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Tun Abdul Razak



Manual eResources ProQuest : Music Periodical Database



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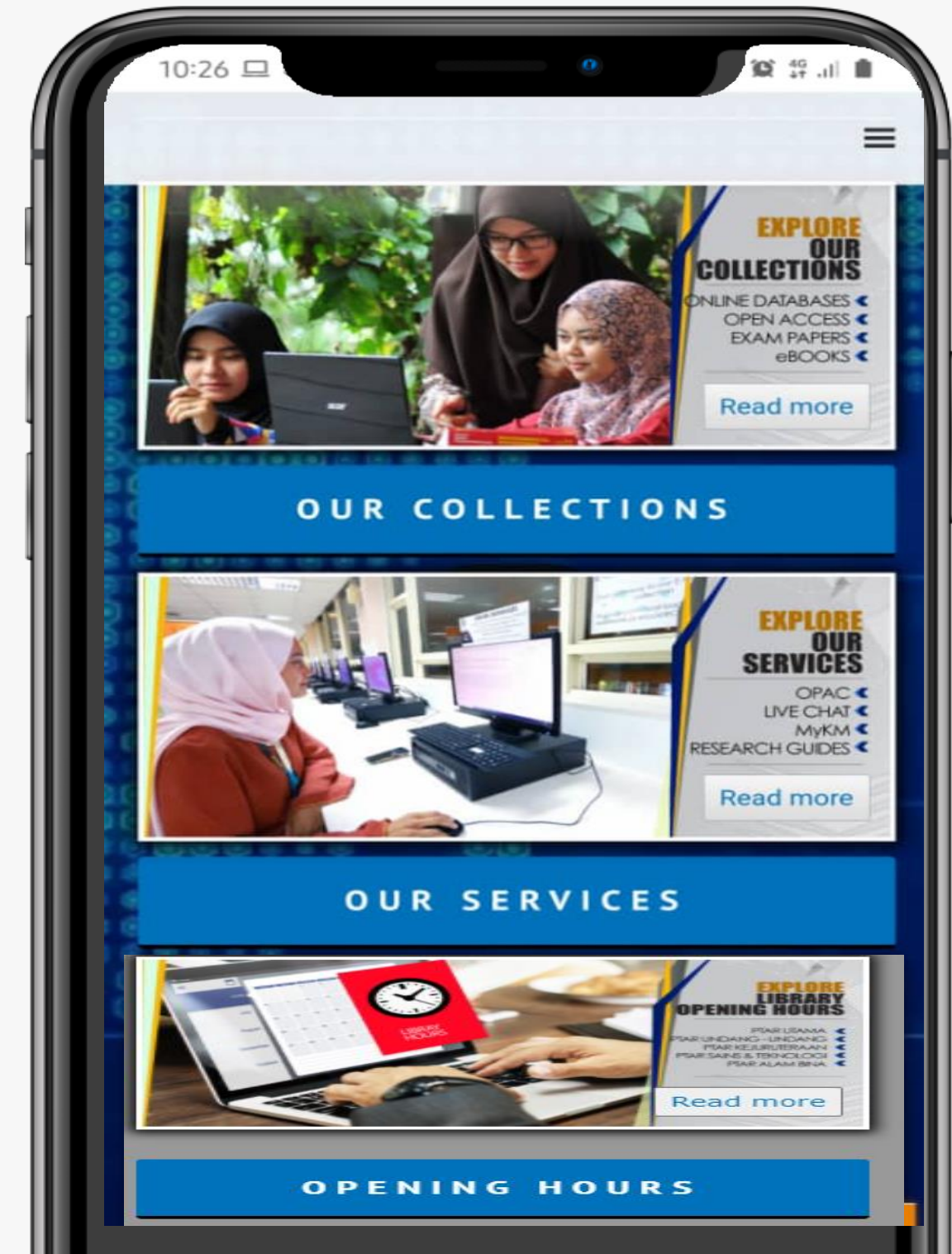
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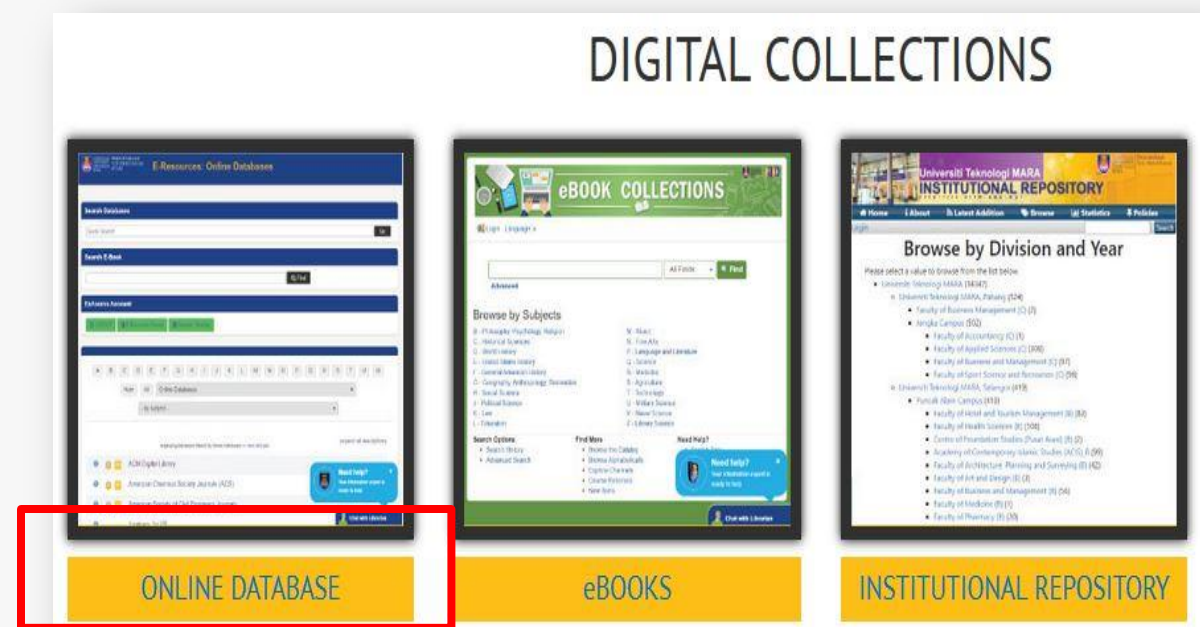
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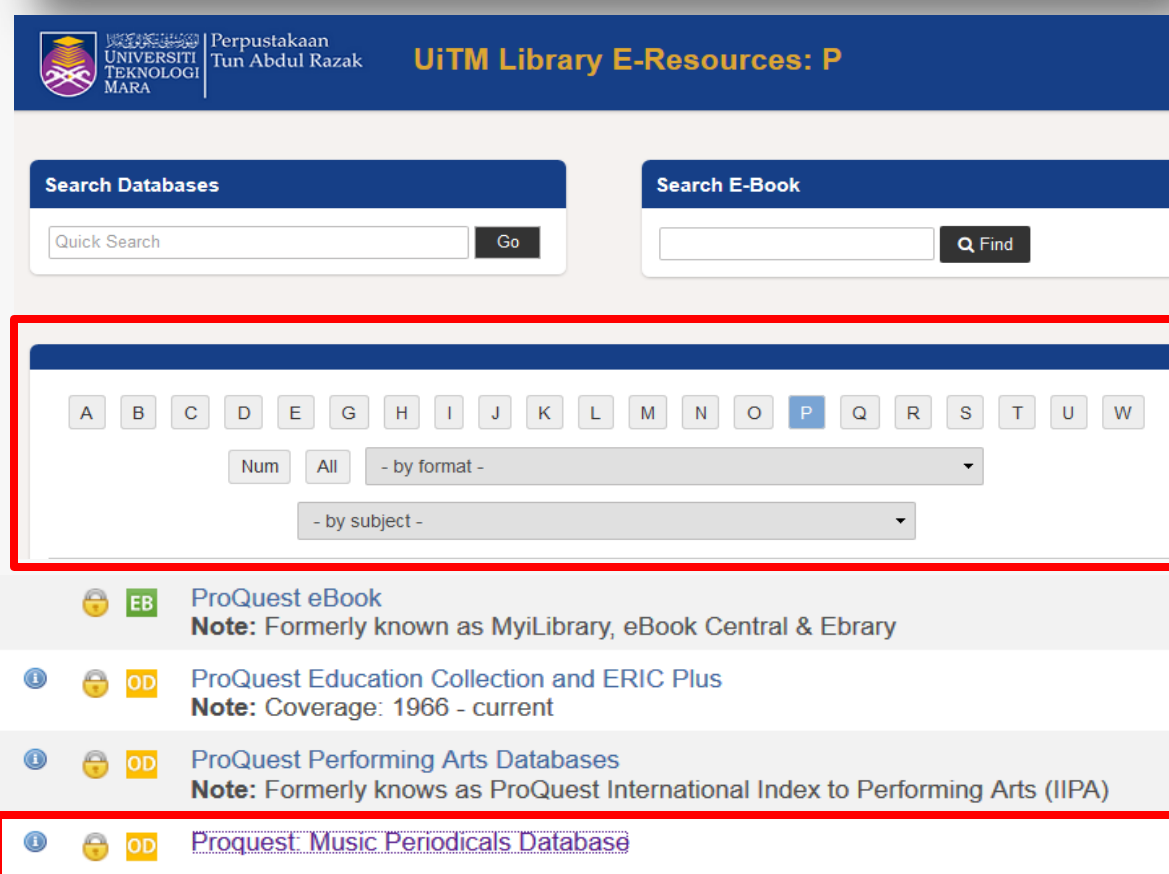
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Guide 2



1

In the Digital Collections view, Click Online Database to access the Online Database.



2

User can access ProQuest : Music Periodical Database either by alphabet or by format or by subject.

3

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Guide 3

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Basic Search **Advanced Search** Publications About | Change databases

jazz

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Recent searches Search tips

- Click on the search box or advanced search.
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USER MANUAL

Guide 4

jazz

Exclude reviews

141,700 results


Modify search Recent searches Save search/alert


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Guide 5

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Był Jazz-Krzyk Jazz-Bandu W Międzywojennej Polsce.
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Terefenko, Dariusz. *ARSC Journal*; Annapolis Vol. 46, Iss. 2, (Fall 2015): 324-325,340.

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Full text

324 *ARSC Journal*

Cooke, Otis Clay, the Kelly Brothers, the Staples), but for the most part Chicago's sacred performers strayed the righteous course throughout their lengthy careers, utilizing their melodistically enriched voices to spreading the good word in rafter-rattling song.

Just as Robert Pruter did for Chicago soul and doo-wop, Robert Marovich has written the go-to history book for its gospel music heritage, every bit as important to the Windy City's vast and sometimes overlooked musical legacy. A gaping hole has been filled in stylish fashion, and no one is likely to do it better. *Reviewed by Bill Dahl*

Jazz

Był Jazz-Krzyk Jazz-Bandu W Międzywojennej Polsce. (There Was Jazz-The Jazz-Band Shout in the Interwar Poland). By Krzysztof Karpinski. Wydawnictwo Literackie. 2014. 790pp. ISBN 978-83-08-05413-0

Krzysztof Karpinski in *Był Jazz* debunks the belief that jazz in Poland dawned in the late 1940s and early 1950s, and that it was a byproduct of secretly held jam sessions or other suspicious activities. In his well-researched *magnum opus*, Karpinski places the birth of jazz in Poland shortly after it began in the United States.

Throughout the nine chapters Karpinski traces the historical roots of jazz in Poland, starting with "Pionierskie lata dwudziestego" (The Pioneering 1920s) in Chapter 1, where he succinctly summarizes Poland's complicated history and the challenges the nation faced following its restoration to independence in November 1918. Chapter 2 "Pierwsze zbliżenia i przenikanie jazzu do Polski" (First Encounters and Infiltration of Jazz to Poland) paints a detailed picture of the birth of jazz in Poland through fascinating stories and a comparison of the development of jazz in the United States and Europe. Chapter 3 "Jazz w stolicy" (Jazz in the Capitol City) takes the reader on a captivating journey through the exceptional venues in Warsaw where jazz dominated. Chapter 4 "Jazz poza stolicą" (Jazz in Other Cities) explores the jazz scene in different cities of Poland (Kraków, Łwów, Wilno, Zakopane, Krynica, Łódź, Poznań, Gdynia, Jurata, Gdańsk, Sopot, Bydgoszcz, Toruń, Białystok, and Lublin). Karpinski meticulously describes the many venues, compiles the names of bands and their diverse repertoires. He intertwines excellent and often entertaining stories associated with the more notorious establishments. Chapter 5 "Jazz w Polskim Radiu" (Jazz in the Polish Radio) and Chapter 6 "Fonografia jazzowa (The Jazz Phonography)" give insight into the dissemination of jazz through the multiple media outlets in the era of radio, cinema, and phonograph recordings. Chapter 7 "Początki jazzu w Europie" (The Beginnings of Jazz in Europe) continues to document the evolution of the jazz scene in various European countries including Germany, England, France, and the USSR. Karpinski reiterates his premise of when jazz began in Poland and effectively ties all his research in a compelling fashion in Chapter 8 "Był jazz?" (Was there jazz?). Finally, Chapter 9 "Czas wojny a jazz" (Jazz during WWII) concludes the book with a vivid narration of the jazz scene in Poland during WWII.

Karpinski uses a multitude of primary sources, such as archival photographs, lead sheets, and reprints from newspapers along with numerous side-stories to document and validate his premise. Also included are the controversies and challenges the jazz community faced and how the leading Polish musical elite, such as Prof. Józef Reiss (musicologist) and Prof. Zbigniew Drzewiecki (famous pianist and pedagogue) were a force who helped to

Chicago's sacred utilizing their ng song. vich has writ- tant to the e has been ill Dahl

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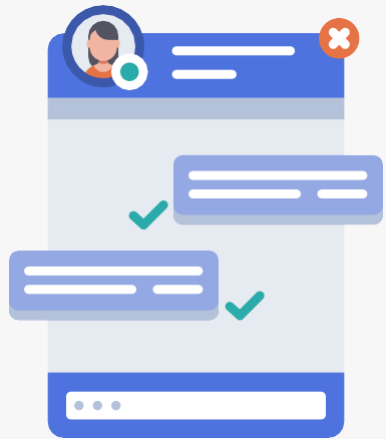
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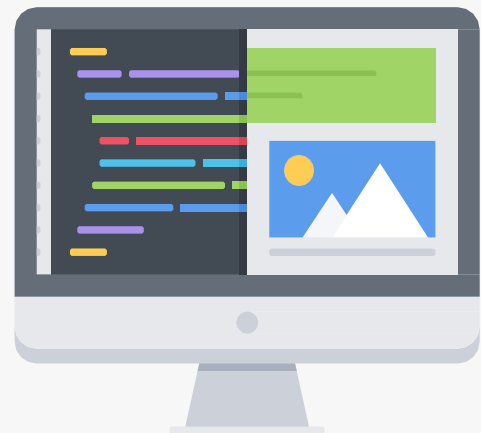
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