

Les Musiciens De Jazz Et Leur Trois Voeux

Free Jazz/Black Power Philippe Carles, Jean-Louis Comolli. 2015-01-01 In 1971, French jazz critics Philippe Carles and Jean-Louis Comolli co-wrote *Free Jazz/Black Power*, a treatise on the racial and political implications of jazz and jazz criticism. It remains a testimony to the long ignored encounter of radical African American music and French left-wing criticism. Carles and Comolli set out to defend a genre vilified by jazz critics on both sides of the Atlantic by exposing the new sound's ties to African American culture, history, and the political struggle that was raging in the early 1970s. The two offered a political and cultural history of black presence in the United States to shed more light on the dubious role played by jazz criticism in racial oppression. This analysis of jazz criticism and its production is astutely self-aware. It critiques the critics, building a work of cultural studies in a time and place where the practice was virtually unknown. The authors reached radical conclusions—free jazz was a revolutionary reaction against white domination, was the musical counterpart to the Black Power movement, and was a music that demanded a similar political commitment. The impact of this book is difficult to overstate, as it made readers reconsider their response to African American music. In some cases it changed the way musicians thought about and played jazz. *Free Jazz / Black Power* remains indispensable to the study of the relation of American free jazz to European audiences, critics, and artists. This monumental critique caught the spirit of its time and also realigned that zeitgeist.

Paris match .2006

Dizzy, Duke, Brother Ray, and Friends Lillian Terry. 2017-11-03 Lillian Terry has lived music. As a performer, she has shared the stage with Ella Fitzgerald and Nina Simone. She cofounded the European Jazz Federation and pioneered jazz education in Italy. Her work as a director-producer of radio and television programs have spread the music by introducing countless people to its legendary performers. Drawing on Terry's long friendships and professional associations, *Dizzy, Duke, Brother Ray, and Friends* offers readers a rare opportunity to hear intimate conversations with some of the world's greatest musical figures. Dizzy Gillespie offers his thoughts on playing with sanctified rhythm and the all-important personal touch in performance. Duke Ellington discourses on jazz history and concludes an interview to sing a self-written ditty in Italian. Ray Charles gives candid thoughts on race and politics while taking charge of Terry's tape recorder. Abbey Lincoln, Max Roach, Horace Silver, Bill Evans "all provide Terry and her readers with unforgettable encounters. The result is a collection of profiles, some stretching over a decade or more, that reveal these performers in ways that illuminates their humanity and expands our appreciation of their art.

West Coast jazz Alain Tercinet. 1986

Nica's Dream: The Life and Legend of the Jazz Baroness David Kastin. 2011-06-27 The first biography of the legendary Rothschild heiress who reigned as New York's "Jazz Baroness." It's a misty night in 1950s New York. A silver Rolls-Royce screeches to a stop at the neon-lit doorway of a 52nd Street jazz club. Behind the wheel is a glamorous brunette, a chinchilla stole draped over her shoulder and a long cigarette holder clinched in her teeth. After taking a pull from a small silver flask, she glides past the bouncer into the murky depths of the Three Deuces. The Jazz Baroness has arrived. Raised in fairy-tale splendor, Kathleen Annie Pannonica Rothschild de Koenigswarter (known as "Nica") piloted her own plane across the English Channel, married a French baron, fought in the French Resistance, and had five children. Then she heard a recording of Thelonious Monk's "Round Midnight." Inspired by the liberating spirit of jazz, Nica left her family, moved to Manhattan, and began haunting the city's nightclubs. The tabloids first splashed her name across the headlines after Charlie Parker died in her hotel suite—a scandal that cast a dark shadow over the rest of her life. She retreated from the public eye, but through her ongoing ministrations to Monk and dozens of other musicians she became a legend. Nearly a score of jazz compositions have been written in her honor, including two of the most beloved classics of the genre: Horace Silver's "Nica's Dream" and Monk's "Pannonica." *Nica's Dream* traces the story of a fascinating woman across her thirty-year reign as the Jazz Baroness, but it also explores a transformative era in twentieth-century American culture. Based on interviews with musicians, family members, historians, and artists, David Kastin's probing biography unwraps the life of this enigmatic figure and evokes the vibrancy of New York during the birth of bebop, the first stirrings of the Beat Generation, and the advent of abstract expressionism.

Femmes du jazz Marie Buscatto. 2007 Ella Fitzgerald, Nina Simone, Billie Holiday, Mary Lou Williams... Les femmes du jazz sont-elles toutes américaines? Non, il en existe aussi des françaises! Mais que veut dire être une jazzwoman en France aujourd'hui? Contrairement à leurs confrères masculins, à leurs consœurs américaines, elles sont marginalisées. Marginalisation d'autant plus étonnante qu'elle est dénoncée par les professionnels eux-mêmes, qui la jugent contraire à l'esprit de liberté et de créativité du jazz. Ils en sont néanmoins les acteurs, voire les actrices, même si c'est à leur corps défendant. Cet ouvrage vivant rend compte de ce paradoxe. Fondé sur une enquête ethnographique, il fait également appel à l'entretien, au témoignage et à la presse. Voici une enquête passionnante sur un milieu singulièrement français.

Three Wishes Pannonica de Koenigswarter. 2008-10 Baroness Pannonica de Koenigswarter befriended many of jazz greats of the thriving New York jazz scene in the 1950s, 60s and 70s. In the 1960s, she began a project: She asked 300 jazz musicians what their three wishes in life were. Their responses are collected in this volume, available in English for the first time, and are accompanied by hundreds of candid photographs.--From cover, p. [4].

Les inrockuptibles .2008

Jimi Hendrix Franck Médioni. 2016-08-01 Contemporâneo dos Beatles, de Bob Dylan e John Coltrane, o guitarrista, cantor e compositor norte-americano Jimi Hendrix (1942-1970) ocupa, na história da música, um lugar à parte: o de maior guitarrista de todos os tempos. No epicentro dos anos 60, marcados pela transgressão e contestações de todo tipo, ele inventou um novo jeito de tocar a guitarra elétrica e desenvolveu técnicas de gravação em estúdio que mudaram a música popular para sempre. Sua morte prematura aos 27 anos, tendo gravado apenas quatro álbuns, amplificou o alcance do mito.

Blue Note Richard Havers. 2022-06-14 The official illustrated history of Blue Note, the most influential and important brand in jazz. Tracing the evolution of jazz from the boogie-woogie and swing of the 1930s, through bebop, funk, and fusion, to the eclectic mix Blue Note releases today, this landmark publication tells the story of an influential jazz institution and commemorates Blue Note's momentous contribution to modern music and style. Practically all of the jazz greats passed through Blue Note's doors, including Miles Davis, Sidney Bechet, Art Blakey, Thelonious Monk, Bud Powell, Ornette Coleman, Donald Byrd, and Jimmy Smith. Blue Note is not only known as the purveyor of extraordinary jazz but is also famous as an arbiter of cool. The photography of cofounder Francis Wolff and the cover designs of Reid Miles helped create a look that was an integral part of the label's genius. A highly illustrated volume, *Blue Note* features the very best photographs, covers, and ephemera from the archives, including never-before-published material, and documents a groundbreaking era in American culture.

Magazine littéraire .2007

Monk! Youssef Daoudi. 2018-09-25 Read this invigorating graphic narrative, then—quickly, before the spell breaks!—play one of Monk's records. —Saul Williams She is Kathleen Annie Pannonica de Koenigswarter, a free-spirited baroness of the Rothschild family. He is Thelonious Sphere Monk, a musical genius fighting against the whims of his troubled mind. Their enduring friendship begins in 1954 and ends only with Monk's death in 1982. Set against the backdrop of New York during the heyday of jazz, *Monk!* explores the rare alchemy between two brilliant beings separated by an ocean of social status, race, and culture, but united by an infinite love of music. This breathtaking graphic novel by Youssef Daoudi beautifully captures the life of the "the high priest of bop" in spontaneous, evocative pen and ink that seems to make visible jazz itself.

Jazz hot .1963

An ABC for Jazz Lovers Pascal Kober. 2017 Jazz as you've never seen it before! Whether it's under spotlights or in the privacy of a dressing room, in rehearsal rooms or in the thick of a major international tour, Pascal Kober's pictures reveal a special way of looking at things, which also plays cleverly with words. As a French photojournalist and member of the magazine *Jazz Hot* team, he has witnessed the developments of an

extraordinarily rich and diverse century-old form of music for several decades now. For those who love jazz and for those who think ... they don't (!), here is compilation of little gems which are sure to enchant you--Back cover

Coda Magazine .2007

Strange Fruit David Margolick.2001-01-23 Recorded by jazz legend Billie Holiday in 1939, Strange Fruit is considered to be the first significant song of the civil rights movement and the first direct musical assault upon racial lynchings in the South. Originally sung in New York's Cafe Society, these revolutionary lyrics take on a life of their own in this revealing account of the song and the struggle it personified. Strange Fruit not only chronicles the civil rights movement from the '30s on, it examines the lives of the beleaguered Billie Holiday and Abel Meeropol, the white Jewish schoolteacher and communist sympathizer who wrote the song that would have an impact on generations of fans, black and white, unknown and famous, including performers Lena Horne, Eartha Kitt, and Sting.

Annual Review of Jazz Studies 14 Evan Spring,George Bassett,Edward Berger.2009-06 The Annual Review of Jazz Studies (ARJS) is a journal providing a forum for the ever expanding range and depth of jazz scholarship, from technical analyses to oral history to cultural interpretation. Addressed to specialists and fans alike, all volumes include feature articles, book reviews, and unpublished photographs. This 14th issue contains four intriguing articles that to some degree contravene accepted precepts of jazz orthodoxy. John Howland traces the connection between Duke Ellington's extended works and the symphonic jazz model of the 1920s as exemplified by Paul Whiteman and his chief arranger, Ferde Grof . Horace J. Maxile Jr. takes an unfashionably broad perspective of Charles Mingus's Ecclesiastics, applying recent developments in cultural theory as well as the formal tools of traditional music theory. Brian Priestley's exploration of the ties between Charlie Parker and popular music challenges the canonical depiction of Parker as a lone revolutionary genius, instead underscoring the saxophonist's ties to the popular music of his time. Finally, John Wriggle presents an extensive examination of the life and work of arranger Chappie Willet, an unsung hero of the Swing Era. The book reviews cover a cross-section of the burgeoning jazz literature, and Vincent Pelote has again compiled a list of books received at the Institute of Jazz Studies.

Livres de France .2007 Includes, 1982-1995: Les Livres du mois, also published separately.

But Beautiful Geoff Dyer.2014-06-24 May be the best book ever written about jazz.—David Thomson, Los Angeles Times In eight poetically charged vignettes, Geoff Dyer skillfully evokes the music and the men who shaped modern jazz. Drawing on photos, anecdotes, and, most important, the way he hears the music, Dyer imaginatively reconstructs scenes from the embattled lives of some of the greats: Lester Young fading away in a hotel room; Charles Mingus storming down the streets of New York on a too-small bicycle; Thelonious Monk creating his own private language on the piano. However, music is the driving force of *But Beautiful*, and wildly metaphoric prose that mirrors the quirks, eccentricity, and brilliance of each musician's style.

Steve Lacy Jason Weiss.2006-08-09 A collection of thirty-four interviews with the innovative soprano saxophonist and jazz composer Steve Lacy (1934&-2004).

Français Interactif Karen Kelton,Nancy Guilloteau,Carl Blyth.2019-08-15 This textbook includes all 13 chapters of Français interactif. It accompanies www.laits.utexas.edu/fi, the web-based French program developed and in use at the University of Texas since 2004, and its companion site, Tex's French Grammar (2000) www.laits.utexas.edu/tex/ Français interactif is an open access site, a free and open multimedia resources, which requires neither password nor fees. Français interactif has been funded and created by Liberal Arts Instructional Technology Services at the University of Texas, and is currently supported by COERLL, the Center for Open Educational Resources and Language Learning UT-Austin, and the U.S. Department of Education Fund for the Improvement of Post-Secondary Education (FIPSE Grant P116B070251) as an example of the open access initiative.

Essai d'histoire locale by Djiguiba Camara Elara Bertho,Marie Rodet.2020-05-11 Dans *Essai d'histoire locale*, Djiguiba Camara, un intermédiaire colonial et un interprète, décrit l'histoire de la Haute Guinée, de l'empire de Samori Touré et des résistances anticoloniales. In *Essay on Local History*, Djiguiba Camara, a colonial intermediary and interpreter, describes the history of Upper Guinea, with emphasis on the Empire of Samori Touré and of anticolonial local resistance.

An Autobiography of Black Chicago Dempsey Travis.2013-11-19 Few were more qualified than Dempsey Travis to write the history of African Americans in Chicago, and none would be able to do it with the same command of firsthand sources. This seminal paperback reissue, *An Autobiography of Black Chicago*, emulates the best works of Studs Terkel — portraying the African American Chicago community through the personal experiences of Dempsey Travis, his family, and his fellow Chicagoans. Through his family's and his own experiences, plus those of the book's numerous well-respected contributors, Travis tells a comprehensive, intimate story of African Americans in Chicago. Starting with John Baptiste Point du Sable, who was the first non-Native American to settle on the mouth of the Chicago River, and ending with Travis's successes providing equal housing opportunities for Chicago African Americans, *An Autobiography of Black Chicago* acquaints the reader with the city's most prominent African American figures — told through their own words.

Le désir d'improvisation musicale Alfred Willener.2008 Qu'un tel désir soit explicitement dit ou non, c'est une bulle d'espoir dans bien des têtes: improviser une musique, avec des sons librement choisis, voire avec des bruits, en vue d'aboutir à une sorte de tapis sonore, ou pour le moins à l'expression d'esquisses, formées en toute liberté... avec ou hors préparation, est-ce possible? Faut-il suivre des règles, en connaître ou en inventer sur-le-champ, pour se lancer? Doit-on passer par un apprentissage, le maniement d'un langage qu'on est seul à comprendre, ou pour communiquer, peut-être même pour révéler ce qui est d'habitude caché? Et qu'en est-il d'un jeu à partir de musiques écrites qui requièrent une interprétation - peut-il ou doit-il même, contenir une part d'improvisation? Durant un concert ou lors de la préparation d'un concert ou dans une pratique privée? - Le présent essai explore ce territoire. En annexe vous trouverez une présentation de la musicosociologie de Th.W. Adorno et d'E. Bloch, auteurs qui signalent un rapport entre musique et société.

Repère .2007

Art Worlds Howard Saul Becker.1982-01-01

Satchmo Louis Armstrong.1986 In all my whole career the Brick House was one of the toughest joints I ever played in. It was the honky-tonk where levee workers would congregate every Saturday night and trade with the gals who'd stroll up and down the floor and the bar. Those guys would drink and fight one another like circle saws. Bottles would come flying over the bandstand like crazy, and there was lots of just plain common shooting and cutting. But somehow all that jive didn't faze me at all, I was so happy to have some place to blow my horn. So says Louis Armstrong, a tough kid who just happened to be a musical genius, about one of the places where he performed and grew up. This raucous, rich tale of his early days in New Orleans concludes with his departure to Chicago at twenty-one to play with his boyhood idol King Oliver, and tells the story of a life that began, mythically, on July 4, 1900, in the city that sowed the seeds of jazz.

Miles Davis Clarence Bernard Henry.2017-08-15 This research and information guide provides a wide range of scholarship on the life, career, and musical legacy of Miles Davis, and is compiled for an interdisciplinary audience of scholars in jazz and popular music, musicology, and cultural studies. It serves as an excellent tool for librarians, researchers, and scholars sorting through the massive amount of material in the field.

Le roman du jazz Philippe Gumplowicz.2008-10-22 « Quand vous revenez à New York, vous êtes comme une météorite qui s'écrase au sol. Vous éclatez en mille morceaux. Le retour de Miles Davis n'avait pas échappé à la règle. Dans sa petite tête de Nègre comblé par Paris, il se croyait devenu une star internationale. A New York, il redevenait une ombre avec quelques engagements de-ci, de-là. Rien, quoi. Epaisseur d'ombre du quotidien. Miles avait oublié le taxi qui ne s'arrêtait pas, les hôtels toujours complets. Sortir avec une femme blanche accélérât les particules de la haine. Miles avait tout oublié. Le choc n'en a été que plus dur. Il est parti à la dérive ». Le roman du jazz se présente comme un chant alterné entre roman et histoire. Deux amis journalistes, Ferd Davis, oncle de Miles Davis, et Melvin Goldberg, émigré d'Allemagne, sont les témoins de fiction d'un récit qui les entraîne à New York, Chicago, Kansas City, Paris de 1945 aux années quatre-vingt. Un historien contemporain fait le point sur la floraison des styles (be bop, cool, hard bop, free jazz) et des talents (Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Stan Getz) si

nombreux en ces années de tumulte. Une histoire vivante de la musique et de ces musiciens qui ont traversé la période exaltante de la lutte pour les droits civiques. Philippe Gumpowicz enseigne la musicologie à l'Université de Bourgogne et à l'École des hautes études en sciences sociales. Il a notamment écrit : Les Travaux d'Orphée, deux siècles de pratique musicale amateur en France (Aubier) et Le Roman du Jazz (t. 1 et 2, Fayard). Il est l'auteur d'émissions musicales pour la radio et la télévision.

The Jewish Quarterly .2008

Matricule des anges .2007

Women in Jazz Marie Buscatto.2021-12-30 Women in Jazz: Musicality, Femininity, Marginalization examines the invisible discrimination against female musicians in the French jazz world and the ways in which women thrive as professionals despite such conditions. The author shines a light on the paradox for women in jazz: to express oneself in a feminine way is to be denigrated for it, yet to behave in a masculine manner is to be devalued for a lack of femininity. This masculine world ensures it is more difficult for women to be recognized as jazz musicians than it is for men – even when musicians, critics and audiences are ideologically opposed to discrimination. Female singers are confined by the feminine stereotypes of their profession, while female instrumentalists must comport themselves into traditionally masculine roles. The author explores the academic and professional socializations of these musicians, the musical choice they make and how they are perceived by jazz professionals as a result. First published in French by CNRS Editions in 2007 (and later reissued in paperback in 2018, with the author's postscript that nothing much has changed), Women in Jazz: Musicality, Femininity, Marginalization expands the conversation beyond the French border, identifying female jazz musicians as a discriminated minority all around the world.

Nica's Dream: The Life and Legend of the Jazz Baroness David Kastin.2011-06-27 The first biography of the legendary Rothschild heiress who reigned as New York's "Jazz Baroness." It's a misty night in 1950s New York. A silver Rolls-Royce screeches to a stop at the neon-lit doorway of a 52nd Street jazz club. Behind the wheel is a glamorous brunette, a chinchilla stole draped over her shoulder and a long cigarette holder clinched in her teeth. After taking a pull from a small silver flask, she glides past the bouncer into the murky depths of the Three Deuces. The Jazz Baroness has arrived. Raised in fairy-tale splendor, Kathleen Annie Pannonica Rothschild de Koenigswarter (known as "Nica") piloted her own plane across the English Channel, married a French baron, fought in the French Resistance, and had five children. Then she heard a recording of Thelonious Monk's "Round Midnight." Inspired by the liberating spirit of jazz, Nica left her family, moved to Manhattan, and began haunting the city's nightclubs. The tabloids first splashed her name across the headlines after Charlie Parker died in her hotel suite—a scandal that cast a dark shadow over the rest of her life. She retreated from the public eye, but through her ongoing ministrations to Monk and dozens of other musicians she became a legend. Nearly a score of jazz compositions have been written in her honor, including two of the most beloved classics of the genre: Horace Silver's "Nica's Dream" and Monk's "Pannonica." Nica's Dream traces the story of a fascinating woman across her thirty-year reign as the Jazz Baroness, but it also explores a transformative era in twentieth-century American culture. Based on interviews with musicians, family members, historians, and artists, David Kastin's probing biography unwraps the life of this enigmatic figure and evokes the vibrancy of New York during the birth of bebop, the first stirrings of the Beat Generation, and the advent of abstract expressionism.

On jazz Pascal Anquetil, Guy Le Querrec.2007

Les musiciens de jazz et leurs trois vœux Pannonica de Koenigswarter.2023-10-05

Musique & instruments .1928

The Baroness Hannah Rothschild.2013-03-19 Beautiful, romantic and spirited, Pannonica, known as Nica, named after her father's favorite moth, was born in 1913 to extraordinary, eccentric privilege and a storied history. The Rothschild family had, in only five generations, risen from the ghetto in Frankfurt to stately homes in England. As a child, Nica took her daily walks, dressed in white, with her two sisters and governess around the parkland of the vast house at Tring, Hertfordshire, among kangaroos, giant tortoises, emus and zebras, all part of the exotic menagerie collected by her uncle Walter. As a debutante, she was taught to fly by a saxophonist and introduced to jazz by her brother Victor; she married Baron Jules de Koenigswarter, settled in a château in France and had five children. When World War II broke out, Nica and her five children narrowly escaped back to England, but soon after, she set out to find her husband who was fighting with the Free French Army in Africa, where she helped the war effort by being a decoder, a driver and organizing supplies and equipment. In the early 1950s Nica heard "Round Midnight" by the jazz pianist and composer Thelonious Monk and, as if under a powerful spell, abandoned her marriage and moved to New York to find him. She devoted herself to helping Monk and other musicians: she bailed them out of jail, paid their bills, took them to the hospital, even drove them to their gigs, and her convertible Bentley could always be seen parked outside downtown clubs or up in Harlem. Charlie Parker would notoriously die in her apartment in the Stanhope Hotel. But it was Monk who was the love of her life and whom she cared for until his death in 1982. Hannah Rothschild has drawn on archival material and her own interviews in this quest to find out who her great-aunt really was and how she fit into a family that, although passionate about music and entomology, was reactionary in always favoring men over women. Part musical odyssey, part love story, The Baroness is a fascinating portrait of a modern figure ahead of her time who dared to live as she wanted, finally, at the very center of New York's jazz scene.

Django: Hand on Fire Rubio Salva.2020-05-20T00:00:00+02:00 Django: Hand on Fire tells the story of the youth of Django Reinhardt, a Roma raised outside Paris who would go on to be one of the most influential guitarists of all time. We follow his early years as an aimless and rebellious kid who is heading for a life of trouble until his devoted younger brother Nin-Nin convinces their mother Négros to buy him a banjo. Captivated by its possibilities and spurred by his natural talent, Django becomes obsessed with the instrument and quickly surpasses his older peers, mastering the popular bal-musette and intrigued by the new jazz coming over from the States. Soon he is playing in clubs and winning awards. He is on the verge of international success at the age of 18 when a tragedy strikes that will mark the rest of his life and career: he is badly burned in a caravan fire and spends the next years relearning how to play the guitar with only two fully-functioning fingers. This is an amazing story of perseverance and of fierce family love that is little known even to many jazz aficionados.

Le siècle du jazz Museo d'arte moderna e contemporanea di Trento e Rovereto, Musée du quai Branly, Centre de Cultura Contemporània de Barcelona.2009 Epopée du genre musical, né au début du XXe siècle, illustrée par différents arts : peinture, photographie, mais aussi graphisme et bande dessinée. Avec notamment les oeuvres de Picabia, Man Ray, Matisse, Pollock, etc. ||

Livres hebdo .2007

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Les Musiciens De Jazz Et Leur Trois Voeux Introduction

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