COLLECTIVE MARGINALITY THROUGH MUSIC AND DANCE

THE NEW YORK SCHOOLS OF MUSIC AND VISUAL ARTS - STEVEN JOHNSON 2002

IN THE EARLY 1950s THERE WERE FOUR MUSICIANS, WHO BECAUSE OF THEIR DEEP INTEREST IN ART, ASSOCIATED CLOSELY WITH THE NEW YORK SCHOOL OF PAINTING. THIS TEXT EXPLORES THE INTERACTION AND INFLUENCES OF THE VISUAL ARTS ON THESE FOUR SEMINAL COMPOSERS.

ALL HOPPED UP AND READY TO GO: MUSIC FROM THE STREETS OF NEW YORK 1927-77 - TONY FLETCHER 2009-10-26

A PENETRATING AND ENTERTAINING EXPLORATION OF NEW YORK'S MUSIC SCENE FROM CUBOP THROUGH FOLK, PUNK, AND HIP-HOP. FROM TONY FLETCHER, THE ACCLAIMED BIOGRAPHER OF KEITH MOON, COMES AN INCISIVE HISTORY OF NEW YORK'S SEMINAL MUSIC SCENES AND THEIR

VAST CONTRIBUTIONS TO OUR CULTURE. FLETCHER PAINTS A VIBRANT PICTURE OF MID-TWENTIETH-CENTURY NEW YORK AND THE WAYS IN WHICH ITS INDIGENOUS ART, THEATER, LITERATURE, AND POLITICAL MOVEMENTS CONVERGED TO CREATE SUCH UNIQUE MUSIC. WITH GREAT ATTENTION TO THE COLORFUL CHARACTERS BEHIND THE SOUNDS, FROM TRUMPET PLAYER DIZZY GILLESPIE TO TITO PUENTE, BOB DYLAN, AND THE RAMONES, HE TAKES US THROUGH BEBOP, THE LATIN MUSIC SCENE, THE FOLK REVIVAL, GLITTER MUSIC, DISCO, PUNK, AND HIP-HOP AS THEY EMERGED FROM THE NEIGHBORHOOD STREETS OF HARLEM, THE EAST AND WEST VILLAGE, BROOKLYN, THE BRONX, AND QUEENS. ALL THE WHILE, FLETCHER GOES WELL BEYOND THE HISTORY OF THE MUSIC TO EXPLAIN JUST WHAT IT WAS ABOUT THESE DISTINCTIVE NEW YORK SOUNDS THAT TOOK THE ENTIRE NATION BY STORM.

DAVID BOWIE - 2003

BILLEDVARK MED DAVID BOWIE ON TOUR 2002

CITY ON FIRE - GARTH RISK HALLBERG 2015-10-13

NATIONAL BESTSELLER • A MYSTERY THAT REVERBERATES THROUGH FAMILIES, FRIENDSHIPS, AND THE CORRIDORS OF POWER IN NEW YORK AND “CAPTURES THE CITY’S DANGEROUS, MAGNETIC ALLURE” (THE NEW YORK TIMES). • AVAILABLE TO STREAM ON APPLE TV+ ON MAY 12 “AS CLOSE TO A GREAT AMERICAN NOVEL AS THIS CENTURY HAS PRODUCED.” —STEPHEN KING NEW YORK CITY, 1976. MEET REGAN AND WILLIAM HAMILTON-SWEENEY, ESTRANGED HEIRS TO ONE OF THE CITY’S GREAT FORTUNES; KEITH AND MERCER, THE MEN WHO, FOR BETTER OR WORSE, LOVE THEM; CHARLIE AND SAMANTHA, TWO SUBURBAN TEENAGERS SEDUCED BY DOWNTOWN’S PUNK SCENE; AN OBSESSIVE MAGAZINE REPORTER AND HIS IDEALISTIC NEIGHBOR—AND THE DETECTIVE TRYING TO FIGURE OUT WHAT ANY OF THEM HAVE TO DO WITH A SHOOTING IN CENTRAL PARK ON NEW YEAR’S EVE. WHEN THE BLACKOUT OF JULY 13, 1977, PLUNGES THIS WORLD INTO DARKNESS, EACH OF THESE LIVES WILL BE CHANGED FOREVER. CITY ON FIRE IS AN UNFORGETTABLE NOVEL ABOUT LOVE AND BETRAYAL AND FORGIVENESS, ABOUT ART AND TRUTH AND ROCK ’N’ ROLL: ABOUT WHAT PEOPLE NEED FROM EACH OTHER IN ORDER TO LIVE—AND ABOUT WHAT MAKES THE LIVING WORTH DOING IN THE FIRST PLACE.

MAGNETIC CITY - JUSTIN DAVIDSON 2017-04-18

FROM NEW YORK MAGAZINE’S ARCHITECTURE CRITIC, A WALKING AND READING GUIDE TO NEW YORK CITY—a historical, cultural, architectural, and personal approach to seven neighborhoods throughout MANHATTAN, BROOKLYN, AND THE BRONX, INCLUDING SIX ESSAYS THAT HELP US UNDERSTAND THE EVOLUTION OF THE CITY FOR NEARLY A DECADE, PULITZER PRIZE-WINNING CRITIC JUSTIN DAVIDSON HAS EXPLAINED THE EVER-CHANGING CITY OF NEW YORK TO HIS READERS AT NEW YORK MAGAZINE, INTRODUCING NEW BUILDINGS, INTERVIEWING ARCHITECTS, TRACKING THE WAY THE TRANSFORMING URBAN LANDSCAPE SHAPES WHO NEW YORKERS ARE. NOW, HIS EXTENSIVE, INSPIRING KNOWLEDGE WILL BE AVAILABLE TO A WIDE AUDIENCE. AN INSIDER’S GUIDE TO THE ARCHITECTURE AND PLANNING OF NEW YORK THAT INCLUDES MAPS, PHOTOGRAPHS, AND ORIGINAL INSIGHTS FROM THE MEN AND WOMEN WHO BUILT THE CITY AND LIVED IN IT—ITS DESIGNERS, VISIONARIES, ARTISTS, WRITERS—MAGNETIC CITY OFFERS FIRST-TIME VISITORS AND LIFELONG RESIDENTS A NEW WAY TO SEE NEW YORK. INCLUDES WALKING TOURS THROUGHOUT MANHATTAN, BROOKLYN, AND THE BRONX • THE FINANCIAL DISTRICT • THE WORLD TRADE CENTER • THE SEAPORT AND THE BROOKLYN WATERFRONT • CHELSEA AND THE HIGH LINE • 42ND STREET • THE UPPER WEST SIDE • THE SOUTH BRONX AND SUGAR HILL PRAISE FOR MAGNETIC CITY “AN INTIMATE, SEDUCTIVE GUIDEBOOK.”—THE NEW YORK TIMES “AN ENTHRALLING NEW BOOK MAKES CLEAR THAT I’M NOT ALONE IN MY HOME-TOWN INFATUATION . . . LENDS NUANCE, TEXTURE AND HISTORICAL PERSPECTIVE TO MY IMPRESSION THAT NEW YORK CITY HAS NEVER BEEN SO APPEALING OR LIFE-AFFIRMING AS IT IS TODAY.”—NEW YORK POST “[DAVIDSON] COMBINES A KEEN INTELLIGENCE, EXPERIENCE, OBSERVATIONAL SKILLS, EXPERTISE (ESPECIALLY BUT NOT SOLELY ARCHITECTURAL), AND AN ELEGANT WRITING STYLE TO MAKE THIS BEAUTIFULLY PRODUCED BOOK INDISPENSABLE.”—BOOKLIST (STARRED REVIEW) “A STREET-LEVEL CELEBRATION OF NEW YORK CITY IN ALL ITS PERPETUAL COMPLEXITY AND CONTRADICTION . . . A WORTHY COMPANION TO ALFRED KAZIN’S A WALKER IN THE CITY AND THE AMERICAN INSTITUTE OF ARCHITECTS GUIDES TO THE ARCHITECTURE OF NEW YORK AS WELL AS A TREAT FOR FANS OF THE METROPOLIS.”—KIRKUS REVIEWS (STARRED REVIEW) “JUSTIN DAVIDSON DOES MORE THAN DIRECT OUR FEET TO NEW YORK’S HIDDEN MONUMENTS. HE EXPLAINS THE STRUCTURE OF THE CITY WITH A CLARITY THAT WOULD BE BRACING EVEN FOR A GOTHAM HABITUÉ, BUT MORE THAN THAT, HE FINDS THE MEANING IN EVERY BUILDING AND BYWAY.”—ANDREW SOLOMON, NATIONAL BOOK AWARD-WINNING AUTHOR OF FAR FROM THE TREE “MR. DAVIDSON’S EXCEPTIONAL KNOWLEDGE OF OUR BELOVED CITY IS INSPIRING. MAGNETIC CITY IS NOW MY OFFICIAL CHAPERONE.”—PATTI LUPONE “JUSTIN DAVIDSON HAS A MIND ALIVE TO EVERY SIGNAL, AND HIS BRILLIANT PROSE STYLE TRANSMITS THAT ELECTRICITY IN BLACK-AND-WHITE TYPE. HE IS THUS BORN TO THE TASK OF CAPTURING THE CHAOTIC SPLENDOR OF NEW YORK CITY ON THE PAGE.”—ALEX ROSS, AUTHOR OF LISTEN TO THIS “JUSTIN DAVIDSON’S BEAUTIFUL TOURS OF NEW YORK CITY INVOKE AND REDOUBLE OUR LOVE OF THE METROPOLIS.”—JERRY SALTZ, SENIOR ART CRITIC, NEW YORK

EVERYBODY’S DOIN’ IT: SEX, MUSIC, AND DANCE IN NEW YORK, 1840-1917 - DALE COCKRELL 2019-08-13

“RACY SCHOLARSHIP DOES THE GRIZZLY BEAR HERE WITH THEORETICAL RIGOR.” —WILLIAM LHAMON, AUTHOR OF RAISING CAIN EVERYBODY’S DOIN’ IT IS THE EYE-OPENING STORY OF POPULAR MUSIC’S SEVENTY-YEAR RISE IN THE BROTHELS, DANCE HALLS, AND DIVES OF NEW YORK CITY. IT TRACES THE BIRTH OF POPULAR MUSIC, INCLUDING RAGTIME AND JAZZ, TO CONVIVIAL MEETING PLACES FOR SEX, DRINK, MUSIC, AND DANCE. WHETHER COMING FROM A SINGLE PIANO PLAYER OR A SMALL BAND, LIVE MUSIC WAS A NIGHTLY FEATURE IN NEW YORK’S SPIRITED DIVES, WHERE MEN AND WOMEN, OFTEN BLACK AND WHITE, MINGLED FREELY—TO THE HORROR OF THE ELITE. THIS ROLLICKING DEMIMONDE DROVE THE DEVELOPMENT OF AN ENERGETIC DANCE MUSIC THAT WOULD SOON SPAN THE WORLD. THE VIRGINIA MINSTRELS, JUBA, STEPHEN FOSTER, IRVING BERLIN AND HIS HIT “ALEXANDER’S RAGTIME BAND,” AND THE ORIGINAL DIXIELAND JASS BAND ALL PLAYED A PART IN POPULARIZING STARTLING NEW SOUNDS. MUSICOLOGIST DALE COCKRELL RECREATES THIS EPHEMERAL UNDERGROUND WORLD BY MINING TABLOIDS, NEWSPAPERS, COURT RECORDS OF POLICE BUSTS, LURID EXPOSÉS, JOURNALS, AND THE REPORTS OF UNDERCOVER DETECTIVES WORKING FOR SOCIAL-REFORM ORGANIZATIONS, WHO WERE SENT IN TO GATHER EVIDENCE AGAINST SUCH LOW-LIFE PLACES. EVERYBODY’S DOIN’ IT ILLUMINATES THE HOW, WHY, AND WHERE OF AMERICA’S POPULAR MUSIC AND ITS BUOYANT JOURNEY FROM THE DANGEROUS

FIVE POINTS OF DOWNTOWN TO THE INTERRACIAL BLACK AND TANS OF HARLEM.

MAKING MUSIC MODERN - CAROL J. OJA 2000

NEW YORK CITY WITNESSED A DAZZLING BURST OF CREATIVITY IN THE 1920s. IN THIS PATHBREAKING STUDY, CAROL J. OJA EXPLORES THIS ARTISTIC RENAISSANCE FROM THE PERSPECTIVE OF COMPOSERS OF CLASSICAL AND MODERN MUSIC, WHO ALONG WITH WRITERS, PAINTERS, AND JAZZ MUSICIANS, WERE AT THE HEART OF EARLY MODERNISM IN AMERICA. SHE ALSO ILLUSTRATES HOW THE AESTHETIC ATTITUDES AND INSTITUTIONAL STRUCTURES FROM THE 1920s LEFT A DEEP IMPRINT ON THE ARTS OVER THE 20TH CENTURY. AARON COPLAND, GEORGE GERSHWIN, RUTH CRAWFORD SEGER, VIRGIL THOMSON, WILLIAM GRANT STILL, EDGAR VARESE, HENRY COWELL, LEO ORNSTEIN, MARION BAUER, GEORGE ANTHEIL—THESE WERE THE LEADERS OF A TALENTED NEW GENERATION OF AMERICAN COMPOSERS WHOSE EFFORTS MADE NEW YORK CITY THE CENTER OF NEW MUSIC IN THE COUNTRY. THEY FOUNDED COMPOSER SOCIETIES—SUCH AS THE INTERNATIONAL COMPOSERS’ GUILD, THE LEAGUE OF COMPOSERS, THE PAN AMERICAN ASSOCIATION, AND THE COPLAND-SESSIONS CONCERTS—to promote the performance of their music, and they nimbly negotiated cultural boundaries, aiming for recognition in WESTERN EUROPE AS MUCH AS AT HOME. THEY SHOWED EXCEPTIONAL SKILL AT MARKETING THEIR WORK. DRAWING ON EXTENSIVE ARCHIVAL MATERIAL—including interviews, correspondence, popular periodicals, and little-known music manuscripts—OJA PROVIDES A NEW PERSPECTIVE ON THE PERIOD AND A COMPELLING COLLECTIVE PORTRAIT OF THE FIGURES, PUNCTURING MANY LONGSTANDING MYTHS. AMERICAN COMPOSERS ACTIVE IN NEW YORK DURING THE 1920s ARE EXPLORED IN RELATION TO THE “MACHINE AGE” AND AMERICAN DADA; THE IMPACT OF SPIRITUALITY ON AMERICAN DISSONANCE; THE CRUCIAL, BEHIND-THE-SCENES ROLE OF WOMEN AS PATRONS AND PROMOTERS OF MODERNIST MUSIC; CROSS-CURRENTS BETWEEN JAZZ AND CONCERT MUSIC; THE CRITICAL RECEPTION OF MODERNIST MUSIC (ESPECIALLY IN THE WRITINGS OF CARL VAN VECHTEN AND PAUL ROSENFELD); AND THE INTERNATIONAL IMPULSE BEHIND NEOCLASSICISM. THE BOOK ALSO EXAMINES THE PERSISTENT BIASES OF THE TIME, PARTICULARLY ANTI-SEMITISM, GENDER STEREOTYPING, AND LONGSTANDING RACIAL ATTITUDES.

NEW YORK AND THE INTERNATIONAL SOUND OF LATIN MUSIC, 1940-1990 - BENJAMIN LAPIDUS 2020-12-28

NEW YORK CITY HAS LONG BEEN A GENERATIVE NEXUS FOR THE TRANSNATIONAL LATIN MUSIC SCENE. CURRENTLY, THERE IS NO OTHER PLACE IN THE AMERICAS WHERE SUCH LARGE NUMBERS OF PEOPLE FROM THROUGHOUT THE CARIBBEAN COME TOGETHER TO MAKE MUSIC. IN THIS BOOK, BENJAMIN LAPIDUS SEEKS TO RECOGNIZE ALL OF THOSE MUSICIANS UNDER ONE MIGHTY MUSICAL SOUND, ESPECIALLY THOSE WHO HAVE HISTORICALLY GONE UNNOTICED. BASED ON ARCHIVAL RESEARCH, ORAL HISTORIES, INTERVIEWS, AND MUSICOLOGICAL ANALYSIS, LAPIDUS EXAMINES HOW INTERETHNIC COLLABORATION AMONG MUSICIANS, COMPOSERS, DANCERS, INSTRUMENT BUILDERS, AND MUSIC TEACHERS IN NEW YORK CITY SET A STANDARD FOR THE STUDY, CREATION, PERFORMANCE, AND INNOVATION OF LATIN MUSIC. MUSICIANS SPECIALIZING IN SPANISH CARIBBEAN MUSIC IN NEW YORK CULTIVATED A SOUND THAT WAS GROUNDED IN TRADITION, INCLUDING CLASSICAL, JAZZ, AND SPANISH CARIBBEAN FOLKLORE MUSIC. FOR THE FIRST TIME, LAPIDUS STUDIES THIS SOUND IN DETAIL AND IN ITS CONTEXT. HE OFFERS A FRESH UNDERSTANDING OF HOW MUSICIANS MADE AND FORMALLY TRANSMITTED SPANISH CARIBBEAN POPULAR MUSIC IN NEW YORK CITY FROM 1940 TO 1990. WITHOUT DIMINISHING THE HISTORICAL FACTS OF SEGREGATION AND RACISM THE MUSICIANS EXPERIENCED, LAPIDUS TREATS MUSIC AS A UNIFYING FORCE. BY GIVING RECOGNITION TO THOSE MUSICIANS WHO HELPED BRIDGE THE GAP BETWEEN CULTURAL AND MUSICAL BACKGROUNDS, HE RECOGNIZES THE IMPACT OF ENTIRE ETHNIC GROUPS WHO HELPED CHANGE MUSIC IN NEW YORK. THE STUDY OF THESE INDIVIDUAL MUSICIANS THROUGH INTERVIEWS AND MUSICAL TRANSCRIPTIONS HELPS TO CHARACTERIZE THE SPECIFIC AND IDENTIFIABLE NEW YORK CITY LATIN MUSIC AESTHETIC THAT HAS COME TO BE EMULATED INTERNATIONALLY.

MY MUSIC IS MY FLAG - RUTH GLASSER 1997-05-23

PUERTO RICAN MUSIC IN NEW YORK IS GIVEN CENTER STAGE IN RUTH GLASSER’S ORIGINAL AND LUCID STUDY. EXPLORING THE RELATIONSHIP BETWEEN THE SOCIAL HISTORY AND FORMS OF CULTURAL EXPRESSION OF PUERTO RICANS, SHE FOCUSES ON THE YEARS BETWEEN THE TWO WORLD WARS. HER MATERIAL INTEGRATES THE EXPERIENCES OF THE MOSTLY WORKING-CLASS PUERTO RICAN MUSICIANS WHO STRUGGLED TO MAKE A LIVING DURING THIS PERIOD WITH THOSE OF THEIR COMPATRIOTS AND THE OTHER ETHNIC GROUPS WITH WHOM THEY SHARED THE CULTURAL LANDSCAPE. THROUGH RECORDED SONGS AND LIVE PERFORMANCES, PUERTO RICAN MUSICIANS WERE IMPORTANT REPRESENTATIVES FOR THE NATIONAL CONSCIOUSNESS OF THEIR COMPATRIOTS ON BOTH SIDES OF THE OCEAN. YET THEY ALSO PLAYED WITH AFRICAN-AMERICAN AND WHITE JAZZ BANDS, FILIPINO OR ITALIAN-AMERICAN ORCHESTRAS, AND WITH OTHER LATINOS. GLASSER PROVIDES AN UNDERSTANDING OF THE WAY MUSICAL SUBCULTURES COULD EXIST SIDE BY SIDE OR EVEN AS A PART OF THE MAINSTREAM, AND SHE DEMONSTRATES THE COMPLEXITIES OF CULTURAL NATIONALISM AND CULTURAL AUTHENTICITY WITHIN THE VERY PRACTICAL REALM OF COMMERCIAL MUSIC. ILLUMINATING A NEGLECTED EPOCH OF PUERTO RICAN LIFE IN AMERICA, GLASSER SHOWS HOW ETHNIC GROUPS SETTLING IN THE UNITED STATES HAD CHOICES THAT EXTENDED BEYOND EITHER MAINTENANCE OF THEIR HOMELAND TRADITIONS OR ASSIMILATION INTO THE DOMINANT CULTURE. HER KNOWLEDGE OF MUSICAL STYLES AND PERFORMANCE ENRICHES HER ANALYSIS, AND A DISCOGRAPHY OFFERS A HELPFUL ADDITION TO THE TEXT.

THE NEW YORK TIMES ESSENTIAL LIBRARY: OPERA - ANTHONY TOMMASINI 2004-11-01

AN INSIGHTFUL, PROVOCATIVE SELECTION OF THE BEST OPERA PERFORMANCES, CHOSEN BY THE NEW YORK TIMES’S CHIEF CLASSICAL MUSIC CRITIC IN ONE HUNDRED ORIGINAL ESSAYS OPERA INTERTWINES THE DRAMA OF THE THEATER WITH THE POWERFUL EMOTIONALITY OF MUSIC. IN THIS MAGICAL AND ILLUMINATING GUIDE TO THE BEST OPERA RECORDINGS, ANTHONY TOMMASINI DELVES INTO THE WAYS STORY AND MUSIC INTERWEAVE TO CREATE THE SUBTLE BUT TELLING MOMENTS THAT MOVE US. TOMMASINI BRINGS TO LIFE THE RICH HISTORY OF OPERA PERFORMANCE AND THE SINGERS AND CONDUCTORS WHO, OVER THE PAST CENTURY, HAVE COME TO OWN THE MUSIC. HE CHOOSES MASTERWORKS, SUCH AS ARTURO TOSCANINI’S LA BOHEME, CAPTURED FOR POSTERITY FIFTY YEARS AFTER HE CONDUCTED THE OPERA’S 1896 PREMIERE FOR PUCCINI, AND LEONTYNE PRICE’S LEONORA IN IL TROVATORE, AN ENCAPSULATION OF THE IDEAL VERDI SOPRANO. FOR AFICIONADOS AND NEWCOMERS ALIKE, TOMMASINI IS THE PERFECT GUIDE TO THE PASSIONS AND PLAYFULNESS OF THE OPERA.

WHITE TEARS - HARI KUNZRU 2017-03-14

WHITE TEARS IS A GHOST STORY, A TERRIFYING MURDER MYSTERY, A TIMELY MEDITATION

ON RACE, AND A LOVE LETTER TO ALL THE FORGOTTEN GENIUSES OF AMERICAN MUSIC AND DELTA MISSISSIPPI BLUES. "AN INCISIVE MEDITATION ON RACE, PRIVILEGE AND MUSIC. SPANNING DECADES, THIS NOVEL BRINGS ALIVE THE HISTORY OF OLD-TIME BLUES AND AMERICA'S RACIAL CONSCIENCE."—RABEEA SALEEM, CHICAGO REVIEW OF BOOKS TWO TWENTY-SOMETHING NEW YORKERS. SETH IS AWKWARD AND SHY. CARTER IS THE GLAMOROUS HEIR TO ONE OF AMERICA'S GREAT FORTUNES. THEY HAVE ONE THING IN COMMON: AN OBSESSION WITH MUSIC. SETH IS DESPERATE TO REACH FOR THE FUTURE. CARTER IS SLIPPING BACK INTO THE PAST. WHEN SETH ACCIDENTALLY RECORDS AN UNKNOWN SINGER IN A PARK, CARTER SENDS IT OUT OVER THE INTERNET, CLAIMING IT'S A LONG LOST 1920S BLUES RECORDING BY A MUSICIAN CALLED CHARLIE SHAW. WHEN AN OLD COLLECTOR CONTACTS THEM TO SAY THAT THEIR FAKE RECORD AND THEIR FAKE BLUESMAN ARE ACTUALLY REAL, THE TWO YOUNG WHITE MEN, ACCOMPANIED BY CARTER'S TROUBLED SISTER LEONIE, SPIRAL DOWN INTO THE HEART OF THE NATION'S DARKNESS, ENCOUNTERING A SUPPRESSED HISTORY OF GREED, ENVY, REVENGE, AND EXPLOITATION.

"YOU BETTER WORK!" - KAI FIKENTSCHER 2000

THE FIRST IN-DEPTH STUDY OF UNDERGROUND DANCE MUSIC.

THE VOICE OF NEW MUSIC - TOM JOHNSON 1989

AN ANTHOLOGY OF ARTICLES ON THE EVOLUTION OF MINIMAL MUSIC IN NEW YORK IN 1972-1982, WHICH ORIGINALLY APPEARED IN THE VILLAGE VOICE (NEW YORK).

DEAD WEDNESDAY - JERRY SPINELLI 2021-08-03

CAN PLAYING DEAD BRING YOU BACK TO LIFE? MAYBE ON DEAD WEDNESDAY... ON THIS DAY THE WORLDS OF A SHY BOY AND A GONE GIRL COLLIDE, AND THE CONNECTION THEY MAKE WILL CHANGE THEM BOTH FOREVER. A BRILLIANT NEW NOVEL FROM THE NEWBERY MEDAL WINNER AND AUTHOR OF THE NEW YORK TIMES BESTSELLER STARGIRL. "JERRY SPINELLI HAS CREATED ANOTHER MIDDLE GRADE MASTERPIECE." —BOOKPAGE, STARRED REVIEW ON DEAD WEDNESDAY, EVERY EIGHTH GRADER IN AMBER SPRINGS IS ASSIGNED THE NAME AND IDENTITY OF A TEENAGER WHO DIED A PREVENTABLE DEATH IN THE PAST YEAR. THE KIDS DON BLACK SHIRTS AND FOR THE WHOLE DAY EVERYONE IN TOWN PRETENDS THEY'RE INVISIBLE—AS IF THEY WEREN'T EVEN THERE. THE ADULTS THINK IT WILL MAKE THEM CONTEMPLATE THEIR MORTALITY. THE KIDS KNOW IT'S A FREE PASS TO GET AWAY WITH ANYTHING. WORM TARNAUER FEELS INVISIBLE EVERY DAY. HE'S PERFECTLY HAPPY BEING THE UNNOTICED SIDEKICK OF HIS FRIEND EDDIE. SO HE'S NOT EXPECTING DEAD WEDNESDAY TO FEEL THAT DIFFERENT. BUT HE DIDN'T COUNT ON BEING ASSIGNED BECCA FINCH (17, CAR CRASH). AND HE CERTAINLY DIDN'T COUNT ON BECCA SHOWING UP TO BOSS HIM AROUND! LETTING THIS GIRL INTO HIS HEAD IS ABOUT TO CHANGE EVERYTHING. THIS IS THE STORY OF THE UNEXPECTED, HEARTBREAKING, HILARIOUS, TRULY EPIC DAY WHEN WORM TARNAUER DISCOVERS HIS OWN LIFE.

SOUNDING SALSA - CHRISTOPHER WASHBURNE 2008

THIS ETHNOGRAPHIC JOURNEY INTO THE NEW YORK SALSA SCENE OF THE 1990S IS THE FIRST OF ITS KIND. WRITTEN BY A MUSICAL INSIDER AND FROM THE PERSPECTIVE OF SALSA MUSICIANS, *SOUNDING SALSA* IS A PIONEERING STUDY THAT OFFERS DETAILED ACCOUNTS OF THESE MUSICIANS GRAPPLING WITH INTERCULTURAL TENSIONS AND COMMERCIAL PRESSURES. CHRISTOPHER WASHBURNE, HIMSELF AN ACCOMPLISHED SALSA MUSICIAN, EXAMINES THE ORGANIZATIONAL STRUCTURES, RECORDING PROCESSES, REHEARSING, AND GIGGING OF SALSA BANDS, PAYING PARTICULAR ATTENTION TO HOW THEY CREATED A SENSE OF COMMUNITY, PRIVILEGED "THE PEOPLE" OVER ARTISTIC AND COMMERCIAL CONCERNS, AND INCITED CULTURAL PRIDE DURING PERFORMANCES. *SOUNDING SALSA* ADDRESSES A RANGE OF ISSUES, MUSICAL AND SOCIAL. MUSICALLY, WASHBURNE EXAMINES SOUND STRUCTURE, SALSA AESTHETICS, AND PERFORMANCE PRACTICE, ALONG WITH THE INFLUENCES OF PUERTO RICAN MUSIC. SOCIALLY, HE CONSIDERS THE ROLES OF THE ILLICIT DRUG TRADE, GENDER, AND VIOLENCE IN SHAPING THE SALSA EXPERIENCE. HIGHLY READABLE, *SOUNDING SALSA* OFFERS A BEHIND-THE-SCENES PERSPECTIVE ON A MUSICAL MOVEMENT THAT BECAME A SOCIAL PHENOMENON.

HEROIN AND MUSIC IN NEW YORK CITY - B. SPUNT 2014-05-14

USING NARRATIVE ACCOUNTS FROM A SAMPLE OF 69 NEW YORK CITY-BASED MUSICIANS OF VARIOUS GENRES WHO ARE SELF-ACKNOWLEDGED HEROIN USERS, THE BOOK ADDRESSES THE REASONS WHY THESE MUSICIANS STARTED USING HEROIN AND THE IMPACT HEROIN HAD ON THESE MUSICIANS' PLAYING, CREATIVITY, AND CAREERS.

MUSIC TRADES - 1919

THE ROARING TWENTIES SCRAPBOOK - 1960

CONCERT HALLS IN NEW YORK - SOURCE WIKIPEDIA 2013-09

PLEASE NOTE THAT THE CONTENT OF THIS BOOK PRIMARILY CONSISTS OF ARTICLES AVAILABLE FROM WIKIPEDIA OR OTHER FREE SOURCES ONLINE. PAGES: 28. CHAPTERS: ACADEMY OF MUSIC (NEW YORK CITY), AEOLIAN HALL (NEW YORK), BROOKLYN ACADEMY OF MUSIC, EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER, LANDMARK THEATRE (SYRACUSE, NEW YORK), MADISON SQUARE GARDEN, NEW YORK CITY CENTER, NEW YORK HIPPODROME, PALACE THEATRE (SYRACUSE, NEW YORK), RADIO CITY MUSIC HALL, RIVIERA THEATRE (NORTH TONAWANDA, NEW YORK), RUMSEY PLAYFIELD, STANLEY THEATER (UTICA, NEW YORK), STEINWAY HALL. EXCERPT: MADISON SQUARE GARDEN (OFTEN SHORTENED TO MSG OR JUST "THE GARDEN") IS A MULTI-PURPOSE INDOOR ARENA IN MIDTOWN MANHATTAN IN NEW YORK CITY, IN THE U.S. STATE OF NEW YORK. LOCATED BETWEEN SEVENTH AND EIGHTH AVENUES FROM 31ST TO 33RD STREETS, IT IS SITUATED ATOP PENNSYLVANIA STATION. OPENED IN 1968, IT IS THE FOURTH VENUE TO BEAR THE NAME, THE FIRST TWO OF WHICH WERE LOCATED ON MADISON SQUARE, WITH THE THIRD MADISON SQUARE GARDEN FURTHER UPTOWN AT EIGHTH AVENUE AND 50TH STREET. THE GARDEN IS USED FOR PROFESSIONAL BASKETBALL AND ICE HOCKEY, AS WELL AS BOXING,

CONCERTS, ICE SHOWS, CIRCUSES, AND OTHER FORMS OF SPORTS AND ENTERTAINMENT. IT RESIDES IN CLOSE PROXIMITY TO OTHER MANHATTAN LANDMARKS, INCLUDING THE EMPIRE STATE BUILDING, KOREATOWN, AND MACY'S AT HERALD SQUARE. OPENED ON FEBRUARY 11, 1968, IT IS NOW THE OLDEST ACTIVE MAJOR SPORTING FACILITY IN THE NEW YORK METROPOLITAN AREA AND IS THE OLDEST ARENA IN THE NATIONAL HOCKEY LEAGUE AND THE SECOND-OLDEST ARENA IN THE NATIONAL BASKETBALL ASSOCIATION (AFTER THE ORACLE ARENA IN OAKLAND, CALIFORNIA). MADISON SQUARE GARDEN IS THE THIRD-BUSIEST MUSIC ARENA IN THE WORLD IN TERMS OF TICKET SALES, BEHIND MANCHESTER ARENA AND THE O2 ARENA, BOTH IN ENGLAND. AT A TOTAL CONSTRUCTION COST OF APPROXIMATELY \$1.1 BILLION, MADISON SQUARE GARDEN HAS BEEN RANKED AS ONE OF THE TEN MOST EXPENSIVE STADIUM VENUES EVER BUILT. IT IS PART OF THE PENNSYLVANIA PLAZA OFFICE AND RETAIL...

Folk City - STEPHEN PETRUS 2015

"Folk City: New York and the American Folk Music Revival" WAS PUBLISHED TO ACCOMPANY THE EXHIBITION OF THE SAME NAME PRESENTED AT THE MUSEUM OF THE CITY OF NEW YORK FROM JUNE 17-NOVEMBER 29, 2015.--PAGE 6.

LISTENING WELL - ORA FRISHBERG SALOMAN 2009

THE TWELVE ESSAYS IN *LISTENING WELL* ILLUMINATE AESTHETIC, EDUCATIVE, AND EVALUATIVE STRATEGIES UTILIZED BY WRITERS IN PARIS, BOSTON, AND NEW YORK TO GUIDE LISTENERS IN CONFRONTING THE CHALLENGES OF MUSICAL MODERNITY BETWEEN 1764 AND 1890. THEY INTERPRET CRITICISM FROM TREATISES, JOURNALS, AND NEWSPAPERS FOR ITS IMPORTANCE IN CULTURAL HISTORY AND CONSIDER THE RECEPTION OF MAJOR WORKS BY BEETHOVEN AND BY BERLIOZ. THE ESSAYS EXPLORE CONTRASTING RESPONSES TO NEW OPERAS AND SYMPHONIES BY COMPOSERS, LIBRETTISTS, AUTHORS, CRITICS, AND CONDUCTORS AS WELL AS BY WRITERS INCLUDING CHABANON, LACROIX, DE, BERLIOZ, URHAN, D'ORTIGUE, DWIGHT, FULLER, WATSON, AND HASSARD. READERS INTERESTED IN PERCEPTIONS OF CLASSICISM AND ROMANTICISM IN MUSIC AS THEY RELATE TO FRENCH, GERMAN, AND AMERICAN LITERATURE AND CRITICISM WILL DISCOVER HOW AUDIENCES ON BOTH SIDES OF THE ATLANTIC WERE ENCOURAGED TO LISTEN ATTENTIVELY TO THE NEW AND CONTROVERSIAL IN MUSIC OF THE EIGHTEENTH AND NINETEENTH CENTURIES.

NEW YORK CITY BLUES - LARRY SIMON 2021-07-29

A FIRST-EVER BOOK ON THE SUBJECT, *NEW YORK CITY BLUES: POSTWAR PORTRAITS FROM HARLEM TO THE VILLAGE AND BEYOND* OFFERS A DEEP DIVE INTO THE BLUES VENUES AND PERFORMERS IN THE CITY FROM THE 1940S THROUGH THE 1990S. INTERVIEWS IN THIS VOLUME BRING THE READER BEHIND THE SCENES OF THE DAILY AND PERFORMING LIVES OF WORKING MUSICIANS, SONGWRITERS, AND PRODUCERS. THE INTERVIEWERS CAPTURE THEIR VOICES — MANY SADLY DECEASED — AND REVEAL THE CHANGES IN STYLES, THE CONNECTIONS BETWEEN PERFORMERS, AND THE EVOLUTION OF NEW YORK BLUES. *NEW YORK CITY BLUES* IS AN ORAL HISTORY CONVEYED THROUGH THE WORDS OF THE PERFORMERS THEMSELVES AND THROUGH THE PHOTOGRAPHS OF ROBERT SCHAFER, SUPPLEMENTED BY THE INPUT OF VAL WILMER, PAUL HARRIS, AND RICHARD TAPP. THE BOOK ALSO FEATURES THE WORK OF AWARD-WINNING AUTHOR AND BLUES SCHOLAR JOHN BROVEN. ALONG WITH WRITING A HISTORY OF NEW YORK BLUES FOR THE INTRODUCTION, BROVEN CONTRIBUTES INTERVIEWS WITH ROSE MARIE MCCOY, "DOC" POMUS, BILLY BUTLER, AND BILLY BLAND. SOME OF THE ARTISTS INTERVIEWED BY LARRY SIMON INCLUDE PAUL OSCHER, JOHN HAMMOND JR., ROSCO GORDON, LARRY DALE, BOB GADDY, "WILD" JIMMY SPRUILL, AND BOBBY ROBINSON. ALSO FEATURED ARE OVER 160 PHOTOGRAPHS, INCLUDING THOSE BY RESPECTED PHOTOGRAPHERS ANTON MIKOFSKY, WILMER, AND HARRIS, THAT PROVIDE A VIVID VISUAL HISTORY OF THE MUSIC AND THE TIMES FROM HARLEM TO GREENWICH VILLAGE AND NEIGHBORING AREAS. *NEW YORK CITY BLUES* DELIVERS A STRONG SENSE OF THE MAJOR PERSONALITIES AND PLACES SUCH AS HARLEM'S APOLLO THEATRE, THE HISTORY, AND AN IN-DEPTH INTRODUCTION TO THE RICH VARIETY, SOUNDS, AND STYLES THAT MADE UP THE OFTEN-OVERLOOKED NEW YORK CITY BLUES SCENE.

"BUT HE DOESN'T KNOW THE TERRITORY" - MEREDITH WILLSON 2020-09-22

CHRONICLES THE CREATION OF MEREDITH WILLSON'S *THE MUSIC MAN*—REPRINTED NOW AS *THE BROOD OF SALSA*. ION COMPOSER MEREDITH WILLSON DESCRIBED *THE MUSIC MAN* AS "AN IOWAN'S ATTEMPT TO PAY TRIBUTE TO HIS HOME STATE." NOW FEATURING A NEW FOREWORD BY NOTED SINGER AND EDUCATOR MICHAEL FEINSTEIN, THIS BOOK PRESENTS WILLSON'S REFLECTIONS ON THE UPS AND DOWNS, SURPRISES AND DISAPPOINTMENTS, AND FINALLY SUCCESSSES OF MAKING ONE OF AMERICA'S MOST POPULAR MUSICALS. WILLSON'S WHIMSICAL, PERSONABLE WRITING STYLE BRINGS READERS BACK IN TIME WITH HIM TO THE 1950S TO EXPERIENCE FIRSTHAND THE EXCITING TRIALS AND TRIBULATIONS OF CREATING A BROADWAY MASTERPIECE. FRESH ADMIRATION OF THE MUSICAL—AND THE MAN BEHIND THE MUSIC—IS SURE TO RESULT.

- CARLOS MIGUEL RONDÓN 2008

RONDÓN TELLS THE ENGAGING STORY OF SALSA'S ROOTS IN PUERTO RICO, CUBA, COLOMBIA, THE DOMINICAN REPUBLIC, AND VENEZUELA, AND OF ITS EMERGENCE AND DEVELOPMENT IN THE 1960S AS A DISTINCT MUSICAL MOVEMENT IN NEW YORK. RONDÓN PRESENTS SALSA AS A TRULY PAN-CARIBBEAN PHENOMENON, EMERGING IN THE MIGRATIONS AND INTERACTIONS, THE CELEBRATIONS AND CONFLICTS THAT MARKED THE REGION. ALTHOUGH SALSA IS ROOTED IN URBAN CULTURE, RONDÓN EXPLAINS, IT IS ALSO A COMMERCIAL PRODUCT PRODUCED AND SHAPED BY PROFESSIONAL MUSICIANS, RECORD PRODUCERS, AND THE MUSIC INDUSTRY. --FROM PUBLISHER DESCRIPTION.

UNDERGROUND HARMONIES - SUSIE J. TANENBAUM 1995

THIS IS THE FIRST BOOK ON NEW YORK'S SUBWAY MUSICIANS—MODERN TROUBADOURS WHO PERFORM ON PLATFORMS, MEZZANINES, AND EVEN TRAINS POUNDING THROUGH THE CITY. ILLUSTRATING HER ACCOUNT WITH CAPTIVATING PHOTOS, SUSIE J. TANENBAUM DRAWS ON INTERVIEWS WITH MUSICIANS AND THEIR AUDIENCES TO EXPLORE BOTH THE VIBRANT CULTURE AND THE INTRICATE POLITICS OF SUBWAY MUSIC.