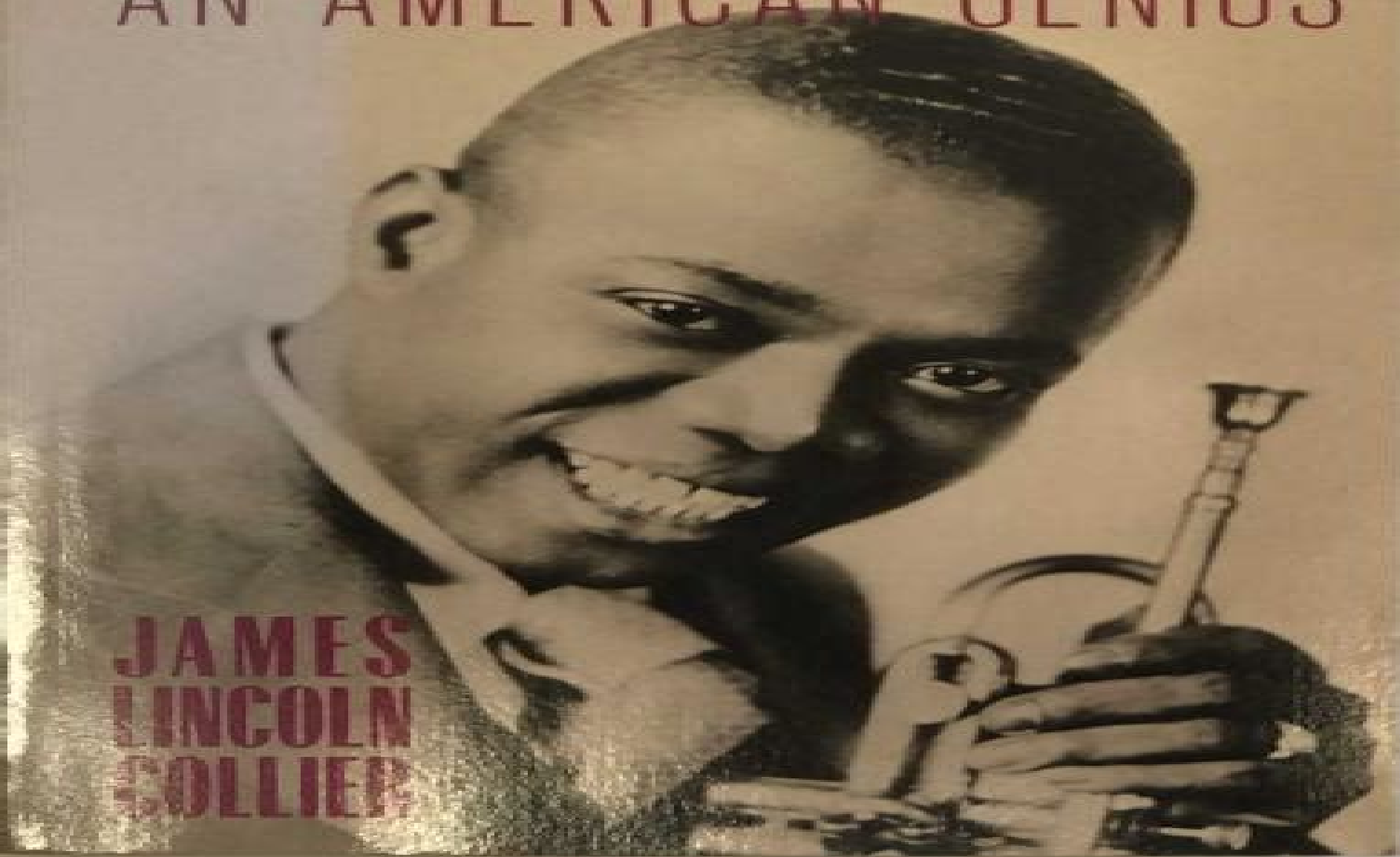


LOUIS ARMSTRONG

AN AMERICAN GENIUS

JAMES
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Louis Armstrong An American Genius

James Lincoln Collier



Louis Armstrong An American Genius:

Louis Armstrong James Lincoln Collier,1985-10-10 Louis Armstrong Satchmo To millions of fans he was just a great entertainer But to jazz aficionados he was one of the most important musicians of our times not only a key figure in the history of jazz but a formative influence on all of 20th century popular music Set against the backdrop of New Orleans Chicago and New York during the jazz age Collier re creates the saga of an old fashioned black man making it in a white world He chronicles Armstrong s rise as a musician his scrapes with the law his relationships with four wives and his frequent feuds with fellow musicians Earl Hines and Zutty Singleton He also sheds new light on Armstrong s endless need for approval his streak of jealousy and perhaps most important what some consider his betrayal of his gift as he opted for commercial success and stardom A unique biography knowledgeable insightful and packed with information it ends with Armstrong s death in 1971 as one of the best known figures in American entertainment *Louis Armstrong* ,1985 Louis Armstrong Satchmo To millions of fans he was just a great entertainer But to jazz aficionados he was one of the most important musicians of our times not only a key figure in the history of jazz but a formative influence on all of 20th century popular music Set against the backdrop of New Orleans Chicago and New York during the jazz age Collier re creates the saga of an old fashioned black man making it in a white world He chronicles Armstrong s rise as a musician his scrapes with the law his relationships with four wives and his frequent feuds with fellow musicians Ear Louis Armstrong James Lincoln Collier,1984 **Louis Armstrong** Tamra Orr,2012-09-30 When a very young Louis Armstrong felt the policeman grab his arm and haul him off to jail he had no idea that his life was about to change What started out as punishment turned into the best thing that could have happened to the young African American He discovered that he had a passion for music and a real talent for the horn The combination led him to become one of the nation s most beloved and respected jazz musicians in history Armstrong s music thrilled audiences throughout the world and his joy for life infected anyone who listened to his soaring horn or his gravelly voice Louis Armstrong Satchmo to those who knew and loved him made jazz music what it is today Open the cover and find out how **Louis Armstrong** David Stricklin,2010-04-16 In the twentieth century African Americans not only helped make popular music the soundtrack of the American experience they advanced American music as one of the preeminent shapers of the world s popular culture Vast numbers of black American musicians deserve credit for this remarkable turn of events but a few stand out as true giants David Stricklin s superb new biography explores the life of one of them Louis Armstrong The life story of this great instrumentalist bandleader and entertainer illustrates much of the black entertainer s impact on American culture and illuminates how popular culture often intersects with politics and economics Armstrong emerged from a precarious background and triumphed over almost impossible odds becoming a transcendent public figure and an international icon Mr Stricklin concentrates on Armstrong s musical talent something many observers called a thing of genius But he also pays special attention to Armstrong s identity a black man in America

and the ways in which he triumphed over the mistreatment and disrespect dealt countless people like him The creativity and exuberance he shared with the world came from his unique vantage as an artist and as an African American with a striking and lively spirit of freedom He might have been able to demonstrate that determination in any line of work but his story has special urgency because he expressed his creative power through music With 16 black and white photographs *Jazz/Not Jazz* David Ake, Charles Hiroshi Garrett, Daniel Goldmark, 2012-06-12 *Jazz Not Jazz* is an innovative and inspiring investigation of jazz as it is practiced theorized and taught today Taking their cues from current debates within jazz scholarship the contributors to this collection open up jazz studies to a transdisciplinarity that is rich in its diversity of approaches candid in its appraisals of critical worth transparent in its ideological suppositions and catholic in its subjects objects of inquiry Kevin Fellezs author of *Birds of Fire Jazz Rock Funk and the Creation of Fusion* This collection is a delight Each essay opens up some previously ignored aspect of jazz history Anyone who knows the *New Jazz Studies* and is wise enough to acquire this book will immediately devour it Krin Gabbard author of *Hotter Than That The Trumpet Jazz and American Culture* This volume is truly one of a kind eminently readable and filled with new insights It will make an extremely important contribution to jazz literature Jeffrey Taylor Director H Wiley Hitchcock Institute for Studies in American Music Brooklyn College

Heart Full of Rhythm Ricky Riccardi, 2020-08-05 Nearly 50 years after his death Louis Armstrong remains one of the 20th century's most iconic figures Popular fans still appreciate his later hits such as *Hello Dolly* and *What a Wonderful World* while in the jazz community he remains venerated for his groundbreaking innovations in the 1920s The achievements of Armstrong's middle years however possess some of the trumpeter's most scintillating and career defining stories But the story of this crucial time has never been told in depth until now Between 1929 and 1947 Armstrong transformed himself from a little known trumpeter in Chicago to an internationally renowned pop star setting in motion the innovations of the Swing Era and Bebop He had a similar effect on the art of American pop singing waxing some of his most identifiable hits such as *Jeepers Creepers* and *When You're Smiling* However as author Ricky Riccardi shows this transformative era wasn't without its problems from racist performance reviews and being held up at gunpoint by gangsters to struggling with an overworked embouchure and getting arrested for marijuana possession Utilizing a prodigious amount of new research Riccardi traces Armstrong's mid career fall from grace and dramatic resurgence Featuring never before published photographs and stories culled from Armstrong's personal archives *Heart Full of Rhythm* tells the story of how the man called Pops became the first King of Pop *Louis Prima* Garry Boulard, 2002 This is the first paperback edition of the only biography of Louis Prima one of the most underrated jazz musicians and entertainers of the twentieth century In a career that spanned four decades Prima infused the grit and grace of Dixieland jazz with swing and big band sounds the first whiffs of rock n roll and a vaudevillian like stage presence A native of New Orleans the Guy Lombardo protégé known as The Italian Satchmo was the country's smashing new jazz sensation at New York's Famous Door in the 1930s He went on to be a successful big band leader and a

Vegas nightclub staple and he virtually created the concept of the lounge act. Despite his longstanding success, Prima's over-the-top on-stage antics induced critics to not take him seriously and he was relegated to the status of mere entertainer. Married five times and involved with numerous women in between, Prima has more often been remembered for his colorful relationships and quirky personality than for his abilities as a trumpeter and singer. After his death in 1978, his music gradually disappeared and jazz scholars rarely mentioned his name. Nudging Prima's legacy into the limelight, the musician deserved. Garry Boulard nimbly explores Prima's ability to maintain a lifelong career, his knack for self-promotion, and how the cities in which he lived and performed—New York, Los Angeles, and Las Vegas—uniquely and indelibly informed his style. In a new preface, the author considers how the resurgence of big band and swing music in the late 1990s catapulted Prima and his music back into the public eye.

Subversive Sounds Charles B. Hersch, 2008-09-15 *Subversive Sounds* probes New Orleans's history, uncovering a web of racial interconnections and animosities that was instrumental to the creation of a vital American art form: jazz. Drawing on oral histories, police reports, newspaper accounts, and vintage recordings, Charles Hersch brings to vivid life the neighborhoods and nightspots where jazz was born. This volume shows how musicians such as Jelly Roll Morton, Nick La Rocca, and Louis Armstrong negotiated New Orleans's complex racial rules to pursue their craft and how, in order to widen their audiences, they became fluent in a variety of musical traditions from diverse ethnic sources. These encounters with other music and races subverted their own racial identities and changed the way they played, a musical miscegenation that, in the shadow of Jim Crow, undermined the pursuit of racial purity and indelibly transformed American culture. More than timely, Hersch orchestrates voices of musicians on both sides of the racial divide, underscoring how porous the music made the boundaries of race and class. *New Orleans Times Picayune* *New York Modern* William B. Scott, Peter M. Rutkoff, 1999 Handsomely illustrated and engagingly written, *New York Modern* documents the impressive collective legacy of New York's artists in capturing the energy and emotions of the urban experience.

Creating the Jazz Solo Vic Hobson, 2018-10-09 Throughout his life, Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship. Until now, there has been no in-depth inquiry into what he meant when he said, "I figure singing and playing is the same" or "Singing was more into my blood than the trumpet." *Creating the Jazz Solo: Louis Armstrong and Barbershop Harmony* shows that Armstrong understood exactly the relationship between what he sang and what he played, and that he meant these comments to be taken literally: he was singing through his horn. To describe the relationship between what Armstrong sang and played, author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background. Jazz is a music that is often performed by people with limited formal musical education. Armstrong did not analyze what he played in theoretical terms. Instead, he thought about it in terms of the voices in a barbershop quartet. Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has

fundamental implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way **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 **Play, Louis, Play!** Muriel Harris Weinstein,2013-01-08 The fascinating childhood story of the great musician Louis Armstrong Cleverly told from the point of view of Louis s first horn **Is It Still Good to Ya?** Robert Christgau,2018-10-04 Is It Still Good to Ya sums up the career of longtime Village Voice stalwart Robert Christgau who for half a century has been America s most widely respected rock critic honoring a music he argues is only more enduring because it s sometimes simple or silly While compiling historical overviews going back to Dionysus and the gramophone along with artist analyses that range from Louis Armstrong to M I A this definitive collection also explores pop s African roots response to 9 11 and evolution from the teen music of the 50s to an art form compelled to confront mortality as its heroes pass on A final section combines searching obituaries of David Bowie Prince and Leonard Cohen with awed farewells to Bob Marley and Ornette Coleman **The 20th Century A-GI** Frank N. Magill,2013-05-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who s who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual s life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual s place in history All entries conclude with a fully annotated bibliography *The Original Hot Five Recordings of Louis Armstrong* Gene Henry Anderson,2007 Between 1925 and 1928 the Hot Five the incomparable Louis Armstrong and four seasoned practitioners of the burgeoning jazz style recorded fifty five performances in Chicago for the Okeh label Oddly enough the quintet immortalized on vinyl with recent technology rarely performed as a unit in local nightspots And yet like other music now regarded as especially historic their work in the studio summarized approaches of the past and set standards for the future Remarkable both for popularity among the members of the public and for influence on contemporary musicians these recordings helped make Satchmo a familiar household name and ultimately its bearer an adored public figure They showcased Armstrong s genius notably his leadership in transforming the practice of jazz as an ensemble improvisation into jazz as the art of the improvising soloist In his study Professor Anderson for the first time provides a detailed account of the origins of this pioneering enterprise relates individual pieces to existing copyright deposits and contextualizes the music by offering a reliable timeline of Armstrong s professional activities during these years All fifty five pieces moreover are described in informed commentary Publisher description [Louis Armstrong, in His Own Words](#) Louis Armstrong,2001 Louis Armstrong has been the subject of countless

biographies and music histories Yet scant attention has been paid to the remarkable array of writings he left behind Louis Armstrong In His Own Words introduces readers to a little known facet of this master trumpeter band leader and entertainer Based on extensive research through the Armstrong archives this important volume includes some of his earliest letters personal correspondence with one of his first biographers in 1943 44 autobiographical writings magazine articles and essays Here are Armstrong s own thoughts on his life and career from poverty in New Orleans to playing in the famous cafes cabarets and saloons of Storyville from his big break in 1922 with the King Oliver band to his storming of New York from his breaking of color barriers in Hollywood to the infamous King of the Zulus incident in 1949 and finally to his last days in Queens New York Along the way Armstrong recorded touching portraits of his times and offered candid often controversial opinions about racism marijuana bebop and other jazz artists such as Jelly Roll Morton and Coleman Hawkins Indeed these writings provide a balanced portrait of his life as a musician entertainer civil rights activist and cultural icon Armstrong s idiosyncratic use of language and punctuation have been preserved to give the reader an unvarnished portrayal of this compelling artist This volume also includes introductions to the writings as well as an annotated index of names and places significant to Armstrong s life

Jazz Research and Performance Materials Eddie S. Meadows, 1995 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company

In the Course of Performance Bruno Nettle, Melinda Russell, 1998-12-15 In the Course of Performance is the first book in decades to illustrate and explain the practices and processes of musical improvisation Improvisation by its very nature seems to resist interpretation or elucidation This difficulty may account for the very few attempts scholars have made to provide a general guide to this elusive subject With contributions by seventeen scholars and improvisers In the Course of Performance offers a history of research on improvisation and an overview of the different approaches to the topic that can be used ranging from cognitive study to detailed musical analysis Such diverse genres as Italian lyrical singing modal jazz Indian classical music Javanese gamelan and African American girls singing games are examined The most comprehensive guide to the understanding of musical improvisation available In the Course of Performance will be indispensable to anyone attracted to this fascinating art Contributors are Stephen Blum Sau Y Chan Jody Cormack Valerie Woodring Goertzen Lawrence Gushee Eve Harwood Tullia Magrini Peter Manuel Ingrid Monson Bruno Nettle Jeff Pressing Ali Jihad Racy Ronald Riddle Stephen Slawek Chris Smith R Anderson Sutton and T Viswanathan

What a Wonderful World Ricky Riccardi, 2011-06-21 In this richly detailed and prodigiously researched book jazz scholar and musician Ricky Riccardi reveals for the first time the genius and remarkable achievements of the last 25 years of Louis Armstrong s life providing along the way a comprehensive study of one of the best known and most accomplished jazz stars of our time Much has been written about Armstrong but the majority of it focuses on the early and middle stages of his career During the last third of his career Armstrong was often dismissed as a buffoonish if popular entertainer Riccardi shows us instead the inventiveness and depth of his music during this time These are the years

of his highest charting hits including Mack the Knife and Hello Dolly the famed collaborations with Ella Fitzgerald and Duke Ellington and his legendary recordings with the All Stars An eminently readable and insightful book What a Wonderful World completes and enlarges our understanding of one of America s greatest and most beloved musical icons

Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **Louis Armstrong An American Genius**

In some sort of inundated with monitors and the cacophony of immediate interaction, the profound power and mental resonance of verbal art frequently disappear in to obscurity, eclipsed by the continuous onslaught of sound and distractions. Yet, set within the musical pages of **Louis Armstrong An American Genius**, a interesting work of literary elegance that pulses with raw emotions, lies an remarkable journey waiting to be embarked upon. Composed with a virtuoso wordsmith, this enchanting opus instructions readers on a psychological odyssey, lightly exposing the latent possible and profound affect stuck within the complex internet of language. Within the heart-wrenching expanse with this evocative evaluation, we will embark upon an introspective exploration of the book is main subjects, dissect their captivating writing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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