



Louis Armstrong An American Genius

Muriel Harris Weinstein

Louis Armstrong An American Genius:

Louis Armstrong, an American Genius James Lincoln Collier, 1983 Best Books for Senior High Readers A thoroughly researched biography of this jazz great who was also a popular entertainer 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 **Satchmo** Gary Giddins, 2009-03-05 Gary Giddins has been called the best jazz writer in America today Collier, 1984 Esquire Louis Armstrong has been called the most influential jazz musician of the century Together this auspicious pairing has resulted in Satchmo one of the most vivid and fascinating portraits ever drawn of perhaps the greatest figure in the history of American music Available now at a new price this text only edition is the authoritative introduction to Armstrong s life and art for the curious newcomer and offers fresh insight even for the serious student of Pops Armstrong? Yona Zeldis McDonough, Who HQ, 2004-12-29 If not for a stint in reform school young Louis Armstrong might never have become a musician It was a teacher at the Colored Waifs Home who gave him a cornet promoted him to band leader and saw talent in the tough kid from the even tougher New Orleans neighborhood called Storyville But it was Louis Armstrong s own passion and genius that pushed jazz into new and exciting realms with his amazing improvisational trumpet playing His seventy year life spanned a critical time in American music as well as black history 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 **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 **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 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 **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 **Pops** Terry Teachout, 2010 Draws on previously unavailable sources including hundreds of private recordings made throughout the second half of the jazz master's life to assess his artistic achievements and personal life 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 Louis Armstrong, Master of Modernism Thomas David Brothers, 2014-02-03 The definitive account of Louis Armstrong his life and legacy during the most creative period of his career Nearly 100 years after bursting onto Chicago's music scene under the tutelage of Joe King Oliver Louis Armstrong is recognized as one of the most influential artists of the twentieth century A trumpet virtuoso seductive crooner and consummate entertainer Armstrong laid the foundation for the future of jazz with his stylistic innovations but his story would be incomplete without examining how he struggled in a society seething with brutally racist ideologies laws and practices Thomas Brothers picks up where he left off with the acclaimed Louis Armstrong's New Orleans following the story of the great jazz musician into his most creatively fertile years in the 1920s and early 1930s when Armstrong created not one but two modern musical styles Brothers wields his own tremendous skill in making the connections between history and music accessible to everyone as Armstrong shucks and jives across the page Through Brothers s expert ears and eyes we meet an Armstrong whose quickness and sureness so evident in his performances served him well in his encounters with racism while his music soared across the airwaves into homes all over America Louis Armstrong Master of Modernism blends cultural history musical scholarship and personal accounts from Armstrong's contemporaries to reveal his enduring contributions to jazz and popular music at a time when he and his bandmates couldn t count on food or even a friendly face on their travels across the country Thomas Brothers combines an intimate knowledge of Armstrong s life with the boldness to examine his place in such a racially charged landscape In vivid prose and with vibrant photographs Brothers illuminates the life and work of the man many consider to be the greatest American musician of the twentieth century **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 My Life Daniel Stein, 2012-05-03 Music Is My Life is the first comprehensive analysis of Louis Armstrong's autobiographical writings including his books essays and letters and their relation to his musical and visual performances Combining approaches from autobiography theory literary criticism intermedia studies cultural history and musicology Daniel Stein reconstructs Armstrong s performances of his life story across various media and for different audiences complicating the monolithic and hagiographic views of the musician The book will appeal to academic readers with an interest in African American studies jazz studies musicology and popular culture as well as general readers interested in Armstrong s life and music jazz and twentieth century entertainment While not a biography it provides a key to understanding Armstrong's oeuvre as well as his complicated place in American history and twentieth century media culture **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 protg 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 in 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 guartet 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 guartet 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

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