

# Metropolises and World Music in Globalization: Towns, Melting Pot Works, and Jazz Classics in Memories

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**Abstract:** Metropolises in the globalization call nowadays Towns' and Cities' into question. Jazz answers with stories and memories of jazzmen, jazzwomen and jazz lovers, in a way from which we can learn a lesson for the future of towns, metropolises and their citizens. Christian Sallenave, sociologist with musical academic background, shows through examples of stories of jazz in New Orleans, New York, Paris, Bordeaux and Rome, how this nomad, notable and crossbreeding music contributes to the history of jazz, and world music, and listeners' memories, in "their own way" as towns, cities and their memories can contribute to the prosperity of the metropolises in globalization, through original melting pot works.

**Key words:** Towns, metropolises, jazz, classics jazz standards, musical improvisation and melting pot works, singular history and plural and universal music, metropolitan space-time, Creole's nomad notable and crossbreeding music.

## 1. Introduction

**Jazz** is a social feature. But this music singular, plural and universal builds also her society and ours since the end of 19th century.

**Jazz** has always been an urban music. How jazz goes on nowadays with world music in the metropolises of globalization?

**This interdisciplinary question of history and memories** has in this article surprise in store for jazzmen and jazzwomen and for the citizen of the metropolises from New Orleans to New York, Paris, Rome and Bordeaux.

### *1.1 At the End of the 19th Century and Beginning of the 20th Century*

The history of jazz has often been confused with the industry of disks and recordings, the history of continents and Jazzmen' and jazzwomen' memories.

This story of jazz has been staged and finalized from one continent to another, from Africa and

Europe to America, then from New World to Europe, through African-American slave trade and segregation, then through the Sammies' landing in France, in Brest, Saint Nazaire and Bordeaux, in June 1917, during the First World War.

Finally, if jazz has been always a social phenomenon in United States of America, jazz and jazzmen build also society for a long time all over the world.

**This singular historical situation** of American melting pot created the conditions of a **plural music**, regarded and listened as an American music, of black or white musicians, a popular music. From New Orleans to Chicago, New York and Los Angeles, and through churches' and work songs, dance music, music hall, American vaudeville and speakeasies, jazz was not yet regarded as a work of art, nor as crossover music.

In fact, the first jazz disk has been recorded in February 1917 by a white orchestra, the Original Dixieland Jass Band, directed by a white cornetist, Nick La Rocca.

The first jazz band, of black soldiers and musicians, was in 1917 and 1918, the big band of James Reese Europe and his Harlem Hellfighters, who gave

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concerts in twenty five towns of France, before parade in Vth Avenue in New York, at the end of the war. James Reese Europe was well known since 1906 in USA, as a pianist and conductor of music and dance orchestra, and since 1914, as the conductor of the first “black concert” in Carnegie Hall.

The first recording in France was a disk of the Scap Iron Jazzrinos, jazzband of seven white U.S. soldiers musicians, in 1918, for the Firm Pathé, and 1919 for the Firm Gramophone.

The first jazz musician in France mentioned in the academic French history of Jazz, was Louis A. Mitchell, with his Mitchell’s Jazz King, in 1919, in Bordeaux and in Paris with the Revue “Laisse-les tomber” of Casino de Paris.

At last, the first black disk has been recorded in United States by the Jazz Band of Kid Ory, trombonist, in 1922.

### *1.2 People’s Memories and Academic History*

However, people’s memories and academic history remind us of another jazz history: a creole’s history

through towns and countries all over the world, and a popular music which became performing art and very early a classical musical art.

**First example of crossover music**, with the White and Black American soldiers and jazz musicians, who landed in Bordeaux, for supplying and stocking with food, cars, and trains for the fighting troops who have landed in Brest and Saint Nazaire. They played music on embankment, streets, and places of the city, without music hall but for distraction and pleasure of Bordeaux’s citizen (Fig. 1).

**First example of creole’s music, Jelly Roll Morton**, was born Joseph Louis Lamothe, in Louisiana, between 1885 and 1890, and he died in Los Angeles in 1941, came from, in part, a French family, between upper and lower middle class, native of Aquitaine, in France.

Like a major part of plantation settlers, in Saint Domingue, during the 18th century, his family after the independence of Haïti, in 1804, like major part of these settlers, went with their slaves to Cuba, in order to create new coffee plantations [1].



**Fig. 1** Distraction of US army, Bordeaux © NARA (National Archives and Recording Administration).

Then, the riots against France and Napoleon's invasion of Spain made these settlers flow with their families, towards Louisiana [2]. About 15,000 ancient inhabitants of Saint Domingue, whites, slaves and colored free, settled in New Orleans and changed the sociology and the culture of this town.

**Jazz stems also** from this crossover music and culture, and not only from white or black musicians.

Jelly Roll Morton, a Creole, was a great pianist and a rich gambler in games of chance, who proclaimed himself in 1902, "the originator of jazz, stomp and swing" and lived also like a pimp in Storyville.

With him, the jazz history mixed business with pleasure, music with dance quadrille for the ragtime, Negro's spirituals and the blues for the jazz. The American melting pot crossed the oceans and came down through the centuries.

**A second example of Creole's music, took place sooner** from 1867 to 1894 in Alcazar, music hall of Bordeaux, before the birth of jazz.

**Edmond Dede**, was born in New Orleans, in 1823, and died in 1901 or 1903, was a violinist virtuoso, that his family sent to Paris to the National Conservatory of Music and Dance, to complete his formation, and to give him a better way of life, and save him from the segregation of the Jim Crow's Laws.

As he is mentioned in few American academic publications [3-5], at the end of his studies, he obtained a contract of employment as conductor of the orchestra of the music hall Alcazar, in Bordeaux, from 1867 to 1894. During 27 years, he directed Vaudevilles, Musicals, and created many pieces of music. So, he has contributed to the melting pot of jazz from Bordeaux, in France, before the birth declaration of this music in New Orleans!

When the history of countries, cities and people allows to read differently the continents' geography, no discipline dominates another one, everyone gets richer, everybody can be "a winner".

## 2. Capitals, Clubs, Festivals and Jazz "Classics Standards"

**During the 20th century**, from USA to Europe and particularly France, from one capital to another, the history of jazz seems to dominate its geographic context. After New Orleans, in Chicago and New York, and soon Los Angeles, then in London and Paris, jazz knew an evolution during one century that western classic music has known during five or six centuries, with three sociological, urban and musical specifications.

### 2.1 *Between the Two World Wars, and after 1945*

Between the two world wars, and after 1945, France with her capital, Paris and her big cities of province, was one welcome country, one promised land (compared with the segregation conditions of the south of USA) and for some jazzmen (Sidney Bechet, Bill Coleman) the country where they lived and died.

Their conditions of playing jazz were similar and also different between the two countries, in concerts, clubs, and tours.

**The clubs of jazz** were, in the big cities, the places where jazz and jazzmen and jazzwomen gathered everybody, and in the same time, distinguished one place and another. The sunlight and night of jazz have been very often and quickly replaced by the spotlights and limelight of show business (Fig. 2).

In New York, The 5th Avenue, the 52nd among others, and in Paris the Quartier Latin and Saint Germain-des-Près, gathered the most famous clubs with the most famous jazzmen and listeners and spectators, and distinguished the white avant-garde in Chicago and New York, during the Harlem Renaissance, and the existentialists in Paris. Cotton Club, Birdland (Fig. 3), Blue Note, Le Boeuf sur le toit, Le Lorientais, Le Club Saint Germain, and many other clubs became myths and their jazzmen legends.



Fig. 2 Jazz night in New York (photo by Granci Roberto).



Fig. 3 Birdland in New York has took up again the name of the mythic club of Charlie Parker (photo by Granci Roberto).

Through his “**own way**”, jazz has contributed in New York like in Paris, to distinguish and privilege the capitals above towns of “province”, and gentrification of districts in their large conurbations.

**Between the two countries and in each one, Jazzmen were nomads.** Their music also was nomad (with cinema, disks, variety shows, comedies, showbiz, jazz-rock, Latino jazz). The jazzmen were not **altar boys**, but some of them became **notables** (Sidney Bechet, Louis Armstrong, Duke Ellington, Dizzy Gillespie, Miles Davis, and nowadays Wynton Marsalis). With their music which became performing art, they were distinguished in Lincoln Center in New York, or in The White House, in Washington, or decorated as artists in Paris. Some were jazz stars of the show business, others were cursed artists (Charlie Parker, John Coltrane), some of them leaders of jazz-band, the most of them were *sidemen*. All did not live on jazz, all did not live to rip old age.

In France, the Americans and often the “Black American” jazzmen and jazzwomen (Bessie Smith, Mahalia Jackson, Ella Fitzgerald, Billie Holiday, Sarah Vaughan), were the first; the second were the Parisian jazzmen, Django Reinhardt, Stephane Grappelli, Claude Luter, Martial Solal; the last were the jazzmen of the “province”.

**The jazz “family” was as united as hierarchical.** She contained many professionnals and jazz lovers, and between them, it was the job of the mediators, gatekeepers (radios, firms of records, producers), who screened the access to the art reserved for the “top”, and to the show-business reserved for “the masses”, “the public at large”. The different gatekeepers were in conflict between themselves (Hugues Panassié for the classic and swing jazz, Charles Delaunay for the Be Bop) even though Louis Armstrong and Sidney Bechet were as thick as thieves in the festival in Paris in 1949 and 1950, with Charlie Parker or Miles Davis.

These conflicts revealed themselves a good way for the prosperity of the whole jazz, especially facing the new wave of music, all over the world.

## 2.2 Festivals of Jazz All over the World

After the Second World War, during fifties and sixties, the new wave of rock and roll and pop music, has imposed new conditions of show business all over the world.

Jazz has answered with the festivals in order to expand its fans and keep its musical specificities.

First in Montreux (1946), Nice (1948), Paris (1949), Newport (1954), forty festivals in France in 1950, became nowadays more than one thousand!

Everywhere, from the most famous, Marciac, Antibes Juan les Pins, Vienne or Paris, to the most modest, like Uzeste Festival of Bernard Lubat, the American jazzmen are always the “stars”, better paid in France than in their country, and french jazzmen and jazzwomen are often the artists of the second part.

In spite of or because of this inequality, jazz has contributed to the regional development and culture animation of little towns, and to the touristic expansion.

Nevertheless and fortunately, the hit parade was never and is not today, for jazz and jazzmen and jazz lovers, the only criterion of quality.

## 2.3 Classic Jazz Standards

**“The own way” of jazz** (as Sidney Bechet [6] answered to Ernest Ansermet, Chief Orchestra of “Les Ballets Russes” of Diaghilev, who admired him in 1919, as a genius) reminds us that jazz has always been, in the same time, **a popular music and a learned art.**

The better proof is that all jazzmen rewrite, improvise, and rerecord **the classic jazz standards**. So, the listeners and jazz lovers listen to the songs and music that they **love as masterpieces always re-experienced [7] and as a link between the generations.**

Nowadays, jazzmen and jazzwomen play their own creations, but play and change always the standards (of Broadway Comedy, of popular songs, of George Gershwin as *Summertime* in his opera Porgy and Bess,

1933, sung by Ella Fitzgerald, Janis Joplin, or played by Herbie Hancock; or of Bessie Smith as *Saint Louis Blues*, 1911, replayed by Louis Armstrong and so on, or *Caravan* of Barney Bigard, 1936, and Duke Ellington, 1937, replayed by Dave Brubeck Quartet, Michel Petrucciani solo, or Martial Solal, in Uzeste Festival, in 2012, for his 85th birthday; or *Rosetta* of Earl Hines, 1939, replayed by Sidney Bechet, then by Winton Marsalis.

So, jazz could survive in front of the wave of rock or pop, but became also an art, one art learned in conservatories, and a pleasure and emotion shared by all generations and categories of population all over the world.

Jazz was and is still played and appreciated as: “melting pot works, whose each one enjoys his “own way”.

In his “own way”, jazz allows to conciliate anchoring of successive generations and popular shared memories and first performances always renewable.

### 3. Metropolises in Globalization, Jazz Nomad, Notable and Crossbreeding

Since 1990, jazz in globalization is confronted to the same stake than the metropolises in globalization. The flows’ management has priority over the quality of art and of life, and becomes every day one of the most important stakes and emblems of the metropolises in globalization [8].

The real question concerns the continuous flow acceleration, resulting in the compression of the areas’ history and individual memories in continuous events (as we have seen with the “wave of festivals” in the Section 2.2).

Regardless whether it concerns the global competition among major cities and metropolises for their attractiveness or the virtual race through Internet to become the most visited site on the screen, **the logic of “the winner takes all the market”, prevails** and imposes its type of competition: that of the

blockbuster [9].

**Jazz shows us** that the question is not to check in vain the flows’ acceleration to be **“the winner”**, but to enhance the flows by his history of creations and our memories of his standards replayed, improvised and changed continuously, to be **“a winner”** among others. It is a similar stake for the metropolises where jazz and flows speed up in the same time.

We have studied two metropolises, Bordeaux and Rome, about this point of view.

#### 3.1 Bordeaux Connected with Paris

Bordeaux is now connected with Paris by the T.G.V. (in French, *Train à Grande Vitesse*, high speed train) in two hours, compared with 3 hours and 20 minutes before.

For many observants, journalists, politics, business men and women, it is Bordeaux that the train gets closer to Paris, whereas it is also Paris that the train gets closer to Bordeaux.

For the jazzmen and jazzwomen, the question is very important, as they told me [10]: **is it Paris who will attract and make of Bordeaux more satellite? Or is it Bordeaux who will make richer and enhance** the towns of her metropole, the acceleration of the flows towards the capital and the rest of the country and Europe?

A jazz restaurant club’s owner has already given his answer [11]: he has joined other clubs of other Bordeaux metropole’s towns and will produce together disks and programs to attract (€37 a meal with concert of jazz) Bordeaux metropole’s citizens and visitors, and Parisians as if they were in their “capital”.

The night of jazz in Bordeaux (Fig. 4) can win if it is not a “copy-and-paste” of Paris, “fake news” of judgemental doped [12] province, but a beautiful water mirror, the largest in the world (3,450 m<sup>2</sup>) “miroir d’eau” where the World Heritage of UNESCO (United Nations Educational, Scientific, and Cultural Organization) reflects himself and where Bordeaux’s





Fig. 4 Bordeaux jazz by night and water mirror (photo by Sullivan Romain).

citizen and tourists enjoy their days and nights. Through jazz clubs and other events and musical crossbreedings, Bordeaux must offer specific places of music, and histories of memories, if she wants **not to become more and more satellite of Great Paris but rather sing and swing Urbi & Bordeaux** [13].

### 3.2 Rome, Another Jazz Metropolitan Creation

Rome shows us another example of jazz metropolitan creation which enhances the quality of life and the notoriety of the metropolis and capital of Italy.

“This idea of a jazz-tram in Rome [14], went to me when I thought to the poesy of a night travel by tram in the eternal City Centre, and her historical downtown.

Tramway is an ecological mean of transport. Inside the ‘Tramjazz’, which runs slowly, we don’t hear the

sounds of the city, but the vision of the most beautiful monuments of the ‘eternal city’, and the name of stations complement the musical travel and regale all memories (Piazza di Porta Maggiore-San Lorenzo-Valle Giulia (Villa Borghese) Galleria Nazionale D’Arte Moderna (Fig. 5)-Basilica Santa Croce in Gerusalemme-Basilica San Giovanni in Laterano-Colosseo-Parco del Celio-Circo Massimo-Piramide Cestia-Piazza di Porta Maggiore).

The charm and the beauty of Rome, unlike anything else in the world, have very much contributed to the success story of this Tramjazz, since 2007, the year of his creation. Thanks to the high level of the music programs, all styles of jazz (Fig. 6), and sometimes masterpieces of bel canto, diner of regional cooking, artisanal beers and the best Italian wines (70 €/pers), we have received positive comments from all over the world.”



Fig. 5 Tramjazz in Rome, Galleria Nazionale d'Arte Moderna (photo by Grillo Daniele).



Fig. 6 Tramjazz (photo by Scoppoletti Lorenzo).



The crossbreeding of famous metropolis all over the world and city of every one's memory, **this urban and musical innovation conciliates and articulates the emblematic distinction** of this metropolis in the competition of tourist globalization, **with the symbols which gather everybody** around every memory of the City of Rome which improvises eternal [15]. As if the *Tsimshian* myth, which takes art like life, would be conciliated with *Tlingit* myth which gives to art a self-governing reign and kingdom [16].

#### 4. Conclusion

As we have travelled with politics, experts, architects, urban designers, jazzmen and jazzwomen, musicians and chief orchestra [17] from New York, Paris and Bordeaux to Rome, we can resume the metropolises' skates in globalization, by Jazz's specificities.

**It is by improvisation** that jazzmen and jazzwomen become themselves visionaries. It is with their "classic jazz-standards" continuously changed, improvised and recognized by their listeners, that the jazzmen rewrite with us our memories and links between generations and contribute with everyone to the history of jazz.

**It is the same question for the metropolises in globalization:** it is not possible to curb flows' acceleration. The future of metropolises and their citizens can be successful if their visionaries and their skills can improvise our present, and if everyone can write the plural in singular in metropolitan space-time.

The "classic jazz-standards" always improvised contribute to the history of jazz and world music, in "their own way" as towns, cities and their memories can contribute to the prosperity of the metropolises in globalization.

**As Tramjazz in Rome and Water-mirror in Bordeaux** show it, everyone can and may share in the same time history of the city, metropolitan geography and his own memories by:

- **A distinguished metropolitan emblem** where

all the politics of metropolises seem the same, with their same financial difficulties, their same urban segregation and their same political powerlessness;

- **A symbol which gathers**, all over the world, all the generations, people and everybody and improvises each one's **memory** with **history** of their city, the establishment's **geography** and their metropolitan **space-time**, in original **melting pot works**.

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