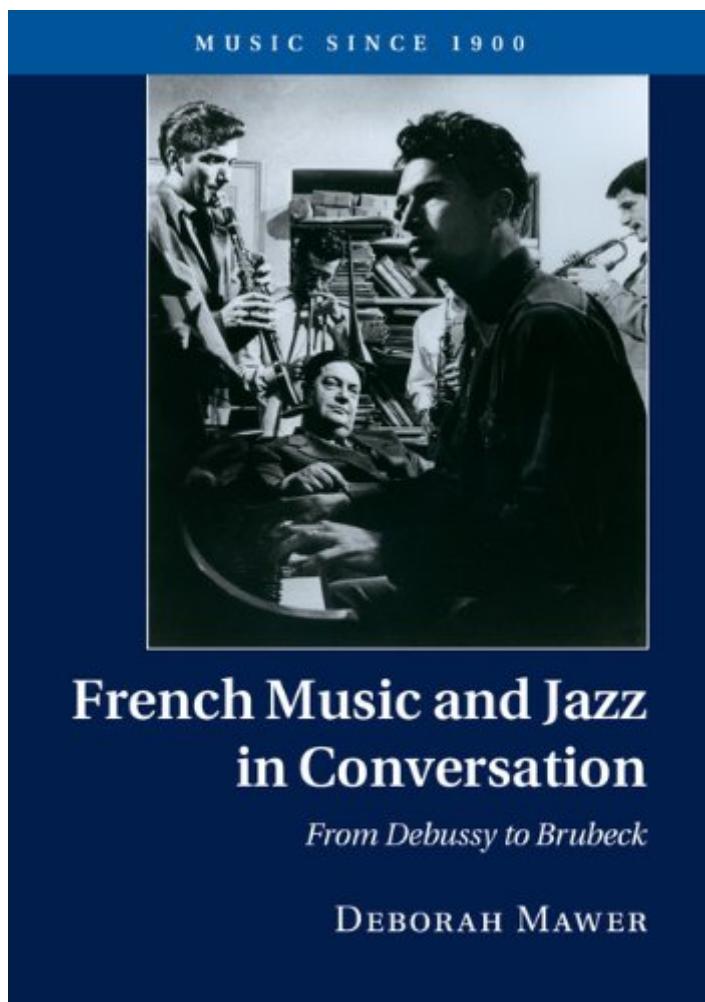


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French Music And Jazz In Conversation: From Debussy To Brubeck (Music Since 1900)



Synopsis

French concert music and jazz often enjoyed a special creative exchange across the period 1900–1965. French modernist composers were particularly receptive to early African-American jazz during the interwar years, and American jazz musicians, especially those concerned with modal jazz in the 1950s and early 1960s, exhibited a distinct affinity with French musical impressionism. However, despite a general, if contested, interest in the cultural interplay of classical music and jazz, few writers have probed the specific French music-jazz relationship in depth. In this book, Deborah Mawer sets such musical interplay within its historical-cultural and critical-analytical contexts, offering a detailed yet accessible account of both French and American perspectives. Blending intertextuality with more precise borrowing techniques, Mawer presents case studies on the musical interactions of a wide range of composers and performers, including Debussy, Satie, Milhaud, Ravel, Jack Hylton, George Russell, Bill Evans and Dave Brubeck.

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