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Jazz et société sous l'Occupation

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Musiques et Champ social

L'Harmattan

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Jazz Et Societe Sous L'occupation:

Villes et culture sous l'Occupation Françoise Taliano-des Garets, 2012-06-13 Toute la France toute l'Europe est en prison crivait Jean Guhenno dans Journal des années noires Quelles furent les répercussions d'un tel contexte sur la vie culturelle En s'intéressant aux pratiques et aux politiques culturelles urbaines sous l'Occupation en Europe et dans l'empire français cet ouvrage ouvre des perspectives de comparaison internationale inédites Il livre en effet par une approche de terrain une connaissance précise et différenciée des situations nationales Tout en mesurant les degrés d'oppression et de résistance variables selon les territoires et les moments de la guerre on découvre Athènes Varsovie de Prague Lyon ou Turin de Marseille Dakar d'Alger Damas une même vitalité culturelle et les mêmes subterfuges pour échapper aux contraintes de l'Occupation Celles-ci ont pour nom censure répression propagande et persécutions L'occupant ainsi que les régimes de collaboration comme Vichy s'emploient à créer un ordre nouveau où la culture fournit réconfort et divertissement rassemble et manipule Mais elle s'avère également vecteur de résistance individuelle et collective jusque dans les situations les plus extrêmes notamment dans l'univers des ghettos Françoise Taliano Des Garets est professeure d'histoire contemporaine Sciences Po Bordeaux Elle est spécialisée en histoire politique et culturelle a travaillé sur les politiques culturelles des villes l'époque contemporaine et notamment les métropoles régionales et la culture 1945-2000 Comité d'histoire du ministère de la culture Documentation française 2007 et avec Hubert Bonin et Bernard Lachaise Adrien Marquet les rives d'une ambition Bordeaux Paris Vichy 1924-1955 Confluences 2007

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 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 and Postwar French Identity Elizabeth Vihlen McGregor, 2016-06-23 In the context of a shifting domestic and international status quo 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 to 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 nation.

Jazz and Machine-Age Imperialism Jeremy F. Lane, 2013-06-17 A groundbreaking study of the reception of jazz among French-speaking black intellectuals between 1918 and 1945.

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 and African American artists based in Europe, like writer and social critic James Baldwin, adopted a variety of strategies to cope with the cultural and social assumptions that greeted them throughout their careers in Paris, particularly in light of the cultural struggles over race and identity that gripped France as colonial conflicts like the Algerian War escalated. Through case studies of prominent musicians and thoughtful analysis of personal interviews, music film, and literature, Rashida K. Braggs investigates the impact of this post-war musical migration. Examining a number of players in the jazz scene, including Sidney Bechet, Inez Cavanaugh, and Kenny Clarke, Braggs identifies how they performed both as musicians and as African Americans. The collaborations that they and other African Americans created with French musicians and critics complicated racial and cultural understandings of who could play and represent authentic jazz. Their role in French society challenged their American identity and illusions of France as a racial safe haven. In this post-war era of collapsing nations and empires, African American jazz players and their French counterparts destabilized set notions of identity, sliding in and out of black and white and American and French.

identities they created collaborative spaces for mobile and mobilized musical identities what Braggs terms jazz diasporas

Provided by publisher **The Belle Époque** Dominique Kalifa, 2021-07-06 The years before the First World War have long been romanticized as a zenith of French culture the Belle poque The era is seen as the height of a lost way of life that remains emblematic of what it means to be French In a vast range of texts and images it appears as a carefree time full of joie de vivre fanfare and frills artistic daring and scientific innovation The Moulin Rouge shared the stage with the Universal Exposition Toulouse Lautrec rubbed elbows with Marie Curie and La Belle Otero and Fant mas invented automatic writing This book traces the making and the imagining of the Belle poque to reveal how and why it became a cultural myth Dominique Kalifa lifts the veil on a period shrouded in nostalgia explaining the century long need to continuously reinvent and even sanctify this moment He sifts through images handed down in memoirs and reminiscences literature and film art and history to explore the many facets of the era including its worldwide reception The Belle poque was born in France but it quickly went global as other countries adopted the concept to write their own histories In shedding light on how the Belle poque has been celebrated and reimagined Kalifa also offers a nuanced meditation on time history and memory

Cultural History in France Evelyne Cohen, Anaïs Fléchet, Pascale Goetschel, Laurent Martin, Pascal Ory, 2019-06-27 This volume which gathers contributions presented at the annual conferences of l Association pour le d veloppement de l histoire culturelle ADHC questions the subjects and boundaries of cultural history in France with regard to neighboring approaches such as cultural studies media studies and gender studies to elaborate a social history of representations Historians philosophers and sociologists address a large variety of topics and methodological proposals Definitions objects and actors memories and cultural transfers this book depicts the major questions that underlie the historical debate at the beginning of the 21st century

After Django 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

Remixing European Jazz Culture Kristin McGee, 2019-12-09 Remixing European Jazz Culture examines a jazz culture that emerged in the 1990s in cosmopolitan cities like Amsterdam Rotterdam Berlin London and Oslo energised by the introduction of studio

technologies into the live performance space which has since developed into internationally recognised eclectic hybrid jazz styles This book explores these oft overlooked musicians and their forms that have nonetheless expanded the plane of jazz s continued prosperity popularity and revitalisation in the twenty first century one where remix is no longer the sole domain of studio producers Seeking to update the orthodoxies of the field of jazz studies *Remixing European Jazz Culture* incorporates electronic and digital performance recording and distribution practices that have transformed the culture since the 1980s provides a more diverse and multifaceted cultural representation of European jazz and the contributions of a variety of performers and offers an encompassing picture of the depth of jazz practice that has erupted through Northern Europe since 1989 With an expansion of international networks and a disintegration of artistic boundaries the collaborative performative and real time improvisational process of remixing has stimulated a merging of the music s past and present within European jazz culture

Paris at War David Drake,2015-11-16 David Drake chronicles the lives of ordinary Parisians during WWII drawing on diaries and reminiscences of people who endured these years From his account emerge the broad rhythms and shifting moods of the city and the contingent lives of resisters collaborators occupiers and victims who unlike us could not know how the story would end

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*

Made in France G r me 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 ile Pr vost Thomas Vincent Rouz Catherine Rudent Matthieu Saladin Jedediah Sklower Rapha l Suire Florence Tamagne *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 **Culture et m dias sous l'occupation** Patrick Eveno,Hervé Joly,2009 Cet ouvrage mesure dans le contexte particulier de la France de Vichy avec quelques clairages comparatifs sur d autres pays europ ens la r alit du concept entreprise dans deux secteurs volontairement plac s c te c te la culture et les m dias tous deux vecteurs d id es et d informations aupr s de l opinion publique En choisissant une approche multiple des domaines livre cin ma musique spectacles ou arts plastiques ainsi que l analyse crois e d organisations et d itin raires biographiques l tude de la circulation conomique d objets culturels ou encore l examen des dispositifs de contr le fran ais et allemands ce volume se propose de donner un panorama aussi large que possible de l avant guerre aux ann es 1950 Sont particuli rement soulign es les difficult s d un positionnement strat gique les adaptations n cessaires variables d une structure l autre ou encore l mergence de ph nom nes 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 [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 France **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 Gerard Regnier 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 **The French Film Musical** Phil Powrie,Marie Cadalanu,2020-09-17 Like many

national cinemas the French cinema has a rich tradition of film musicals beginning with the advent of sound to the present This is the first book to chart the development of the French film musical The French film musical is remarkable for its breadth and variety since the 1930s although it flirts with the Hollywood musical in the 1930s and again in the 1950s it has very distinctive forms rooted in the traditions of French chanson Defining it broadly as films attracting audiences principally because of musical performances often by well known singers Phil Powrie and Marie Cadalanu show how the genre absorbs two very different traditions with the advent of sound European operetta and French chanson inflected by American jazz 1930 1950 As the genre matures operetta develops into big budget spectacles with popular tenors and revue films also showcase major singers in this period 1940 1960 Both sub genres collapse with the advent of rock n roll leading to a period of experimentation during the New Wave 1960 1990 The contemporary period since 1995 renews the genre returning nostalgically both to the genre's origins in the 1930s and to the musicals of Jacques Demy but also hybridising with other genres such as the biopic and the documentary **Composing for the State** Esteban Buch,Igor Contreras

Zubillaga,Manuel Deniz Silva,2016-01-27 Under the dictatorships of the twentieth century music never ceased to sound Even when they did not impose aesthetic standards these regimes tended to favour certain kinds of art music such as occasional works for commemorations or celebrations symphonic poems cantatas and choral settings In the same way composers who were more or less ideologically close to the regime wrote pieces of music on their own initiative which amounted to a support of the political order This book presents ten studies focusing on music inspired and promoted by regimes such as Nazi Germany Fascist Italy France under Vichy the USSR and its satellites Franco's Spain Salazar's Portugal Maoist China and Latin American dictatorships By discussing the musical works themselves whether they were conceived as ways to provide music for the people to personally honour the dictator or to participate in State commemorations of glorious historical events the book examines the relationship between the composers and the State This important volume therefore addresses

theoretical issues long neglected by both musicologists and historians What is the relationship between art music and propaganda How did composers participate in musical life under the control of an authoritarian State What was specifically political in the works produced in these contexts How did audiences react to them Can we speak confidently about State music In this way Composing for the State Music in Twentieth Century Dictatorships is an essential contribution to our understanding of musical cultures of the twentieth century as well as the symbolic policies of dictatorial regimes La véritable histoire de la Belle Époque Dominique Kalifa, 2017-01-25 La Belle époque qui a signé les quinze premières années du XXe siècle fait partie de notre héritage culturel Mais sait-on vraiment ce que recouvre cette notion et les différents usages qu'on en a faits Ce livre raconte quand et comment l'expression fut forgée beaucoup plus tard qu'on ne l'a dit et retrace les multiples visages d'une période perdue en France et l'étranger comme un moment heureux emblématique d'un certain art de vivre la française Un instant privilégié d'insouciance et de joie de vivre de froufrous et de flonflons d'audaces esthétiques et d'innovations scientifiques Le Moulin Rouge voisine avec l'Exposition Toulouse Lautrec dialogue avec Marie Curie et la belle Otero Fantomas inaugure l'écriture automatique Traquant les représentations de 1900 que nous ont données les mémoires et les souvenirs la littérature et le cinéma l'art et l'histoire Dominique Kalifa lève le voile sur un pan méconnu de notre contemporain expliquant pourquoi nous avons eu besoin depuis un siècle d'inventer et de réinventer sans cesse ce moment pensons comme fondateur Car la Belle époque des années 1930 n'est pas celle qui triomphe dans le cinéma des années 1950 ou celle qui s'exhibe en 1980 dans les collections de cartes postales C'est tout l'imaginaire et la nostalgie d'un monde perdu qui se découvrent offrant une lecture originale de ce qui est vraiment l'histoire une méditation sur le temps et ses interactions Dominique Kalifa est professeur à la Sorbonne Paris 1 et membre de l'Institut universitaire de France Il a publié une dizaine de livres portant sur l'histoire des imaginaires et de la culture du contemporain dont L'Encre et le sang Fayard 1995 La Culture de masse en France La Découverte 2001 Crime et culture au XIXe siècle Perrin 2005 et Les Bas Fonds Histoire d'un imaginaire Seuil 2013 prix Mauvais Genres

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