



# *S*wingin' the Dream

BIG BAND JAZZ  
AND THE REBIRTH  
OF AMERICAN  
CULTURE



LEWIS A. ERENBERG

# Swingin The Dream Big Band Jazz And The Rebirth Of American Culture

**Aaron Lefkovitz**



## **Swingin The Dream Big Band Jazz And The Rebirth Of American Culture:**

Swingin' the Dream Lewis A. Erenberg, 1999-09-08 During the 1930s swing bands combined jazz and popular music to create large scale dreams for the Depression generation capturing the imagination of America's young people music critics and the music business *Swingin the Dream* explores that world looking at the racial mixing up and musical swinging out that shook the nation and has kept people dancing ever since *Swingin the Dream* is an intelligent provocative study of the big band era chiefly during its golden hours in the 1930s not merely does Lewis A Erenberg give the music its full due but he places it in a larger context and makes for the most part a plausible case for its importance Jonathan Yardley Washington Post Book World An absorbing read for fans and an insightful view of the impact of an important homegrown art form Publishers Weekly A fascinating celebration of the decade or so in which American popular music basked in the sunlight of a seemingly endless high noon Tony Russell Times Literary Supplement      **Swingin' The Dream** ,2010      **The Global Politics of Jazz in the Twentieth Century** Yoshiomi Saito, 2019-08-28 From the mid 1950s to the late 1970s jazz was harnessed as America's sonic weapon to promote an image to the world of a free and democratic America Dizzy Gillespie Dave Brubeck Duke Ellington and other well known jazz musicians were sent around the world including to an array of Communist countries as jazz ambassadors in order to mitigate the negative image associated with domestic racial problems While many non Americans embraced the Americanism behind this jazz diplomacy without question others criticized American domestic and foreign policies while still appreciating jazz thus jazz despite its popularity also became a medium for expressing anti Americanism This book examines the development of jazz outside America including across diverse historical periods and geographies shedding light on the effectiveness of jazz as an instrument of state power within a global political context Saito examines jazz across a wide range of regions including America Europe Japan and Communist countries His research also draws heavily upon a variety of sources primary as well as secondary which are accessible in these diverse countries all had their unique and culturally specific domestic jazz scenes but also interacted with each other in an interesting dimension of early globalization This comparative analysis on the range of unique jazz scenes and cultures offers a detailed understanding as to how jazz has been interpreted in various ways according to the changing contexts of politics and society around it often providing a basis for criticizing America itself Furthering our appreciation of the organic relationship between jazz and global politics Saito reconsiders the uniqueness of jazz as an exclusively American music This book will be of interest to students and scholars of international relations the history of popular music and global politics The Introduction of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license      Lonesome Roads and Streets of Dreams Andrew S. Berish, 2024-05-31 Any listener knows the power of music to define a place but few can describe the how or why of this phenomenon In *Lonesome Roads and Streets of Dreams* Place Mobility and Race in Jazz of the 1930s and 40s

Andrew Berish attempts to right this wrong showcasing how American jazz defined a culture particularly preoccupied with place By analyzing both the performances and cultural context of leading jazz figures including the many famous venues where they played Berish bridges two dominant scholarly approaches to the genre offering not only a new reading of swing era jazz but an entirely new framework for musical analysis in general one that examines how the geographical realities of daily life can be transformed into musical sound Focusing on white bandleader Jan Garber black bandleader Duke Ellington white saxophonist Charlie Barnet and black guitarist Charlie Christian as well as traveling from Catalina Island to Manhattan to Oklahoma City Lonesome Roads and Streets of Dreams depicts not only a geography of race but how this geography was disrupted how these musicians crossed physical and racial boundaries from black to white South to North and rural to urban and how they found expression for these movements in the insistent music they were creating

**The Later Swing Era, 1942 to 1955** Lawrence McClellan, 2004-08-30 Today's Retro Swing bands like the Squirrel Nut Zippers and the Brian Setzer Orchestra all owe their inspiration to the original masters of Swing This rich reference details the oeuvre of the leading Swing musicians from the WWII and post WWII years Chapters on the masters of Swing Ella Fitzgerald Woody Herman Billy Strayhorn the legendary Big Band leaders such as Les Brown Dizzy Gillespie Stan Kenton Buddy Rich Vaughan Monroe etc vocalists including Cab Calloway Billie Holiday Peggy Lee Frank Sinatra Sarah Vaughn Dinah Washington and Small Groups Louis Jordan Art Tatum Charlie Ventura etc introduce these timeless musicians to a new generation of musicians and music fans An opening chapter recounts how the cultural changes during the war and postwar years affected performers especially women and African Americans and an A to Z appendix provides synopses of almost 700 entrants including related musicians and famous venues A bibliography and subject index provide additional tools for those researching Swing music and its many roles in mid century American culture This volume is a perfect sequel to Dave Oliphant's The Early Swing Era 1930 to 1941 Together these books provide the perfect reference guide to an enduring form of American music

**Backstory in Blue** John Fass Morton, 2008 Backstory in Blue is a behind the scenes look at this epic moment in American cultural history It is the story of who and what made Ellington's composition so compelling and how one piece of music reflected the feelings and shaped the sensibilities of the postwar generation

Louis Armstrong, Duke Ellington, and Miles Davis Aaron Lefkowitz, 2018-06-20 This book examines Louis Armstrong Duke Ellington and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity It centers them in debates over U S cultural exceptionalism noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture

**Music and History** Stanley C. Pelkey, 2005 This book begins with a simple question Why haven't historians and musicologists been talking to one another Historians frequently look to all aspects of human activity including music in order to better understand the past Musicologists inquire into the social cultural and historical contexts of musical works and musical practices to develop theories about the meanings of compositions and the significance of musical creation

Both disciplines examine how people represent their experiences This collection of original essays the first of its kind argues that the conversation between scholars in the two fields can become richer and more mutually informing The volume features an eloquent personal essay by historian Lawrence W Levine whose work has inspired a whole generation of scholars working on African American music in American history The first six essays address widely different aspects of musical culture and history ranging from women and popular song during the French Revolution to nineteenth century music publishing in Philadelphia Pennsylvania Two additional essays by scholars outside of musicology and history represent a new kind of disciplinary bridging by using the methods of cultural studies to look at cross dressing in nineteenth and early twentieth century opera and blues responses to lynching in the New South The last four essays offer models for collaborative multidisciplinary research with a special emphasis on popular music Jeffrey H Jackson Memphis Tennessee is assistant professor of history at Rhodes College He is the author of *Making Jazz French Music and Modern Life in Interwar Paris* Stanley C Pelkey Portage Michigan is assistant professor of music at Western Michigan University He is a member of the College Music Society and his work has appeared in music related periodicals

[The Roots of Texas Music](#) Lawrence Clayton, Joe W. Specht, 2005-09-09 The music of Texas and the American Southwest is as diverse and distinctive as the many different groups who have lived in the region over the past several centuries writes Gary Hartman in his introduction to this refreshingly different look at various genres of Texas music *Roots of Texas Music* celebrates the diverse sources of the music of the Lone Star State by gathering chapters by specialists on each of them specialists whose views may not have dominated the perception of Texas music to date Editor Lawrence Clayton conceived this project as one that would not simply repeat the common wisdom about Texas music traditions but rather would offer new perspectives He therefore called on contributors whose work had been well grounded but not necessarily widely published The result is a lively captivating and original look at the musical traditions of Texas Germans and Czechs black Creoles and Chicanos and blues and gospel singers Hartman's introduction places these repertoires within the larger picture of one of the most fertile musical seedbeds the nation knows The diverse genres included in the anthology also provide an introduction to the classes cultures races and ethnic groups of Texas and highlight the ways in which the state's musical wealth has influenced the listening habits of the nation

[The Oxford Handbook of the History of Consumption](#) Frank Trentmann, 2012-03-22 The Oxford Handbook of the History of Consumption offers a timely overview of how our understanding of consumption in history has changed in the last generation

[Gil Evans: Out of the Cool](#) Stephanie Stein Crease, 2003-05 The life 1912 1988 and career of Gil Evans paralleled and often foreshadowed the quickly changing world of jazz through the 20th century Gil Evans *Out of the Cool* is the comprehensive biography of a self taught musician whom colleagues often regarded as a mentor His innovative work as a composer arranger and bandleader for Miles Davis with whom he frequently collaborated over the course of four decades and for his own ensembles places him alongside Duke Ellington and Aaron Copland as one of the giants of American music

His unflagging creativity galvanized the most prominent jazz musicians in the world both black and white This biography traces Evans s early years his first dance bands in California during the Depression his life as a studio arranger in Hollywood and his early work with Claude Thornhill one of the most unusual bandleaders of the Big Band Era After settling in New York City in 1946 Evans s basement apartment quickly became a meeting ground for musicians The discussions that took place there among Miles Davis Gerry Mulligan John Lewis and others resulted in the Birth of the Cool scores for the Miles Davis Nonet and later on for Evans s masterpieces with Davis Miles Ahead Porgy and Bess and Sketches of Spain This replaces 1556524250

**Hound Dog** Eric Weisbard,2023-08-04 Many listeners first heard Hound Dog when Elvis Presley s single topped the pop country and R B charts in 1956 But some fans already knew the song from Big Mama Thornton s earlier recording a giant but exclusively R B hit In Hound Dog Eric Weisbard examines the racial commercial and cultural ramifications of Elvis s appropriation of a Black woman s anthem He rethinks the history and influences of rock music in light of Rolling Stone s replacement of Presley s Hound Dog with Thornton s version in its 2021 500 Greatest Songs of All Time list Taking readers from Presley and Thornton to Patti Page s Doggie in the Window the Stooges I Wanna Be Your Dog and other dog ditties Weisbard uses Hound Dog to reflect on one of rock s fundamental dilemmas the whiteness of the wail **Kick it** Matt Brennan,2020 The drum kit has provided the pulse of popular music from before the dawn of jazz up to the present day pop charts Kick It a provocative social history of the instrument looks closely at key innovators in the development of the drum kit inventors and manufacturers like the Ludwig and Zildjian dynasties jazz icons like Gene Krupa and Max Roach rock stars from Ringo Starr to Keith Moon and popular artists who haven t always got their dues as drummers such as Karen Carpenter and J Dilla Tackling the history of race relations global migration and the changing tension between high and low culture author Matt Brennan makes the case for the drum kit s role as one of the most transformative musical inventions of the modern era Kick It shows how the drum kit and drummers helped change modern music and society as a whole from the bottom up

**Becoming Ella Fitzgerald: The Jazz Singer Who Transformed American Song** Judith Tick,2023-12-05 An NPR Books We Love Pick of the Year A Kirkus Best Nonfiction Book of the Year A radiant rich no stone unturned biography Paula J Giddings author of When and Where I Enter A landmark biography that reclaims Ella Fitzgerald as a major American artist and modernist innovator Ella Fitzgerald 1917 1996 possessed one of the twentieth century s most astonishing voices In this first major biography since Fitzgerald s death historian Judith Tick offers a sublime portrait of this ambitious risk taker whose exceptional musical spontaneity made her a transformational artist Becoming Ella Fitzgerald clears up long enduring mysteries Archival research and in depth family interviews shed new light on the singer s difficult childhood in Yonkers New York the tragic death of her mother and the year she spent in a girls reformatory school where she sang in its renowned choir and dreamed of being a dancer Rarely seen profiles from the Black press offer precious glimpses of Fitzgerald s tense experiences of racial discrimination and her struggles with constricting models of Black and white femininity at midcentury

Tick's compelling narrative depicts Fitzgerald's complicated career in fresh and original detail upending the traditional view that segregates vocal jazz from the genre's mainstream. As she navigated the shifting tides between jazz and pop, she used her originality to pioneer modernist vocal jazz. Interpreting long lost setlists, reviews from both white and Black newspapers, and newly released footage and recordings, the book explores how Ella's transcendence as an improviser produced onstage performances every bit as significant as her historic recorded oeuvre. From the singer's first performance at the Apollo Theatre's famous Amateur Night to the Savoy Ballroom where Fitzgerald broke through with Chick Webb's big band in the 1930s, Tick evokes the jazz world in riveting detail. She describes how Ella helped shape the bebop movement in the 1940s as she joined Dizzy Gillespie and her then husband Ray Brown in the world touring jazz at the Philharmonic, one of the first moments of high culture acceptance for the disreputable art form. Breaking ground as a female bandleader, Fitzgerald refuted expectations of musical Blackness, deftly balancing artistic ambition and market expectations. Her legendary exploration of the Great American Songbook in the 1950s fused a Black vocal aesthetic and jazz improvisation to revolutionize the popular repertoire. This hybridity often confounded critics, yet throughout the 1970s and 1980s, Ella reached audiences around the world, electrifying concert halls and sold millions of records. A masterful biography, *Becoming Ella Fitzgerald* describes a powerful woman who set a standard for American excellence nearly unmatched in the twentieth century. **Shakespeare**

**and Music** Julie Sanders, 2007-07-23 This is a study of the rich and diverse range of musical responses to Shakespeare that have taken place from the seventeenth century onwards. Written from a literary perspective, the book explores the many genres and contexts in which Shakespeare and his work have enjoyed a musical afterlife, discussing opera, ballet, and classical symphony alongside musicals and film soundtracks, as well as folk music and hip hop traditions. Taking as its starting point ideas of creativity and improvisation stemming from early modern baroque practices and the more recent example of twentieth-century jazz adaptation, this volume explores the many ways in which Shakespeare's plays and poems have been reworked by musical composers. It also places these cultural productions in their own historical moment and context. Adaptation studies is a fast-emerging field of scholarship, and as a contribution to this field, *Shakespeare and Music: Afterlives and Borrowings* develops theories and practices from adaptation studies to think about musical responses to Shakespeare across the centuries. Bringing together in an exciting intellectual encounter ideas and methodologies deriving from literary criticism, theatre history, film studies, and musicology, the book explores music in its widest context, looking at classical symphonies including the work of Berlioz and Elgar, and operas by Verdi and Britten, as well as Broadway musicals, film scores by Shostakovich, Walton, and contemporary performers, and the jazz adaptations of Duke Ellington and others. This is a timely study that will appeal to a wide readership, from lovers of Shakespeare and classical music through to students of film and historians of the theatre.

Depression Folk Ronald D. Cohen, 2016-08-26 While music lovers and music historians alike understand that folk music played an increasingly pivotal role in American labor and politics during the economic and social tumult of the Great

Depression how did this relationship come to be Ronald D Cohen sheds new light on the complex cultural history of folk music in America detailing the musicians government agencies and record companies that had a lasting impact during the 1930s and beyond Covering myriad musical styles and performers Cohen narrates a singular history that begins in nineteenth century labor politics and popular music culture following the rise of unions and Communism to the subsequent Red Scare and increasing power of the Conservative movement in American politics with American folk and vernacular music centered throughout Detailing the influence and achievements of such notable musicians as Pete Seeger Big Bill Broonzy and Woody Guthrie Cohen explores the intersections of politics economics and race using the roots of American folk music to explore one of the United States most troubled times Becoming entangled with the ascending American left wing folk music became synonymous with protest and sharing the troubles of real people through song

**The ^AOxford Handbook of Music and the Middlebrow** Kate Guthrie, Christopher Chowrimootoo, 2024-12-03 This handbook seeks to reanimate the music institutions and audiences that made up the cultural middle in the nineteenth and twentieth centuries by investigating the wealth of middlebrow culture that bridged the space between highbrow and lowbrow music With case studies ranging from symphonic concerts to Broadway musicals from opera criticism to rock journalism it brings together scholars of classical and popular music to present a new enriched narrative of music history

The Cambridge Companion to Duke Ellington Edward Green, 2015-01-08 Duke Ellington is widely held to be the greatest jazz composer and one of the most significant cultural icons of the twentieth century This comprehensive and accessible Companion is the first collection of essays to survey in depth Ellington s career music and place in popular culture An international cast of authors includes renowned scholars critics composers and jazz musicians Organized in three parts the Companion first sets Ellington s life and work in context providing new information about his formative years method of composing interactions with other musicians and activities abroad its second part gives a complete artistic biography of Ellington and the final section is a series of specific musical studies including chapters on Ellington and song writing the jazz piano descriptive music and the blues Featuring a chronology of the composer s life and major recordings this book is essential reading for anyone with an interest in Ellington s enduring artistic legacy

**The Rise of a Jazz Art World** Paul Douglas Lopes, 2002-05-30 This 2002 book presents a unique sociological vision of the evolution of jazz in the twentieth century Analysing organizational structures and competing discourses in American music Paul Lopes shows how musicians and others transformed the meaning and practice of jazz Set against the distinct worlds of high art and popular art in America the rise of a jazz art world is shown to be a unique movement a socially diverse community struggling in various ways against cultural orthodoxy Cultural politics in America is shown to be a dynamic open and often contradictory process of constant re interpretation This work is a compelling social history of American culture that incorporates various voices in jazz including musicians critics collectors producers and enthusiasts Accessibly written and interdisciplinary in approach it will be of great interest to



scholars and students of sociology cultural studies social history American studies African American studies and jazz studies

*The Life and Writings of Ralph J. Gleason* Don Armstrong, 2024-01-11 Discover the enthralling world of Ralph J Gleason a pioneering music journalist who expanded the possibilities of the newspaper music column sparked the San Francisco jazz and rock scenes and co founded Rolling Stone magazine Gleason not only reported on but influenced the trajectory of popular music He alone chronicled the unparalleled evolution of popular music from the 1930s into the 1970s and while doing so interviewed and befriended many trailblazers such as Miles Davis Dizzy Gillespie Bob Dylan and the Beatles A true iconoclast he dismantled the barriers between popular and highbrow music and barriers separating the musical genres He played a crucial role in shaping postwar music criticism by covering all genres and analyzing music s social political and historical meanings This book uncovers never before seen letters anecdotes family accounts and exclusive interviews to reveal one of the most intriguing personalities of the 20th century

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