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Jazz et société sous l'Occupation

Gérard Regnier



Jazz Et Societe Sous L'occupation

L Towner



Jazz Et Societe Sous L'occupation:

Jazz Et Societe Sous L'occupation, 2013 **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

Jazz Diasporas Rashida K. Braggs, 2016-01-26 At the close of the Second World War waves of African American musicians migrated to Paris eager to thrive in its reinvigorated jazz scene *Jazz Diasporas* challenges the notion that Paris was a color blind paradise for African Americans On the contrary musicians adopted a variety of strategies to cope with the cultural and social assumptions that confronted them throughout their careers in Paris particularly as France became embroiled in struggles over race and identity when colonial conflicts like the Algerian War escalated Using case studies of prominent musicians and thoughtful analysis of interviews music film and literature Rashida K Braggs investigates the impact of this postwar musical migration She examines key figures including musicians Sidney Bechet Inez Cavanaugh and Kenny Clarke and writer and social critic James Baldwin to show how they performed both as artists and as African Americans Their collaborations with French musicians and critics complicated racial and cultural understandings of who could represent authentic jazz and created spaces for shifting racial and national identities what Braggs terms jazz diasporas

Culture et médias sous l'occupation Patrick Eveno, Hervé Joly, 2009 Cet ouvrage mesure dans le contexte particulier de la France de Vichy avec quelques éclairages comparatifs sur d'autres pays européens la réalité du concept entreprise dans deux secteurs volontairement placés côte à côte la culture et les médias tous deux vecteurs d'idées et d'informations auprès de l'opinion publique En choisissant une approche multiple des domaines livre cinéma musique spectacles ou arts plastiques ainsi que l'analyse croisée d'organisations et d'itinéraires biographiques l'étude de la circulation économique d'objets culturels ou encore l'examen des dispositifs de contrôle français et allemands ce volume se propose de donner un panorama aussi large que possible de l'avant guerre aux années 1950 Sont particulièrement soulignées les difficultés d'un positionnement stratégique les adaptations nécessaires variables d'une structure l'autre ou encore l'émergence de phénomènes sociaux dans un contexte

politique intellectuel et socio conomique choisi par le gouvernement de Vichy et les autorit s d occupation P 4 of cover

Music in World War II Pamela M. Potter, Christina L. Baade, Roberta Montemorra Marvin, 2020-10-06 A collection of essays examining the roles played by music in American and European society during the Second World War Global conflicts of the twentieth century fundamentally transformed not only national boundaries power relations and global economies but also the arts and culture of every nation involved An important unacknowledged aspect of these conflicts is that they have unique musical soundtracks *Music in World War II* explores how music and sound took on radically different dimensions in the United States and Europe before during and after World War II Additionally the collection examines the impact of radio and film as the disseminators of the war s musical soundtrack Contributors contend that the European and American soundtrack of World War II was largely one of escapism rather than the lofty solemn heroic and celebratory mode of war music in the past Furthermore they explore the variety of experiences of populations forced from their homes and interned in civilian and POW camps in Europe and the United States examining how music in these environments played a crucial role in maintaining ties to an idealized home and constructing politicized notions of national and ethnic identity This fascinating well constructed volume of essays builds understanding of the role and importance of music during periods of conflict and highlights the unique aspects of music during World War II A collection that offers deeply informed interdisciplinary and original views on a myriad of musical practices in Europe Great Britain and the United States during the period Gayle Magee co editor of *Over Here Over There Transatlantic Conversations on the Music of World War I* L'histoire des zazous Regnier gerard, 2020-04-03 Le zazou est d abord une jeunesse artistiquement r sumable en un mot swing Sa pr sentation habituelle le rend sympathique fantaisie vestimentaire et chevelure abondante amour du jazz et de tout ce qui vient des tats Unis opposition de fait la R volution nationale du mar chal P tain Boris Vian et sa femme Michelle tr nent au milieu de ces jeunes gens Mais dans un chapitre Zazous de sa premi re oeuvre *Cent sonnets* il se montre sans piti leur gard d crivant leur ignorance en mati re de jazz Etendue aux zazous belges praguois ou allemands l tude montre que les tenants de la R volution nationale et de la Collaboration ont contribu attribuer de fait aux zazous un brevet de r sistance en mettant sans cesse en exergue leur rejet de l encadrement id ologique **Made in France** Gérôme Guibert, Catherine Rudent, 2017-11-06 *Made in France Studies in Popular Music* serves as a comprehensive introduction to the history sociology and musicology of contemporary French popular music The volume consists of essays by scholars of French popular music and covers the major figures styles and social contexts of pop music in France The book first presents a general description of the history and background of popular music in France followed by essays that are organized into thematic sections *The Mutations of French Popular Music During the Trente Glorieuses Politicising Popular Music Assimilation Appropriation French Specificity and From Digital Stakes to Cultural Heritage French Contemporary Topics* Contributors Christian B thune Juliette Dalbavie G r me Guibert Fabien Hein Olivier Julien Marc Kaiser Barbara Lebrun David Looseley St phanie Molinero Anne Petiau C cile Pr

vost Thomas Vincent Rouz Catherine Rudent Matthieu Saladin Jedediah Sklower Rapha l Suire Florence Tamagne **La musique de chambre à Nantes entre les deux guerres** Michelle Bourhis, 2011-09-01 De 1918 1945 la musique de chambre Nantes connait une intense activité Au total presque quatre cents concerts de musique de chambre se déroulent entre les deux guerres mondiales dans diverses salles de la ville Qui en est-il des artistes et des programmes Quels sont les compositeurs les plus fréquemment interprétés Quels jugements les contemporains portent-ils sur cette musique Django Reinhardt Regnier gerard, 2021-02-05 Le Tsigane Django Reinhardt musicien de jazz a connu ses plus grandes heures de gloire sous l'Occupation Un succès égal de celui de Maurice Chevalier et de Charles Trenet aussi bien Paris et dans la France occupée qu'en Belgique sous administration militaire allemande Gérard Régnier montre que l'image d'un Django traqué en tant que Tsigane par les occupants nazis relève de la légende Les officiers allemands connaisseurs et amateurs de jazz se pressaient aussi bien pour l'écouter en concert la salle Pleyel que dans les cabarets comme Le Nid En Belgique Django fait salle comble au Palais des Beaux Arts de Bruxelles et la foule se presse pour l'apercevoir lors de sa réception au grand quotidien Le Soir Charles Delaunay dans son label Swing enregistre Django et ses disques connaissent le plus grand succès On siffle Nuages dans les rues de Paris Bruxelles et Berlin **Jazz et société en France sous l'occupation (1940-1944)** Gérard Régnier, 2007 **Jazz et société sous l'Occupation** Regnier gerard, 2009-11-01 Le jazz considéré par les nazis comme une musique négro-judéo-anglo-saxonne a connu paradoxalement un grand succès sous l'Occupation À partir d'une étude approfondie de l'histoire du jazz en Allemagne l'auteur explique la présence de militaires allemands dans les salles de concerts cabarets Il présente la situation du jazz en Belgique Paris et dans les Hubs Clubs de province **Au nom de l'art, 1933-1945** Limore Yagil, 2015-03-04 La fascination exercée par Paris dans toute l'Europe depuis le début du XXe siècle se traduit d'abord avant le premier conflit mondial par l'établissement d'un grand nombre d'artistes dans ce lieu de liberté d'esprit et de création Grâce à un enseignement de qualité les Académies de peinture ou de musique notamment attirent des Russes Polonais Hongrois Tchèques ou Allemands futurs fleurons de la scène de Paris minents interprètes de l'Opéra et du Conservatoire Avec les différentes vagues de migration dont les artistes juifs fuyant les persécutions se sont constitués dans la Ville lumière des relations d'amitié avec des artistes français fils qui s'actionnent sous l'Occupation et Vichy pour protéger et mettre à l'abri les victimes du régime Si l'on connaît l'intervention de Sacha Guitry et d'Arletty en faveur de Tristan Bernard il y en eut beaucoup d'autres révélées par Limore Yagil la croisée de l'histoire culturelle et de l'histoire politique l'auteur remonte aux origines de ces relations de solidarité retraçant toute une géographie de l'entraide et interroge la signification qu'il convient de donner ces différents actes de désobéissance civile Docteur ès lettres en histoire du XXe siècle de l'Institut d'études politiques de Paris Limore Yagil est chercheur associée à l'université Paris IV Sorbonne Spécialiste de l'histoire politique et culturelle de la France sous l'Occupation elle a notamment publié L'Homme nouveau et la Révolution nationale de Vichy Septentrion 1997 et une trilogie La France terre de refuge et de désobéissance civile 1944 Le Cerf 2010 2011 **Les bals populaires des**

antillais en région parisienne Jacob Etienne,2010-05-01 Durant les années quatre vingt les bals populaires des Antillais suscitaient l'engouement de nombreux clients qui venaient y goûter une ambiance tropicale rythmée par la musique des Antilles Ces manifestations qui s'enracinent dans l'histoire des sociétés antillaises constituent des lieux de changements où se met en œuvre un processus de recomposition de l'identité socioculturelle des Dominiens traversée de nombreux éléments symboliques comme la musique la danse la cuisine les rapports entre les sexes la religion etc

Opéras européens aujourd'hui : Cristina Barbulescu,2011-04-01 Comment fonctionne un opéra et qui sont les publics qui fréquentent de nos jours les théâtres lyriques européens Les études plus récentes centrées sur les publics d'opéra ainsi que des entretiens avec les spécialistes travaillant dans le cadre de trois grandes institutions l'Opéra national de Paris le Royal Opera House de Londres et le Grand Théâtre de Genève ont constitué les principaux outils pour apporter des réponses à ces questions *Le temps des médias*,2005

Jouer de la pop aujourd'hui Bertrand Ricard,2021-10-27 Face au triomphe d'une forme de pop qui recherche par tous les moyens la qualité de hit singles de nombreux musiciens membres de la niche dite de pop classique se battent pour survivre face à un système qui les relègue chaque jour davantage dans l'antichambre du succès Fiers de leur identité de musiciens ils mènent une bataille qu'ils qualifient de guerre des deux pop l'issue incertaine et aux ennemis nombreux l'ère des plateformes de streaming les rémunèrent avec parcimonie Construit à partir d'entretiens cet ouvrage symbolise la résistance de milliers de musiciens en quête de légitimité artistique et prompts à se distinguer du reste de la pop produite la chaîne qui a renoncé tortiellement à la qualité de la chanson parfaite au regard de critères esthétiques très précis

Bulletin de la Société archéologique, historique, littéraire & scientifique du Gers Société archéologique, historique, littéraire et scientifique du Gers,2005 Mon cher collègue et ami François Rouquet,2010 Revenant sur l'opération des universitaires après la

Seconde Guerre mondiale F. Rouquet cherche d'abord les spécificités des universitaires purs par rapport aux autres fonctionnaires et aux intellectuels Il s'intéresse ensuite à leurs motivations pour s'engager avec Vichy et à la nature de leur action Enfin il étudie les défenses et justifications de ces universitaires après la guerre *Œuvres romanesques complètes* Boris Vian,Marc Lapprand,Christelle Gonzalo,François Roulmann,2010 Hypothèses,1999

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