

Monsieur Jazz

Celeste Day Moore

Monsieur Jazz:

Gypsy Jazz Michael Dregni, 2008-04-04 Of all the styles of jazz to emerge in the twentieth century none is more passionate more exhilaratingly up tempo or more steeped in an outsider tradition than Gypsy Jazz And there is no one more qualified to write about Gypsy Jazz than Michael Dregni author of the acclaimed biography Django A vagabond music Gypsy Jazz is played today in French Gypsy bars Romany encampments on religious pilgrimages and increasingly on the world s greatest concert stages Yet its story has never been told in part because much of its history is undocumented either in written form or often even in recorded music Beginning with Django Reinhardt whose dazzling Gypsy Jazz became the toast of 1930s Paris in the heady days of Josephine Baker Picasso and Hemingway Dregni follows the music as it courses through caravans on the edge of Paris where today s young French Gypsies learn Gypsy Jazz as a rite of passage along the Gypsy pilgrimage route to Les Saintes Maries de la Mer where the Romany play around their campfires and finally to the new era of international Gypsy stars such as Bireli Lagrene Boulou Ferre Dorado Schmitt and Django s own grandchildren David Reinhardt and Dallas Baumgartner Interspersed with Dregni s vivid narrative are the words of the musicians themselves many of whom have never been interviewed for the American press before as they describe what the music means to them Gypsy Jazz also includes a chapter devoted entirely to American Gypsy musicians who remain largely unknown outside their hidden community Blending travelogue detective story and personal narrative Gypsy Jazz is music history at its best capturing the history and culture of this elusive music and the soul that makes it swing Diango Michael Dregni, 2004-11-01 Django Reinhardt was arguably the greatest guitarist who ever lived an important influence on Les Paul Charlie Christian B B King Jerry Garcia Chet Atkins and many others Yet there is no major biography of Reinhardt Now in Django Michael Dregni offers a definitive portrait of this great guitarist Handsome charismatic childlike and unpredictable Reinhardt was a character out of a picaresque novel Born in a gypsy caravan at a crossroads in Belgium he was almost killed in a freak fire that burned half of his body and left his left hand twisted into a claw But with this maimed left hand flying over the frets and his right hand plucking at dizzying speed Django became Europe s most famous jazz musician commanding exorbitant fees and spending the money as fast as he made it Dregni not only chronicles this remarkably colorful life including a fascinating account of gypsy culture but he also sheds much light on Django's musicianship He examines his long musical partnership with violinist St phane Grappelli the one suave and smooth the other sharper and more dissonant and he traces the evolution of their novel string jazz ensemble Quintette du Hot Club de France Indeed the author spotlights Django s amazing musical diversity describing his swing styled Nouveau Quintette his big band Django s Music and his later bebop ensemble as well as his many compositions including symphonic pieces influenced by Ravel and Debussy and his unfinished organ mass inspired by Bach And along the way the author offers vivid snapshots of the jazz scene in Paris colorful portraits of Josephine Baker Bricktop Louis Armstrong Coleman Hawkins and countless others and of Django's vagabond wanderings

around France Europe and the United States where he toured with Duke Ellington Capturing the extraordinary life and times of one of the great musicians of the twentieth century Django is a must read portrait of a true original **Soundscapes of Liberation** Celeste Day Moore, 2021-08-23 In Soundscapes of Liberation Celeste Day Moore traces the popularization of African American music in postwar France where it signaled new forms of power and protest Moore surveys a wide range of musical genres soundscapes and media the US military s wartime records and radio programs the French record industry s catalogs of blues jazz and R the translations of jazz memoirs a provincial choir specializing in spirituals and US State Department produced radio programs that broadcast jazz and gospel across the French empire In each of these contexts individual intermediaries such as educators producers writers and radio deejays imbued African American music with new meaning value and political power Their work resonated among diverse Francophone audiences and transformed the lives and labor of many African American musicians who found financial and personal success as well as discrimination in France By showing how the popularity of African American music was intertwined with contemporary structures of racism and imperialism Moore demonstrates this music s centrality to postwar France and the convergence of decolonization the expanding globalized economy the Cold War and worldwide liberation movements Strains of Dissent Kelly Jakes, 2019-01-01 During the German Occupation from 1940 to 1944 Resistance fighters Parisian youth and French prisoners of war mined a vast repertoire from a long national musical tradition and a burgeoning international entertainment industry embracing music as a rhetorical resource with which to destabilize Nazi ideology and contest collaborationist Vichy propaganda After the Liberation of 1944 popular music continued to mediate French political life helping citizens to challenge American hegemony and recuperate their nation s lost international standing Ultimately through song French dissidents rejected Nazi subordination the politics of collaboration and American intervention and insisted upon a return to that trinity of traditional French values libert egalit fraternit Strains of Dissent recovers the significance of music as a rhetorical means of survival subversion and national identity construction and illuminates the creative and cunning ways that individual citizens defied the Occupation outside of formal resistance networks and movements **After Diango** Tom Perchard, 2015-01-14 How did French musicians and critics interpret jazz that quintessentially American music in the mid twentieth century How far did players reshape what they learned from records and visitors into more local jazz forms and how did the music figure in those angry debates that so often suffused French cultural and political life After Django begins with the famous interwar triumphs of Josephine Baker and Django Reinhardt but for the first time the focus here falls on the French jazz practices of the postwar era The work of important but neglected French musicians such as Andr Hodeir and Barney Wilen is examined in depth as are native responses to Americans such as Miles Davis and Thelonious Monk The book provides an original intertwining of musical and historical narrative supported by extensive archival work in clear and compelling prose Perchard describes the problematic efforts towards aesthetic assimilation and transformation made by

those concerned with jazz in fact and in idea listening to the music as it sounded in discourses around local identity art 1968 radicalism social democracy and post colonial politics Paris Blues Andy Fry, 2014-07-04 The Jazz Age The phrase conjures images of Louis Armstrong holding court at the Sunset Cafe in Chicago Duke Ellington dazzling crowds at the Cotton Club in Harlem and star singers like Bessie Smith and Ma Rainey But the Jazz Age was every bit as much of a Paris phenomenon as it was a Chicago and New York scene In Paris Blues Andy Fry provides an alternative history of African American music and musicians in France one that looks beyond familiar personalities and well rehearsed stories He pinpoints key issues of race and nation in France's complicated jazz history from the 1920s through the 1950s While he deals with many of the traditional icons such as Josephine Baker Django Reinhardt and Sidney Bechet among others what he asks is how they came to be so iconic and what their stories hide as well as what they preserve Fry focuses throughout on early jazz and swing but includes its re creation reinvention in the 1950s Along the way he pays tribute to forgotten traditions such as black musical theater white show bands and French wartime swing Paris Blues provides a nuanced account of the French reception of African Americans and their music and contributes greatly to a growing literature on jazz race and nation in Le Jazz Matthew F. Jordan, 2022-08-15 In Le Jazz Matthew F Jordan deftly blends textual analysis critical theory France and cultural history in a wide ranging and highly readable account of how jazz progressed from a foreign cultural innovation met with resistance by French traditionalists to a naturalized component of the country's identity Jordan draws on sources including ephemeral critical writing in the press and twentieth century French literature to trace the country's reception of jazz from the Cakewalk dance craze and the music's significance as a harbinger of cultural recovery after World War II to its place within French ethnography and cultural hybridity Countering the histories of jazz s celebratory reception in France Iordan delves in to the reluctance of many French citizens to accept jazz with the same enthusiasm as the liberal humanists and cosmopolitan crowds of the 1930s Jordan argues that some listeners and critics perceived jazz as a threat to traditional French culture and only as France modernized its identity did jazz become compatible with notions of Frenchness Le Jazz speaks to the power of enlivened debate about popular culture art and expression as the means for constructing a vibrant cultural identity revealing crucial keys to understanding how the French have come to see themselves in the postwar world

Oliver Jones Marthe Sansregret, 2006-01-01 Born in Montreal Oliver Jones performed his first piano concert at five years old He has become one of the most celebrated representatives of the Montreal Jazz Festival and a worldwide musical ambassador for Canada on many international tours This exclusive authorized biography begins with his roots the enslavement of his African ancestors and immigration of his parents to Canada from Barbados and takes us to the present Oliver Jones has received many awards to recognize his achievements both as a musician and as a human being the Martin Luther King Award a Juno Award the Cool Jazz Award of the Izzy Asper Foundation the Order of Canada the Order of Quebec the Oscar Peterson Award the Governor Generals Performing Arts Award and in 2006 two National Jazz Awards Best Jazz

Keyboard of the Year and Best CD with Ranee Lee for their album Just You Just Me Who Killed the Abbot? Sam Galardo, 2014-04 It is 2082 and new detective Chris Meadows who has an innate talent for identifying a liar is fresh out of police training at Ottawa U As he prepares for an interview for his dream job at a Toronto detective agency Chris has no idea of what awaits him All he knows is that he is more than ready for a change After the owner of Os m Detectives tells Chris he wants him to spend a year training as an assistant to his friend and fellow detective agency owner Ren e MacDonald Chris accepts hoping that his eager attitude will eventually help him snag a position as an Os m agent But when Chris arrives in the now independent country of Qu bec to help Ren e investigate the suspicious suicide of a monastery s abbot he soon realizes that some friends hide dangerous secrets And thanks to his new boss Chris discovers he has much more to learn In this futuristic murder mystery a rookie detective must rely on his instincts and his boss s mentoring to piece together the puzzle of a complex death investigation and set the stage for what he hopes will be a successful career **Recorded Music in American Life** William Howland Kenney, 1999-07-08 Have records compact discs and other sound reproduction equipment merely provided American listeners with pleasant diversions or have more important historical and cultural influences flowed through them Do recording machines simply capture what s already out there or is the music somehow transformed in the dual process of documentation and dissemination How would our lives be different without these machines Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself Now comes an in depth cultural history of the phonograph in the United States from 1890 to 1945 William Howland Kenney offers a full account of what he calls the 78 r p m era from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio to the postwar proliferation of independent labels disk jockeys and changes in popular taste and opinion By examining the interplay between recorded music and the key social political and economic forces in America during the phonograph's rise and fall as the dominant medium of popular recorded sound he addresses such vital issues as the place of multiculturalism in the phonograph's history the roles of women as record player listeners and performers the belated commercial legitimacy of rhythm and blues recordings the hit record phenomenon in the wake of the Great Depression the origins of the rock and roll revolution and the shifting place of popular recorded music in America's personal and cultural memories Throughout the book Kenney argues that the phonograph and the recording industry served neither to impose a preference for high culture nor a degraded popular taste but rather expressed a diverse set of sensibilities in which various sorts of people found a new kind of pleasure To this end Recorded Music in American Life effectively illustrates how recorded music provided the focus for active recorded sound cultures in which listeners shared what they heard and expressed crucial dimensions of their private lives by way of their involvement with records and record players Students and scholars of American music culture commerce and history as well as fans and collectors interested in this phase of our rich artistic past will find a great deal of thorough research and fresh scholarship to enjoy in these pages

Jazz and Postwar French Identity Elizabeth Vihlen McGregor, 2016-06-23 In the context of a shifting domestic and international status guo that was evolving in the decades following World War II French audiences used jazz as a means of negotiating a wide range of issues that were pressing to them and to their fellow citizens Despite the fact that jazz was fundamentally linked to the multicultural through its origins in the hands of African American musicians happenings within the French jazz public reflected much about France's postwar society In the minds of many jazz was connected to youth culture but instead of challenging traditional gender expectations the music tended to reinforce long held stereotypes French critics musicians and fans contended with the reality of American superpower strength and often strove to elevate their own country's stature in relation to the United States by finding fault with American consumer society and foreign policy aims Jazz audiences used this music to condemn American racism and to support the American civil rights movement expressing strong reservations about the American way of life French musicians lobbied to create professional opportunities for themselves and some went so far as to create a union that endorsed preferential treatment for French nationals As France became more ethnically and religiously diverse due immigration from Africa Asia and the Caribbean French jazz critics and fans noted the insidious appearance of racism in their own country and had to contend with how their own citizens would address the changing demographics of the nation even if they continued to insist that racism was more prevalent in the United States As independence movements brought an end to the French empire jazz enthusiasts from both former colonies and France had to reenvision their relationship to jazz and to the music's international audiences. In these postwar decades the French were working to preserve a distinct national identity in the face of weakened global authority most forcefully represented by decolonization and American hegemony Through this originally African American music French listeners commentators and musicians participated in a process that both challenged and reinforced ideas about their own culture and **The New Grove Dictionary of Jazz** Barry Kernfeld,1988 **Delphi Complete Works of Henri Matisse** nation (Illustrated) Henri Matisse, 2025-01-30 One of the leading figures of Modernist art Henri Matisse was a master painter sculptor and printmaker He is celebrated as both an orchestrator of tonal harmonies and a draftsman capable of distilling a form to its full essentials He earned the name the King of Colour due to the boldness of his visual experiments and for how he liberated the expressive use of colour to reflect modern sensibility His collage cut outs including the groundbreaking Jazz prints established an entirely new medium that would change the history of art forever Delphi s Masters of Art Series presents the world's first digital e Art books allowing readers to explore the works of great artists in comprehensive detail This volume presents Matisse's collected paintings and collages with concise introductions hundreds of high quality images and the usual Delphi bonus material Version 1 The collected paintings and collages of Henri Matisse over 1 300 images fully indexed and arranged in chronological and alphabetical order Includes reproductions of rare works Features a special Highlights section with concise introductions to the masterpieces giving valuable contextual information Enlarged Detail

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Popular Music Roman Iwaschkin, 2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly **Rider on the Rain** Sébastien Japrisot, 2021-10-05 Described as the Graham Greene of France by international in scope The Independent cult French noir writer Japrisot brings us a stylish thriller about revenge A magician who lays out the truth on the page Le Monde The bus never stops in Le Cap des Pins Not in autumn when the small Riviera resort is deserted Except today when a man with a red bag and a disconcerting stare steps out into the rain His arrival will throw the life of young housewife Mellie Mau into disarray After surviving a horrific attack she has a dark secret to hide But a stranger at a wedding the enigmatic American Harry Dobbs is determined to get the truth out of her leading her into a game of cat and mouse with dangerous consequences A cool twisty thriller from cult French noir writer S bastien Japrisot DK Top 10 Paris DK Travel, 2024-10-01 Paris one of Europe's most magical destinations is the capital of romance and revolution a foodie paradise a culture lover s dream and much more Your DK Eyewitness Top 10 travel guide ensures you ll find your way around Paris with absolute ease Our annually updated Top 10 travel guide breaks down the best of Paris into helpful lists of ten from our own selected highlights to the best museums and galleries places to eat wine bars shops and riverfront sights You ll discover Thirteen easy to follow itineraries perfect for a day trip a weekend or a week Top 10 lists of Paris s must sees including detailed descriptions of the Mus e du Louvre Mus e d Orsay Notre Dame Eiffel Tower Sacr Coeur Arc de Triomphe Centre Georges Pompidou The Panth on Sainte Chapelle and H tel des Invalides Paris s most interesting areas with the best places for shopping going out and sightseeing Inspiration for different things to enjoy during your trip including caf s and bars parks and gardens festivals and events hidden gems off the beaten track and things to do for free A laminated pull out map of Paris and its environs plus eleven full color neighborhood maps Streetsmart advice get ready get around and stay safe A lightweight format perfect for your pocket or bag when you re on the move Looking for more on Paris's culture history and attractions Try our DK Eyewitness Paris The Independent, 1924

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