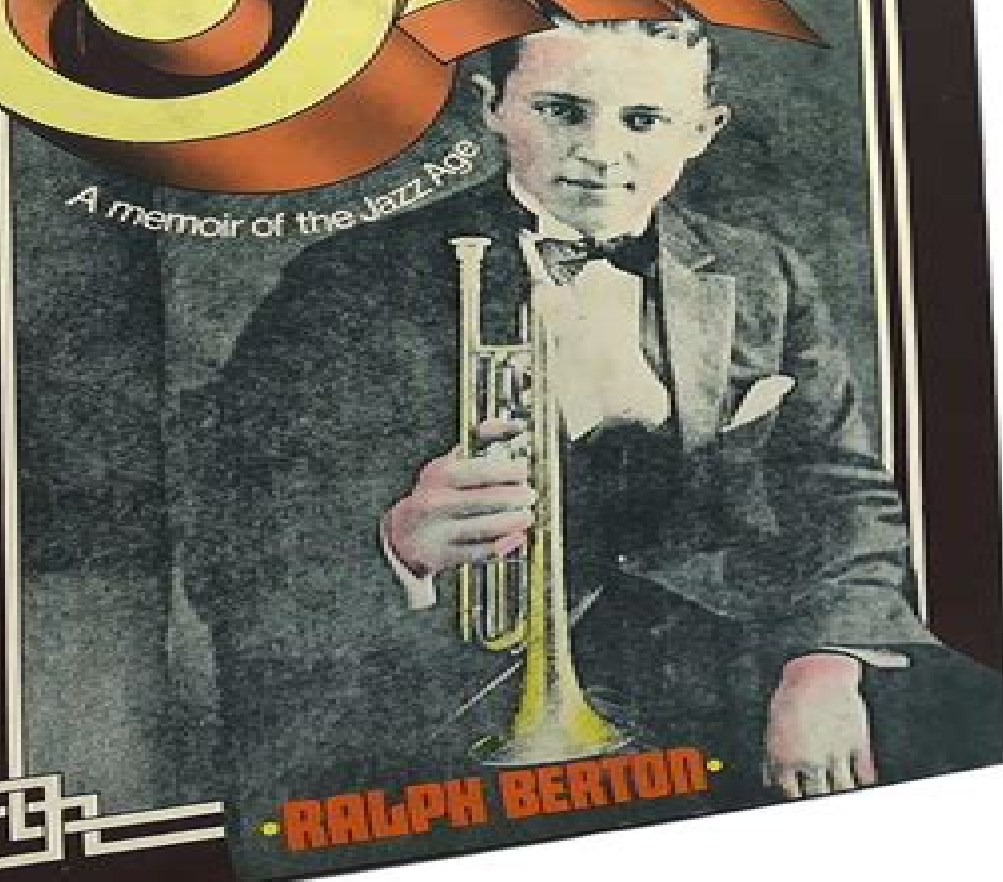


REMEMBERING BIX - RALPH BERTON

REMEMBERING BIX

A memoir of the Jazz Age



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Remembering Bix A Memoir Of The Jazz Age

William Howland Kenney



Remembering Bix A Memoir Of The Jazz Age:

Remembering Bix Ralph Berton, 2000-06-16 As Nat Hentoff says Hearing Bix for the first time was like waking up to the first day of spring Bix has always inspired such acclaim for he was an unmatched master of the cornet Ralph Berton was privileged enough to have been a fan and younger brother of Bix's drummer just as Beiderbecke's genius was flowering before he died in 1931 at age twenty eight Listening from behind the piano tagging along to honky tonks and jam sessions Berton heard some of the most extraordinary music of the century and he brings Bix and his era alive with a remarkable combination of the excitement of youth and the perspective of the five decades that followed decades that confirmed Bix's place in the pantheon of jazz [Encyclopedia of the Jazz Age: From the End of World War I to the Great Crash](#) James Ciment, 2015-04-08 This illustrated encyclopedia offers in depth coverage of one of the most fascinating and widely studied periods in American history Extending from the end of World War I in 1918 to the great Wall Street crash in 1929 the Jazz age was a time of frenetic energy and unprecedented historical developments ranging from the League of Nations woman suffrage Prohibition the Red Scare the Ku Klux Klan the Lindberg flight and the Scopes trial to the rise of organized crime motion pictures and celebrity culture Encyclopedia of the Jazz Age provides information on the politics economics society and culture of the era in rich detail The entries cover themes personalities institutions ideas events trends and more and special features such as sidebars and photos help bring the era vividly to life **Bix** Jean Pierre Lion, 2005-01-01 Bix Beiderbecke is a figure of legend the white cornetist's short life 1903 1931 fit the myth of the tragic artist surrounded by the nostalgia of an era Prohibition and rooted in the dark history of jazz Considered a genius by his fans and fellow musicians Bix was a master cornet player pianist and composer and one of the most inspiring jazz musicians of his age French jazz scholar Jean Pierre Lion traveled the trajectory of Bix's life from birth to death to boarding school on tour and beyond to uncover the truth behind the legend He creates historical ambience with descriptions of 1920s Chicago ruled by Al Capone and peopled with fast cars flappers and hot jazz musicians and Bix's personality is revealed through excerpts from the few letters he wrote in his lifetime and the memories of friends and witnesses of the jazz age When he died Bix left behind a tremendous list of recordings included here in a definitive discography and several original compositions This biography culls the entirety of Bix scholarship into one volume painting a complete picture of the man his music and his times **BOOK JACKET Title Summary** field provided by Blackwell North America Inc All Rights Reserved *The Jazz Revolution* Kathy J. Ogren, 1992-06-04 Born of African rhythms the spiritual call and response and other American musical traditions jazz was by the 1920s the dominant influence on this country's popular music Writers of the Harlem Renaissance Langston Hughes Claude McKay Zora Neale Hurston and the Lost Generation Malcolm Cowley F Scott Fitzgerald and Gertrude Stein along with many other Americans celebrated it both as an expression of black culture and as a symbol of rebellion against American society But an equal number railed against it Whites were shocked by its raw emotion and sexuality and blacks considered it devil's music and

criticized it for casting a negative light on the black community In this illuminating work Kathy Ogren places this controversy in the social and cultural context of 1920s America and sheds new light on jazz s impact on the nation as she traces its dissemination from the honky tonks of New Orleans New York and Chicago to the clubs and cabarets of such places as Kansas City and Los Angeles and further to the airwaves Ogren argues that certain characteristics of jazz notably the participatory nature of the music its unusual rhythms and emphasis gave it a special resonance for a society undergoing rapid change Those who resisted the changes criticized the new music those who accepted them embraced jazz In the words of conductor Leopold Stowkowski Jazz had come to stay because it was an expression of the times of the breathless energetic superactive times in which we were living it was useless to fight against it Numerous other factors contributed to the growth of jazz as a popular music during the 1920s The closing of the Storyville section of New Orleans in 1917 was a signal to many jazz greats to move north and west in search of new homes for their music Ogren follows them to such places as Chicago New York and San Francisco and using the musicians own words as often as possible tells of their experiences in the clubs and cabarets Prohibition ushered in by the Volstead Act of 1919 sent people out in droves to gang controlled speak easies many of which provided jazz entertainment And the 1920s economic boom which made music readily available through radio and the phonograph record created an even larger audience for the new music But Ogren maintains that jazz itself through its syncopated beat improvisation and blue tonalities spoke to millions Based on print media secondary sources biographies and autobiographies and making extensive use of oral histories The Jazz Revolution offers provocative insights into both early jazz and American culture

The Jazz Problem Jacob Hardesty,2023-10-01 The Jazz Problem shows how high schools and colleges were the primary sites of this generational debate around jazz the century s first cultural war Schools were crucial sites of dispute between the worldviews of the late nineteenth century and the emerging modern world one synonymous with jazz As a major site of character formation where students came of age high schools and colleges were the places where jazz was simultaneously celebrated and denigrated Educators saw jazz as inseparable from other vices such as smoking drinking immodest dress for women and some degree of sexual activity Yet young people felt jazz was their music and relished the sense of generational autonomy that came with their affinity for jazz This book offers a fresh and compelling look at the jazz controversy and how it shaped not only America Engaging and interesting to read by a layperson but also well researched documented and written for scholars in the history of jazz American music or music education Phillip Hash School of Music Illinois State University s musical life but our broader cultural identity

Chicago Jazz William Howland Kenney,1994-10-27 The setting is the Royal Gardens Cafe It s dark smoky The smell of gin permeates the room People are leaning over the balcony their drinks spilling on the customers below On stage King Oliver and Louis Armstrong roll on and on piling up choruses the rhythm section building the beat until tables chairs walls people move with the rhythm The time is the 1920s The place is South Side Chicago a town of dance halls and cabarets Prohibition and segregation a town where jazz would

flourish into the musical statement of an era In Chicago Jazz William Howland Kenney offers a wide ranging look at jazz in the Windy City revealing how Chicago became the major center of jazz in the 1920s one of the most vital periods in the history of the music He describes how the migration of blacks from the South to Chicago during and after World War I set the stage for the development of jazz in Chicago and how the nightclubs and cabarets catering to both black and white customers provided the social setting for jazz performances Kenney discusses the arrival of King Oliver and other greats in Chicago in the late teens and the early 1920s especially Louis Armstrong who would become the most influential jazz player of the period And he travels beyond South Side Chicago to look at the evolution of white jazz focusing on the influence of the South Side school on such young white players as Mezz Mezzrow who adopted the mannerisms of black show business performers an urbanized southern black accent and black slang and Max Kaminsky deeply influenced by Armstrong s electrifying tone his superb technique his power and ease his hotness and intensity his complete mastery of the horn The personal recollections of many others including Milt Hinton Wild Bill Davison Bud Freeman and Jimmy McPartland bring alive this exciting period in jazz history Here is a new interpretation of Chicago jazz that reveals the role of race culture and politics in the development of this daring musical style From black and tan cabarets and the Savoy Ballroom to the Friars Inn and Austin High Chicago Jazz brings to life the hustle and bustle of the sounds and styles of musical entertainment in the famous toddlin town

Jazz Musicians of the Early Years, to 1945 David Dicaire,2010-10-22 The story of the first roughly half century of jazz is really the story of some of the greatest musicians of all time Scott Joplin Glenn Miller Louis Armstrong Fats Waller Duke Ellington Count Basie Benny Goodman Billie Holiday and Ella Fitzgerald all made tremendous contributions influencing countless jazz musicians and singers This work provides biographical sketches of the aforementioned artists and many others who made jazz so popular in the first half of the twentieth century Biographies cover the pioneers of jazz in New Orleans in the late 1890s and early 1900s the soloists who fueled the Jazz Age in the 1920s the musicians and bandleaders of the big band and swing era of the late 1920s and early 1930s and icons from the height of jazz s popularity on through the end of the war A discography is provided for each artist

Bunny Berigan Robert Dupuis,2005-03-01 The accomplishments of seminal jazz trumpeter Bernard Bunny Berigan have secured his place in the annals of American music history In his short lifetime 1908 1942 Berigan performed on more than six hundred recordings and served as a direct link between Louis Armstrong and later musicians such as Dizzy Gillespie Clifford Brown and Wynton Marsalis Berigan lent his uninhibited jazz style to the big bands of Benny Goodman Hal Kemp and Tommy Dorsey and he was in demand as a studio musician for vocalists Billie Holiday Bing Crosby and Mildred Bailey In addition to playing for the music industry s giants Berigan became one himself by forming his own band in 1937 and recording his most famous hit and theme song I Can t Get Started In the first comprehensive biography of Berigan Robert Dupuis draws on hundreds of interviews with family friends and colleagues to present a fascinating and entertaining look at the fast paced career and

personal life of this jazz great **The Creation of Jazz** Burton William Peretti, 1994 As musicians listeners and scholars have sensed for many years the story of jazz is more than a history of the music Burton Peretti presents a fascinating account of how the racial and cultural dynamics of American cities created the music life and business that was jazz From its origins in the jook joints of sharecroppers and the streets and dance halls of 1890s New Orleans through its later metamorphoses in the cities of the North Peretti charts the life of jazz culture to the eve of bebop and World War II In the course of those fifty years jazz was the story of players who made the transition from childhood spasm bands to Carnegie Hall and worldwide touring and fame It became the music of the Twenties a decade of Prohibition of adolescent discontent of Harlem pride and of Americans hoping to preserve cultural traditions in an urban commercial age And jazz was where black and white musicians performed together as uneasy partners in the big bands of Artie Shaw and Benny Goodman Blacks fought back by using jazz states Peretti with its unique cultural and intellectual properties to prove assess and evade the dynamic of minstrelsy Drawing on newspaper reports of the times and on the firsthand testimony of more than seventy prominent musicians and singers among them Benny Carter Bud Freeman Kid Ory and Mary Lou Williams *The Creation of Jazz* is the first comprehensive analysis of the role of early jazz in American social history **Jazz** Eddie S. Meadows, 2013-10-23 *Jazz Research and Pedagogy* is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz Since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted In addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent Multiply indexed this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade *Jazz Research and Performance Materials* Eddie S. Meadows, 1995 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company Chasing Sound Susan Schmidt Horning, 2013-12-15 How technically enhanced studio recordings revolutionized music and the music industry In *Chasing Sound* Susan Schmidt Horning traces the cultural and technological evolution of recording studios in the United States from the first practical devices to the modern multi track studios of the analog era Charting the technical development of studio equipment the professionalization of recording engineers and the growing collaboration between artists and technicians she shows how the earliest efforts to capture the sound of live performances eventually resulted in a trend toward studio creations that extended beyond live shows ultimately reversing the historic relationship between live and recorded sound Schmidt Horning draws from a wealth of original oral interviews with major labels and independent recording engineers producers arrangers and musicians as well as memoirs technical journals popular accounts and sound recordings Recording engineers and producers she finds influenced technological and musical

change as they sought to improve the sound of records By investigating the complex relationship between sound engineering and popular music she reveals the increasing reliance on technological intervention in the creation as well as in the reception of music The recording studio she argues is at the center of musical culture in the twentieth century *Madam Debby Applegate*, 2021-11-02 The compulsively readable and sometimes jaw dropping story of the life of a notorious madam who played hostess to every gangster politician writer sports star and Cafe Society swell worth knowing and who as much as any single figure helped make the twenties roar from the Pulitzer Prize winning author of *The Most Famous Man in America* A fast paced tale of Polly s many court battles newspaper headlines mobster dealings and society gossip A breathless tale told through extraordinary research The New York Times Book Review Simply put Everybody came to Polly s Pearl Polly Adler 1900 1962 was a diminutive dynamo whose Manhattan brothels in the Roaring Twenties became places not just for men to have the company of women but were key gathering places where the culturati and celebrity elite mingled with high society and with violent figures of the underworld and had a good time doing it As a Jewish immigrant from eastern Europe Polly Adler s life is a classic American story of success and assimilation that starts like a novel by Henry Roth and then turns into a glittering real life tale straight out of F Scott Fitzgerald She declared her ambition to be the best goddam madam in all America and succeeded wildly Debby Applegate uses Polly s story as the key to unpacking just what made the 1920s the appallingly corrupt yet glamorous and transformational era that it was and how the collision between high and low is the unique ingredient that fuels American culture *Jazz and Death* Frederick J. Spencer, M.D., 2009-10-20 When a jazz hero dies rumors speculation gossip and legend can muddle the real cause of death In this book Frederick J Spencer M D conducts an inquest on how jazz greats lived and died pursuing their art Forensics medical histories death certificates and biographies divulge the way many musical virtuosos really died An essential reference source *Jazz and Death* strives to correct misinformation and set the story straight Reviewing the medical records of such jazz icons as Scott Joplin James Reese Europe Bennie Moten Tommy Dorsey Billie Holiday Charlie Parker Wardell Gray and Ronnie Scott the book spans decades styles and causes of death Divided into disease categories it covers such illnesses as ALS Lou Gehrig s Disease which killed Charlie Mingus and tuberculosis which caused the deaths of Chick Webb Charlie Christian Bubba Miley Jimmy Blanton and Fats Navarro It notes the significance of dental disease in affecting a musician s embouchure and livelihood as happened with Joe King Oliver A discussion of Art Tatum s visual impairment leads to discoveries in the pathology of what blinded Lennie Tristano Heavy drinking even during Prohibition was the norm in the clubs of New Orleans and Kansas City and in the ballrooms of Chicago and New York Too often the musical scene demanded that those who play jazz be jazzed After World War II as heroin addiction became the hallmark of revolution talented bebop artists suffered long absences from the bandstand Many did jail time and others succumbed to the ravages of horse With *Jazz and Death* the causes behind the great jazz funerals may no longer be misconstrued Its clinical and morbidly entertaining approach creates an invaluable

compendium for jazz fans and scholars alike French Music and Jazz in Conversation Deborah Mawer,2014-12-04 This book explores the historical cultural interactions between French concert music and American jazz across 1900 65 from both perspectives The World of Jazz Trumpet Scotty Barnhart,2005-12 In The World of Jazz Trumpet A Comprehensive History and Practical Philosophy acclaimed jazz trumpet soloist Scotty Barnhart examines the political social and musical conditions that led to the creation of jazz as America s premier art form He traces the many factors that enabled freed slaves and their descendants to merge the blues gospel classical marches and African rhythms to create a timeless and profound art that since its inception circa 1900 continues to have a major impact on all music The World of Jazz Trumpet is a must have study of the jazz trumpet for students instructors and professional musicians as well as for anyone who appreciates the genre Readers will appreciate Barnhart s personal and professional connection to a major part of American and world history This book fills a major void in the world of jazz education as well as in general music education With entries on 800 trumpeters it is destined to become required reading in thousands of colleges schools and homes around the world Pops Terry Teachout,2009 Certain to be the definitive word on Louis Armstrong Pops paints a gripping portrait of the man his world and his music Drawing on a cache of new sources the author has crafted a sweeping new narrative biography of this towering figure **Capturing Sound** Mark Katz,2010-10-07 Fully revised and updated this text adds coverage of mashups and auto tune explores recent developments in file sharing and includes an expanded conclusion and bibliography Singing Death Helen Dell,Helen M. Hickey,2017-04-21 This book engages with the question of how music expresses and responds to the profound existential disturbance that death and loss present to the living Singing Death ranges across genres from medieval love song to twenty first century horror film music Each chapter offers readers an encounter with music as a distinct way of speaking or responding to human mortality The chapters cover a wide range of disciplines musicology ethnomusicology literature history philosophy film studies psychology and psychoanalysis The collection is accompanied by a website including some of the music associated with each of its chapters **West Side Story, Gypsy, and the Art of Broadway Orchestration** Paul Laird,2021-11-18 In this ground breaking study Paul Laird examines the process and effect of orchestration in West Side Story and Gypsy two musicals that were among the most significant Broadway shows of the 1950s and remain important in the modern repertory Drawing on extensive archival research with original manuscripts Laird provides a detailed account of the process of orchestration for these musicals and their context in the history of Broadway orchestration He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number opening a new avenue for analysis that deepens our understanding of the musical as an art form The orchestration of the score in Broadway musicals deeply shapes their final soundscapes but only recently has it begun to receive real attention Linked by a shared orchestrator in other ways West Side Story and Gypsy offer a study in contrasts Breaking down how the two composers Leonard Bernstein and Jules Styne collaborated with orchestrators Sid Ramin Irwin

Kostal and Robert Ginzler Laird's study enables us to better understand both of these two iconic shows and the importance of orchestration within musical theatre in general

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