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Ricky Riccardi

What A Wonderful World The Magic Of Louis Armstrongs Later Years

Ricky Riccardi



What A Wonderful World The Magic Of Louis Armstrongs Later Years:

What a Wonderful World Ricky Riccardi, 2011-06-21 In this richly detailed and prodigiously researched book jazz scholar and musician Ricky Riccardi reveals for the first time the genius and remarkable achievements of the last 25 years of Louis Armstrong's life providing along the way a comprehensive study of one of the best known and most accomplished jazz stars of our time Much has been written about Armstrong but the majority of it focuses on the early and middle stages of his career During the last third of his career Armstrong was often dismissed as a buffoonish if popular entertainer Riccardi shows us instead the inventiveness and depth of his music during this time These are the years of his highest charting hits including Mack the Knife and Hello Dolly the famed collaborations with Ella Fitzgerald and Duke Ellington and his legendary recordings with the All Stars An eminently readable and insightful book What a Wonderful World completes and enlarges our understanding of one of America's greatest and most beloved musical icons

Heart Full of Rhythm Ricky Riccardi, 2020-08-05 Featuring never before published photographs and brand new stories culled from Armstrong's personal archives Heart Full of Rhythm The Big Band Years of Louis Armstrong tells the story of how the man called Pops became the first King of Pop

Music Is 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

Historical Dictionary of Jazz John S. Davis, 2020-09-15 Jazz is a music born in the United States and formed by a combination of influences In its infancy jazz was a melting pot of military brass bands work songs and field hollers of the United States slaves during the 19th century European harmonies and forms and the rhythms of Africa and the Caribbean Later the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development As it moved through the swing era of the 1930s bebop of the 1940s and cool jazz of the 1950s jazz continued to serve as a reflection of societal changes During the turbulent 1960s freedom and unrest were expressed through Free Jazz and the Avant Garde Popular and world music have been incorporated and continue to expand the impact and reach of jazz Today jazz is truly an international art form This second edition of Historical Dictionary of Jazz contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on musicians styles of jazz instruments recording labels bands and band leaders and more This book is an excellent resource for

students researchers and anyone wanting to know more about Jazz **Stomp Off, Let's Go** Ricky Riccardi, 2025-01-06 In *Stomp Off Let's Go* author Ricky Riccardi offers a fresh take on the most widely discussed period of Louis Armstrong's life Tracing the trumpeter's meteoric rise to fame from childhood in New Orleans all the way to Chicago where he changed the course of music with the Hot Five and Hot Seven recordings Riccardi foregrounds the voices of Armstrong and his contemporaries to explore Armstrong's path and relationships more intimately in turn providing essential insights into how Armstrong rose to become one of America's most beloved icons 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 **Writing Jazz** Sascha Feinstein, 2025-03-01 *Writing Jazz* presents interviews with fourteen distinguished jazz scholars Whitney Balliett Bob Blumenthal Stanley Crouch Linda Dahl Maxine Gordon Farah Jasmine Griffin John Edward Hasse Willard Jenkins Hettie Jones Robin D.G. Kelley Laurie Pepper Tom Piazza Ricky Riccardi and A.B. Spellman This literary jam session explores the many challenges and thrills of writing about jazz in various prose forms including liner notes memoirs biographies and critical guides The distinguished writers interviewed in this collection obviously share a passion for jazz and each has produced a hefty amount of literature that illuminates both the music and its practitioners A well-known writer on jazz Sascha Feinstein has explored the relationship of jazz and literature throughout his career making *Writing Jazz* an essential contribution to the field of jazz-related literature **Louis Armstrong** Joel Newsome, 2017-12-15 The world of jazz was just developing when Louis Armstrong was born in 1901 During his life Armstrong became a defining figure in the burgeoning jazz movement developing his own style in both bands and in a solo career His unique approach inspired other jazz contemporaries including Bing Crosby and Billie Holiday This is the story of his life death and legacy and his lasting influence on jazz today **Louis Armstrong's All Stars** Mike Forbes, 2015-08-04 During the last 25 years of his life Louis Armstrong fronted his All Stars Dixieland jazz band usually five additional musicians and a female singer While much has been written about Louis there has been much less coverage of his All Stars This book has four parts 1 Louis's early years and the lead up to the formation of the All Stars 2 The All Stars through the years A timeline of the band including changes in its composition major recordings and concerts overseas tours 3 The Musicians biographies of the 46 musicians who were members of the All Stars the detail depending on the perceived significance of each 4 Life with Louis especially where it impacted on the All Stars touring on stage relationships with management There is a comprehensive list of references and a detailed index **The Real Ambassadors** Keith Hatschek, 2022-02-04 Winner of the 2023 ASCAP Foundation Deems Taylor Virgil Thomson Book Award Recipient of a 2023 Certificate of Merit for Best Historical Research in Recorded Jazz from the Association for Recorded Sound Collections Keith Hatschek tells the story of three determined artists Louis Armstrong Dave Brubeck and Iola Brubeck

and the stand they took against segregation by writing and performing a jazz musical titled *The Real Ambassadors*. First conceived by the Brubecks in 1956, the musical's journey to the stage for its 1962 premiere tracks extraordinary twists and turns across the backdrop of the civil rights movement. A variety of colorful characters from Broadway impresarios to gang connected managers surface in the compelling storyline. During the Cold War, the US State Department enlisted some of America's greatest musicians to serve as jazz ambassadors touring the world to trumpet a so-called free society. Honored as celebrities abroad, the jazz ambassadors who were overwhelmingly African Americans returned home to racial discrimination and deferred dreams. The Brubecks used this double standard as the central message for the musical, deploying humor and pathos to share perspectives on American values. On September 23, 1962, *The Real Ambassadors*'s stunning debut moved a packed arena at the Monterey Jazz Festival to laughter, joy, and tears. Although critics unanimously hailed the performance, it sadly became a footnote in cast members' bios. The enormous cost of reassembling the star-studded cast made the creation impossible to stage and tour. However, *The Real Ambassadors*, Dave and Iola Brubeck and Louis Armstrong Challenge Segregation, caps this jazz story by detailing how the show was triumphantly revived in 2013 by the Detroit Jazz Festival and in 2014 by Jazz at Lincoln Center. This reaffirmed the musical's place as an integral part of America's jazz history and served as an important reminder of how artists' voices are a powerful force for social change.

Heart Full of Rhythm Ricky Riccardi, 2020. The first book to cover a uniquely transformative period in the life of one of the 20th century's most lasting icons. 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*, *What a Wonderful World*, and *La Vie En Rose*, 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*, *When You're Smiling*, and *When the Saints Go Marching In*. Along the way, he became the first black man to host a nationally sponsored radio show and to receive featured billing in a Hollywood film. However, as author Ricky Riccardi shows, Armstrong's most transformative era wasn't without its problems: racist performance reviews, being held up at gunpoint by gangsters, struggling with an overworked embouchure, and getting arrested for marijuana possession. Utilizing a prodigious amount of new research, Riccardi traces the Armstrong's mid-career fall from grace, why his career faltered, the ways in which the rise of swing and bebop affected his musical approach and identity, the sacrifices he made to reenter the limelight, and the choices he made during this period that ultimately led to his resurgence as an iconic vocalist and performer whose nuance influenced the musical stylings of Bing Crosby, Billie Holiday, and countless others for decades to follow. Featuring never

before published photographs and brand new stories culled from Armstrong's personal archives **Heart Full of Rhythm: The Big Band Years of Louis Armstrong** tells the story of how the man called Pops became the first King of Pop Creating the Jazz Solo Vic Hobson, 2018-10-09 Throughout his life Louis Armstrong tried to explain how singing with a barbershop quartet 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 quartet 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

Historical Dictionary of Popular Music Norman Abjorensen, 2017-05-25 This book seeks to trace the rise of popular music identify its key figures and track the origins and development of its multiple genres and styles all the while seeking to establish historical context It is fundamentally a ready reference guide to the broad field of popular music over the past two centuries It has become a truism that popular music so pervasive in the modern world constitutes a soundtrack to our lives a constant though changing presence as we cross thresholds and grow from children to teenagers to adults But it has become more than a soundtrack it has become a narrative Not just an accompaniment to our daily lives but incorporating our lives our sense of identity our lived experiences into it We have become part of the music just as the music has become part of us The **Historical Dictionary of Popular Music** contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on major figures across genres definitions of genres technical innovations and surveys of countries and regions This book is an excellent resource for students researchers and anyone wanting to know more about popular music

Jazz and Justice Gerald Horne, 2019-06-18 A galvanizing history of how jazz and jazz musicians flourished despite rampant cultural exploitation The music we call jazz arose in late nineteenth century North America most likely in New Orleans based on the musical traditions of Africans newly freed from slavery Grounded in the music known as the blues which expressed the pain sufferings and hopes of Black folk then pulverized by Jim Crow this new music entered the world via the instruments that had been abandoned by departing military bands after the Civil War **Jazz and Justice** examines the economic social and political forces that shaped this music into a phenomenal US and Black

American contribution to global arts and culture Horne assembles a galvanic story depicting what may have been the era's most virulent economic and racist exploitation as jazz musicians battled organized crime the Ku Klux Klan and other variously malignant forces dominating the nightclub scene where jazz became known Horne pays particular attention to women artists such as pianist Mary Lou Williams and trombonist Melba Liston and limns the contributions of musicians with Native American roots This is the story of a beautiful lotus growing from the filth of the crassest form of human immiseration

Music in America's Cold War Diplomacy Danielle Fosler-Lussier, 2015-04-30 During the Cold War thousands of musicians from the United States traveled the world sponsored by the U S State Department's Cultural Presentations program Performances of music in many styles classical rock n roll folk blues and jazz competed with those by traveling Soviet and mainland Chinese artists enhancing the prestige of American culture These concerts offered audiences around the world evidence of America's improving race relations excellent musicianship and generosity toward other peoples Through personal contacts and the media musical diplomacy also created subtle musical social and political relationships on a global scale Although born of state sponsored tours often conceived as propaganda ventures these relationships were in themselves great diplomatic achievements and constituted the essence of America's soft power Using archival documents and newly collected oral histories Danielle Fosler Lussier shows that musical diplomacy had vastly different meanings for its various participants including government officials musicians concert promoters and audiences Through the stories of musicians from Louis Armstrong and Marian Anderson to orchestras and college choirs Fosler Lussier deftly explores the value and consequences of musical diplomacy

The Fortney Encyclical Black History Albert Fortney Jr., 2016-01-15 The Encyclical Black History has been created for the critical and lack of vital Afro Centric Multi Curriculum text in urban school systems and is a necessity for African Americans This book was created with careful and serious attention to biographical names that identifies history culture as well as biblical characters The reason why of this encyclical history can be explained with the facts and proof evidence of the following The point that has socio psychological implications at the unconscious as well as the conscious level is the great little white racist lie seen long enough becomes the truth like portraying a white Jesus Christ who was a black man Dr Alvin Poussaint a Black psychiatrist associated with Harvard University and others have observed and explained the most tragic part of all of this is that the African American has come to form his self image and self concept on the basis of what white racists have laid down as a guide or prescribed Therefore black men and women learn quickly to hate themselves and each other more than their white oppressor There is almost infinite evidence that racism has left almost irreparable scars on the psyche of Afro Americans that burden with an unrelenting painful anxiety that drives the psyche to reach out for a sense of identity and self esteem Poussaint and others say that black children especially learn to hate themselves at very early ages Studies reveal their preference for white dolls over black ones One study reported that black children in their drawings tend to show blacks as small incomplete people and whites as strong and powerful To conclude in

western color symbolism white is positive and black negative Many people might ask why the contributions of Africa should be included in American curriculum Is because they bleach and still rob black history and culture with black pictured as white that lie leaves us mentally dead angry and without purpose of where we are going Human culture is the product of all humanity not the possession of a single racial or ethnic group Afro centric Multicultural educations major aim is to close the gap between Western ideals of equality justice and practices that contradict these ideas Stereotype people of color and people who are poor have just about no opportunities to become free of perspectives that are monoculture that devalue African culture victimize them mostly having an inability to fully function effectively in society Many of these problems could be miraculously remedied with astonishing results if explained of black scientific achievements which occurred in black Africa There are also white African Americans living in the U S A besides black African Americans should make the distinction Carl Sandburg 1979 related a dialogue between a white American and an American Indian which illustrates the need for multicultural education The white man drew a small circle in the sand and told the red man This is what the Indian knows and drawing a big circle around the small one this is what is what the white man knows The Indian then took the stick and swept an immensely big ring around both circles and said this is where the white man and the red man knows nothing

Music in American Life Jacqueline Edmondson,2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation s history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country s musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music s influence on contemporary American life tracing historical connections over time Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television **Becoming Ella Fitzgerald** 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.

Theology and the Blues Justin McLendon, 2024-11-25 While all music genres incorporate religious imagery, the blues has its origin in the soil of the church. In its infancy, the blues was often dismissed as undermining the church's gospel songbook. The initial resistance, however, could not suppress the organic development of a genre of music born from suffering. The great Mississippi Delta bluesman Muddy Waters once said, "The blues was born behind a mule. Behind a beast of burden, the working man found in the blues a way to console the everyday experiences of struggle: sin, loss, despair, love, grief, sin, death, and the fear and hope of crossing the River Jordan into eternal life." The church's gospel songbook explores doctrinal foundations set to music, but the blues dares to uncover insight into the lived experiences of spiritual journeys. *Theology and the Blues* showcases theological themes inherent within the organic and expressive genre of the blues.

The B Side Ben Yagoda, 2015-12 From acclaimed cultural critic Ben Yagoda comes an exploration of the art of songwriting and a study on some of the greatest American songs ever written. Drawing on previously untapped archival sources and on scores of interviews, the voices include Randy Newman, Jimmy Webb, Linda Ronstadt, and Herb Alpert. The book illuminates broad musical trends through a series of intertwined stories. *The B Side* is about taste, the particular economics and culture of songwriting, and the potential of popular art for greatness and beauty.

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