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Django reinhardt son

A young Django Reinhardt, with his mother and sister, in the 1930s. Reinhardt was born in 1910, in Liberechies, Pont-à-Celles, Belgium, to a Belgian family of Manouche Romani origin. His father was Jean Eugene Weiss, but he settled in Paris with his wife, vent by Jean-Baptiste Reinhardt, his wife's name, to avoid French military conscription. His mother, Laureine Reinhardt, was a dancer. The birth certificate refers to Jean Reihart, the son of Jean Baptiste Reinhart, an artist, and Laurence Reinhart, a housewife residing in Paris. Many authors repeated the claim that Reinhardt's pseudonym, Django, is Romani for I awake; [2:]4–5, however, it may just be diminutive, or the local Walloon version, Jean. Reinhardt spent most of his youth in Romanesque encampment near Paris, where he began playing violin, banjo and guitar. He became proficiency in stealing chickens, which was seen by the Roma as a noble skill, because part of their means of survival on the road consisted in stealing from the world of the neocomerans around them. [2:]5[11:]14 His father reportedly played music in a family band consisting of himself and seven brothers; The surviving photo shows this band, including his father on the piano. Reinhardt was to music at a young age, first playing the violin. At the age of 12, he received a banjo-guitar as a gift. He quickly learned to play, imitating the fingering of the musicians he watched, who included local virtuosos such as Jean Poulette Castro and Auguste Guot Malha, as well as his uncle Guilloigou, who played the violin, banjo and guitar. [2:]28 Reinhardt was able to make a living playing music while he was 15 years old, busking in cafes, often with his brother Joseph. At that time, he did not start playing jazz. He received little formal education and acquired the basics of literacy only in adulthood. [11:]13 Marriage and injury At the age of 17, Reinhardt married Florine Bella Mayer, a girl from the same Roma settlement, according to Roma custom (although it was not an official marriage under French law). [2:]9 The following year he recorded for the first time. [12:]9 In these recordings, made in 1928, Reinhardt plays a banjo (actually a banjo-guitar) accompanying accordionists Maurice Alexander, Jean Vaissade and Victor Marceau, and singer Maurice Chameil. His name attracted international attention, for example from British team leader Jack Hytton, who came to France to hear his game. Hytton offered him a job on the spot, and Reinhardt accepted it. [12:]10 Before he had the chance to start with the band, Reinhardt nearly died. On the night of November 2, 1928, Reinhardt sat awl in a wagon that he and his wife shared in a caravan. He knocked over a candle that lit an extremely flammable celluloid that his wife used to produce artificial flowers. The wagon was quickly engulfed in flames. The couple fled, but Reinhardt suffered extensive burns to more than half his body. During the 18-month hospitalization, doctors recommended that his severely damaged right leg be amputated. Reinhardt refused surgery and was eventually able to walk with the help of a cane. [12:]10 More relevant to his music, reinhardt's fourth finger (ring finger) and fifth finger (pinky) of Reinhardt's left hand were severely burned. Doctors believed he would never play guitar again. Reinhardt tried hard to re-learn his craft, using a new guitar bought for him by his brother Joseph

Reinhardt, who was also an accomplished guitarist. While he never regained the use of those two fingers, Reinhardt regained the musical mastery by focusing on his left index and middle fingers, using two injured fingers only for piecework. [11:]31–35 Within a year of the fire, bella Mayer gave birth to their son, Henri Louison Reinhardt, in 1929. Soon after, the couple separated. The son finally adopted the name of his mother's new husband. As Lousson Baumgartner, his son himself became an accomplished musician who recorded with his biological father. The discovery of jazz After parting with his wife and son, Reinhardt traveled around France, work on music in small clubs. He had no specific goals, living from hand to mouth, spending his earnings as soon as he created them. [12:]11 He was accompanied on his travels by his new girlfriend, Sophie Ziegler. Nicknamed Naguine, she and Reinhardt were distant cousins. [12:]11 In the years after the fire, Reinhardt rehabilitated and experimented with the guitar his brother gave him. After playing a wide range of music, he was introduced to American jazz by a friend, Émile Savitza, whose collection of records included such musical luminaries as Louis Armstrong, Duke Ellington and Joe Venuti and Eddie Lang. (In 1928, Grappelli was a member of the orchestra at the Ambassador Hotel, while band leader Paul Whiteman and Joe Venuti performed there. The swinging sound of Venuti's jazz violin and Eddie Lang's virtuoso guitar provided a more familiar sound for the later band Reinhardt and Grappelli. Listening to their music has created reinhardt's vision and goal of being a jazz professional. [12:]12 While developing an interest in jazz, Reinhardt met Stéphane Grappelli, a young violinist with similar musical interests. He and Grappelli often jammed together, accompanied by a loose circle of other musicians. Reinhardt acquired his first Selmer guitar in the mid-1930s. [citation needed] Creating the quintet From 1934 until the outbreak of World War II in 1939, Reinhardt and Grappelli worked together as the main soloists of the newly formed quintet, the Quintette du Hot Club de France, in Paris. It became the most successful and innovative European jazz group of the period. Reinhardt's brother, Joseph and Roger Chaput, also played guitar and Louis Voila played bass. Quintette was one of the few well-known jazz bands composed only of string instruments. On March 14, 1933, Reinhardt recorded two shots of Parce-que je vous aime and Si j'aime Suzy, vocal numbers with lots of guitar fillings and guitars. He used three guitarists along with the main accordion weight, violin and bass. In August 1934, he recorded more than one guitar (Joseph Reinhardt, Roger Chaput and Reinhardt), including quintette's first recording. In both years, the vast majority of their recordings contained a wide range of horns, often in multiples, piano and other instruments.[18] but all-string instruments are most often adopted by Hot Club sound emulators. Decca Records in the United States released three albums of Quintette's songs with Reinhardt on guitar, and another, including Stéphane Grappelli ∓ His Hot 4 with Django Reinhardt in 1935. Reinhardt played and recorded with many American jazz musicians, including Adelaide Hall, Coleman Hawkins, Benny Carter and Rex Stewart (who later stayed in Paris). He participated in a jam session and radio show with Louis Armstrong. Later, the Reinhardt played with Dizzy Gillespie in France. Also in the area was the R-26 art salon, where Reinhardt and Grappelli performed regularly as they developed their own unique musical style. In 1938, Reinhardt's quintet played to thousands at a star show held in London's Kilburn State hall. During the game, he noticed American actor eddie Cantor in the front row. When their set was over, Cantor stood on his feet, then walked onto the stage and kissed Reinhardt's hand, not paying attention to the audience. A few weeks later, the quintet performed at the London Palladium. [11:]93 World War II broke out world war II, the original quintet was on tour in Great Britain. Reinhardt immediately returned to Paris.[11:]98-99 leaving his wife in The United Kingdom. Grappelli remained in The United Kingdom throughout the war. Reinhardt re-established the quintet, and Hubert Rostaing replaced Grappelli on clarinet. While he was trying to continue his music, the war against the Nazis presented Reinhardt with two potentially catastrophic obstacles. First there was Romani. Secondly, he was a jazz musician. Starting in 1933, all German Roma were excluded from living in cities, settlers in settlement camps and routinely sterilized. Roma men had to wear a brown gypsy triangle sewn on their chest.[2:]168 similar to the pink triangle that homosexuals wore, and like the yellow Star of David that the Jews later had to wear. During the war, the Roma were systematically killed in concentration camps. [2:]169 In France, they were used as slave labour in farms and factories. [2:]169 During the Holocaust, between 600,000 and 1.5 million Roma died across Europe. [2:]154 Hitler and Joseph Goebbels saw Jazz as a non-German counterculture. [2:]154[23] Nevertheless, Goebbels stopped the total blockade of jazz, which now had many fans in Germany and other countries. According to author Andy Fry, the official policy towards Jazz was much less restrictive in occupied France, and jazz music was often played both on Radio France, the official Vichy France station, and on Radio Paris, controlled by the Germans. There was a new generation of fans of French jazz, Zazou, who sipped in the ranks of the Hot Club. [2:]157 In addition to increased interest, many American musicians based in Paris in the 1930s returned to the U.S. at the beginning of the war, leaving no work for French musicians. Reinhardt was then the most famous jazz musician in Europe, constantly working in the early years, but always under duress. Reinhardt broadened his musical horizons during this period. Using an early gain system, he was able to work in a more big-band format, in large bands with horn sections. He also experimented with classical composition, writing Mass Gypsies and symphony. Since he did not read music, Reinhardt worked with to notice what improvised. His modernist song Rhythim Futur was also supposed to be acceptable to the Nazis. In this [Nuages] graceful and eloquent melody, Django evoked the woes of war that weighed on people's souls and then transcended it all. Biographer Michael Dregni[17:]93 In 1943, Reinhardt officially married his longtime partner Sophie Naguine Ziegler in Salbris. They had a son, Babik Reinhardt, who became a respected guitarist. In 1943, the tide of war turned against Germany, where the situation in Paris became much blacked out. Heavy rationing was in place, and members of the Django circle were captured by the Nazis or injured during the resistance. Reinhardt's first escape from occupied France led to his capture. Fortunately for him, the jazz-loving German, Luftwaffe Officer Dietrich Schulz-Köhn, allowed him to return to Paris. Reinhardt made his second attempt a few days later, but was detained in the middle of the night by swiss border guards, forcing him to return to Paris. Unlike the approximately 600,000 Roma who were interned and murdered in Porajmos, Reinhardt survived the war without incident. One of his songs, Nuages from 1940, became an unofficial anthem in Paris that marked the hope of liberation. [17:]93 During a concert at Salle Pleyel, the song's popularity was such that the audience made it repeat it three times in a row. The single sold more than 100,000 copies. [17:]93 United States tour Reinhardt and Duke Ellington at the Aquarium of New York, c. In November 1946, Reinhardt returned to Grappella, United Kingdom. In the fall of 1946, he toured the United States for his first tour, making his Cleveland music hall debut as a special guest with Duke Ellington and His Orchestra. He played with many famous musicians and composers, such as Maury Deutsch. At the end of the tour, Reinhardt played two nights at Carnegie Hall in New York City. he received a great ovation and took six curtain calls on the first night. Despite his pride in touring with Ellington (one of the two letters to Grappella refers to his excitement), he was not fully integrated into the band. At the end of the show, he played several songs, supported by Ellington, with no special arrangements written for him. After the tour, Reinhardt secured an engagement at Café Society Uptown, where he played four solos a day, supported by a resident band. These performances attracted a large audience. [11:]138-139 He failed to bring his usual SelmerModèle Jazz, played a borrowed electric guitar, which in his opinion hindered the delicacy of his style. [11:]138 He was promised a job in California, but failed to appear. Tired of waiting, Reinhardt returned to France in February 1947. [11:]141 After the quintet Upon his return, Reinhardt re-immersed himself in the life of the Roma. In order to adapt to the new life, he had to learn to play without a band. Sometimes he would appear at scheduled concerts without or wandered into parks or bars. Several times he refused to get out of bed. Reinhardt had earned a reputation as an extremely shy and introverted person. [Nevertheless] he seemed to walk to the beach some of the [11:]145 During this period, he attended the R-26 art salon in Montmartre, improvising with his devoted collaborator Stéphane Grappelli. [28] In Rome in 1949, Reinhardt hired three Italian jazz musicians (bass, piano and drums) and recorded more than 60 songs in an Italian studio. He reunited with Grappelli and used his acoustic Selmer-Maccaferri. The recording was first released in the late 1950s. [30] In June 1950, Reinhardt was invited to entourage to welcome the return of Benny Goodman. He also attended a party for Goodman, who after the war asked Reinhardt to join him in the U.S. Goodman repeated his invitation and, out of courtesy, Reinhardt accepted. However, Reinhardt later had second thoughts on the role he could play alongside Goodman, who was king of swing and remained in France. [2:]251 Last years Reinhardt's plaque in Sainois-sur-Seine In 1951, Reinhardt retired to Sainois-sur-Seine, near Fontainebleau, where he lived until his death. He continued to play in Parisian jazz clubs and began playing electric guitar. (He often used a Selmer equipped with an electric pickup, despite initial hesitation about the instrument. In his last recordings, made with his Nouvelle Quintette in the last months of his life, he began to move in a new musical direction, in which he assimilated the vocabulary of the bebop and combined it with his own melodic style. On May 16, 1953, while walking from Gare de Fontainebleau-Avon station after playing for a Paris club, he collapsed in front of his home due to a brain haemorrhage. [11:]160 It was Saturday, and it took a whole day for the doctor to arrive. [11:]161 Reinhardt was declared dead after arriving at fontainebleau hospital at the age of 43. Reinhardt's technique and musical approach developed his initial musical approach through tutoring by relatives and exposure to other gypsy guitarists of the day, and then playing banjo-guitar alongside accordionists in the world of Paris bal-musettes. He played mostly with plectrum for maximum volume and attack (especially in the 1920s-30s, when reinforcement in places was minimal or non-existent), though he could also play fingerstyle by the way, as evidenced by some recorded introductions and solos. After an accident in 1928 in which his left hand was severely burned and he lost most of his first two fingers, he developed a whole new left-hand technique and began performing on the guitar accompanying the popular singers of the day before he discovered jazz and presented his new hybrid style of gypsy approach jazz to the outside world through the Quintette du Hot Club de France. His left-hand handicap, Reinhardt was able to recover (in modified form) and then surpass his previous level of guitar proficiency (so far his main instrument), not only as the main instrumental voice, but also as a driving and harmoniously interesting rhythm player; his virtuosity, containing many influences from gypsies, was also matched with a wonderful sense of melodic invention, as well as general musicality in terms of the choice of notes and the use of the fretboard by the use of the fretted by potentially limited extension of the fretting hand. The left hand range of fingerboards played a full range of fingerboards, but only in the bebop style in the 1950s and 1960s. [11:]145 During this period, he attended the R-26 art salon in Montmartre, improvising with his devoted collaborator Stéphane Grappelli. [28] In Rome in 1949, Reinhardt hired three Italian jazz musicians (bass, piano and drums) and recorded more than 60 songs in an Italian studio. 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He reunited with Grappelli and used his acoustic Selmer-Maccaferri. The recording was first released in the late 1950s. [30] In June 1950, Reinhardt was invited to entourage to welcome the return of Benny Goodman. He also pushed himself to the edge almost all the time, and rides on a wave of inspiration that sometimes becomes dangerous. Even a few times not enough to make his ideas come out flawlessly it still so exciting that mistakes don't matter! Django's seemingly endless bag of tricks, tricks and colors always retains an interesting song, and its intensity level rarely meets any guitarist. Django's technique was not only phenomenal, but it was personal and unique to him because of his impairment. It is very difficult to achieve the same tone, articulation and brightness with all 5 fingers of the left hand. You can approach only 2 fingers, but again it is quite difficult. Probably the thing about this music that makes it always difficult and exciting to play is that Django has raised the bar so high that it's like chasing a genius to get closer to his level of play. In his later style (c.1946) Reinhardt began incorporating more bebop influences into his compositions and improvisations, also assembling slimer's electric pickup for his guitar With the addition of his game has become more linear and horn-like, with a larger enhanced instrument object for longer maintenance and to be heard in quiet passages, and generally less reliance on his gypsy bag of tricks, as developed for his acoustic guitar style (also, in some of his late recordings, with very different group contexts supporting from his classic, pre-war Quintette solo). These electric period recordings of Reinhardt received in general less popular re-release and critical analysis than its pre-war releases (the latter also extend to the period from 1940-1945, when Grappelli was absent, which included some of his most famous compositions, such as Nuages), they were also a fascinating area of Reinhardt's work to study.[36] and began to be revived by players such as the Rosenberg Trio (from their 2010 release of Djangoologists) and Biréli Lagrène. Wayne Jefferies, in his article Django's Forgotten Era, writes: In early 1951, armed with his enhanced Maccaferri - who used to make it to the very end - he put together a new band of the best young contemporary musicians in Paris; including Hubert Foll, altoist in the form of Charlie Parker. Although Django was twenty years older than the rest of the band, he was completely commanding modern style. While his solos became less chorals and his lines more Christian, he retained his originality. I think he should be rated much higher as a be-bop guitarist. His inmoviable technique, his bold improvisations on the edge combined with his very advanced harmonic sense, took him to musical heights that Christian and many other top musicians never approached. Live cuts from Club St Germain in February 1951 are a revelation. Django is in top form. Full of new ideas that are done with meretricious fluidity, cutting angle lines that always retain his cruel swing. The reinhardt family's first son, Lousson (a.k.a. Henri Baumgartner), played jazz in the bebop style in the 1950s and 1960s. He followed the Romanesque way of life and was relatively little recorded. Reinhardt's second son, Babik, became a guitarist in a more contemporary jazz style and recorded several albums before his death in 2001. After Reinhardt's death, his younger brother Joseph initially used to give up music, but was persuaded to perform and record again. Joseph Markus Reinhardt's son is a Romanesque violinist. The third generation of direct descendants has developed as musicians: David Reinhardt, the grandson of Reinhardt (his son Babik), runs his own trio. Dallas Baumgartner, prawnuk Loussona, jest gitarzysta, który podróżuje z Romani i utrzymuje niski profil publiczny. A distant relative, violinist Schuckenack Reinhardt, he was famous in Germany as a performer of gypsy and gypsy jazz music until his death in 2006, and also helped keep Reinhardt's legacy alive after Django's death. Legacy Main Article: Reinhardt jazz is considered one of the guitarists of all time and the first major European jazz musician to make a significant contribution to jazz guitar. [37] Over the course of his career, he wrote nearly 100 songs, according to jazz guitarist Frank Vignoli. Using Selmer's guitar in the mid-1930s, his style gained new volume and clarity. Despite his physical disability, he played mainly with his index and middle fingers, and invented the distinctive style of jazz guitar. For about a decade after Reinhardt's death, interest in his musical style was minimal. In the fifties, bebop replaced swing in jazz, rock and roll took off, and electric instruments became dominant in popular music. Since the mid-1960s, there has been a resurgence of interest in Reinhardt's music, a revival that has expanded into the 21st century, with annual festivals and periodic tribute concerts. His admirers were guitarist julian bream and country guitarist Chet Atkins, who considered him one of the top ten guitarists of the 20th century. [37] Jessica's Allman Brothers Band song was written by Dickey Betts in tribute to Reinhardt. Woody Allen's 1999 film Sweet and Lowdown, about a character similar to Django Reinhardt, mentions Reinhardt and includes actual recordings in the film. [40] Jazz guitarists in the United States, such as Charlie Byrd and Wes Montgomery, were influenced by his style. In fact, Byrd, who lived from 1925 to 1999, said that Reinhardt was his main influence. Guitarist Mike Peters notes that the word genius is bantered by too much. But in jazz Louis Armstrong was a genius, Duke Ellington was another, and Reinhardt was also. [41] Grisman adds: As far as I'm concerned, no one has ever approached Django Reinhardt anywhere as an improviser or technician. Django Reinhardt Festival in France The popularity of gypsy jazz has generated an increasing number of festivals, such as the Django Reinhardt Festival held on the last weekend of June in Sainois-sur-Seine (France), [42][43], various DjangoFests are held throughout Europe[44] and the USA, and Django in June, an annual camp for gypsy jazz musicians and lovers. [45] In February 2017, the Berlin International Film Festival held the world premiere of the French film Django, directed by Elienne Comar. Reinhardt's music was re-recorded for the film by dutch jazz band Rosenberg Trio with lead guitarist Stochelo Rosenberg. [48] [49] Documentary, DjangoMania! was released in 2005. The hour-long film was directed and written by Jamie Kastner, who traveled around the world to show the impact of Django's music in different countries. In Kool Jazz Festival, held at Carnegie Hall and Avery Fisher Hall, was devoted entirely to the Reinhardt. Grappelli, Benny Carter and Mike Peters with seven musicians. The festival was organized by George Wein. Reinhardt is celebrated annually in the village of Liberechies, his birthplace. Many musicians wrote and recorded tributes to Reinhardt. Django's Jazz Standard (1954) was composed by John Lewis of the Modern Jazz Quartet in honor of Reinhardt. Ramelton, Co. Donegal, Ireland, every year organizes a festival in tribute to Django called Django sur Lennon or Django on the Lennon Lennon is the name of a local river that runs through the village. DjangoFest is an annual music festival in Langley WA. In coincidence on the 110th anniversary of Django's birth, a graphic novel depicting his youth was published under the title Django Main de Feu, by the writer Salva Rubio and the artist Efa by the Belgian publisher Dupuis. [54] The impact on the moment I heard Django, I turned. I chose his style because he spoke to me. He was too far ahead of his time. He was something else. French recording artist Serge Krief[55] Many guitarists and other musicians expressed admiration for Reinhardt or listed him as a big influence. Jeff Beck described Reinhardt as by far the most astonishing guitarist in history and quite superhuman. Jerry Garcia of the Grateful Dead and Tony lomni of Blk Sabbath, both of whom lost their fingers in accidents, were inspired by the example of Reinhardt, who became an accomplished guitarist despite his injuries. Garcia was quoted in June 1985 in Fris Magazine: His technique is amazing! Even today, no one has really come to the state in which he played. As good as the players, they didn't get to where it is. There are a lot of guys who play fast and a lot of guys who play cleanly, and the guitar has come a long way in terms of speed and clarity, but no one plays with all the full expression that Django has. I mean, the combination of incredible speed – all the speed you'd want – but also the thing about each note has a specific personality. You don't hear that. I haven't really heard it anywhere, but from Django. Denny Laine and Jimmy McCulloch, members of Paul McCartney's Wings, listed him as an inspiration. Django is still one of my main influences, I think, for lyricism. He can weep me when I hear him. Toots Thielemans[57] Andrew Laitner of Camel said he was influenced by Reinhardt. Willie Nelson was a lifelong fan of Reinhardt, stating in his memoir: "This was a man who changed my musical life by giving me a whole new perspective on guitar and, on an even deeper level, on my relationship with sound... During my formative years, when I listened to Django records, especially solos like Nuages, which I played for the rest of my life, I studied his technique. Moreover, I studied his meekness. I love the human sound that gave me the idea of the electric guitar." [59] French jazz Currently living in the USA, Stéphane Wrembel focuses his music on the study of Django Reinhardt's composition. Although he is known for composing scores for two Woody Allen films, Vicky Barcelona and Midnight in Paris respectively, most of Wrembel's music was inspired by Django Reinhardt. In 2015-2020, he published five editions of the Django Experiment series consisting of covers of Reinhardt's compositions and inspired creations. In 2019, Wrembel also released Django Impressionista, 17 never-published solo works composed by Reinhardt between 1937 and 1950. Reinhardt in Popular Culture The Django film, by French director Elienne Comar, depicting Reinhardt's life during the war, was released in 2017, and French actor Reda Kateb took on the role of Reinhardt. He opened the 67th Berlin International Film Festival. In the 2004 film Head in the Clouds, guitarist John Jorgenson portrayed Django Reinhardt in the lead role. Django's web structure is called Reinhardt, as is version 3.1 of the WordPress film software. In 2010, the Belgian government issued a commemorative coin in 92.5% sterling silver, coinciding with the 100th anniversary of his birth. His legacy is alluded to by Woody Allen's Sweet and Lowdown in 1999. This fake biopic features a fictional American guitarist, Emmet Ray, who is obsessed with Reinhardt, with a soundtrack featuring Howard Alans. Reinhardt appears as a character in the novel The Magic Strings of Frankie Presto (2015) by American writer Mitch Albom. Reinhardt appears in bioshock from 2007 along with other songs from him. The animated film The Belleiville Triplets begins with flashbacks showing the Belleiville Triplets, a trio of singers performing on stage in the 1920s, dancing alongside other stars including Josephine Baker and Django Reinhardt. From 1928 to 1953, Reinhardt recorded more than 900 pages in his career, most as 78-rpm pages, and the remainder as acetats, transcription discs, private and extra-auciliary recordings (radio broadcasts) and part of the film's soundtrack. Only one session (eight tracks) from March 1953 was ever recorded specifically for norman Granz's release in the new LP format at the time, but Reinhardt died before the album was released. In his first recordings Reinhardt played a banjo (or more precisely a banjo-guitar) accompanying accordionists and singers on dances and popular melodies of the day, without jazz content, while in recent recordings before his death he played a reinforced guitar in a bebop idiom with a pool of younger, more modern French musicians. A complete chronological list of his life data is available from the source cited here[66] and the index of individual is available from the source quoted here. Several excerpts from the film performance (without the original sound) also survived, as did one full performance with sound, J'attendrai's melody made with the Quintet in 1938 for the short film Le Jazz Hot. [68] Posthumous compilations Since his death, Reinhardt's music has been released on many compilations. Intégrale Django Reinhardt, tom 1-20 (40 CDs), released by the French company Frémeaux and released between 2002 and 2005, tried to include every known song on which he played. The Great Artistry of Django Reinhardt (Cléf, 1994) Parisian Swing (GNP Crescendo, 1965) French Hot Club Quintet (GNP Crescendo, 1965) at Club St Germain (Clonesus, 1989) Swing Guitar Jazz, 1991 Django Reinhardt in Brujard (Clonesus, 1992) Django Reinhardt (Barré) Stéphane Grappelli (GNP Crescendo, 1990) Pasche à La Moucher: The Great Art of Django Reinhardt (1947–1953 (Verlós) Django's Music (Cléf, 1994) Brussels and Paris (Duo, 1996) Original Jazz Classics Quintet (1997) Django with his American friends (DRG, 1998) The Complete Django Reinhardt HMV Sessions (1998) The Classic Early Recordings in Ch Intégrale Django Reinhardt (Frémeaux, 2002) Jazz in Paris: Nuages (2003) Vol 2: 1938-1939 (Naxos, 2001) Swing Guitars Vol. 3 1936-1937 (Naxos, 2003) Nuages Vol. 6 1940 (Naxos, 2004) Django on radio (2008) Unregistered compositions A small number of waltzes composed by Reinhardt in his youth were never recorded by the composer, but were preserved in the repertoire of his collaborators, and several of them are still played today. There can be light thanks to matelo reed recordings from 1960 (waltzes Montage Sainte-Genèveve, Gagoug, Chez Jacquet and Choti; Disques Vogue (F)EPL7740) and 1961 (Djalmitcho and En Verdine; Disques Vogue (F)EPL7829). The first four are now available on CD Tziganskaia Matelo and Other Rare Recordings, released by Hot Club Records (then re-released as Tziganskaia: Django Reinhardt Waltzes); Chez Jacquet was also recorded by Baro Ferret in 1966. In 2019, Django played Stéphane Wrembel, who devoted his music to studying and extrapolating Django Reinhardt's music, released Django Impressionista, a compilation of 17 never recorded solo works by Django Reinhardt (composed between 1937 and 1950), whose collection took Wrembel several years. Since 2016, Wrembel and his quarter (Thor Jensen and his quartet (Thor Jensen and his quartet (Thor Jensen (bass), Nick Anderson (drums) sometimes complemented by a fifth violin or clarinet/saxophone artist, regularly release CDs consisting of covers of Reinhardt's songs and songs that emulate the musician's music. The last one was released on January 23, 2020 as Django Experiment V. The names Gagoug and Choti were reportedly given by Django's widow, Naguine, at the request of Matelo, who learned the melody without names. Django also over the a Mass for use by gypsies that has not been completed, although there is an 8-minute extract, played by organist Léo Chauillac in favour of Reinhardt, via a radio show from 1944: It can be found on the album Gipsy Jazz School, as well as on the 12th edition of Django Reinhardt's Intégrale compilation. [c] See also Biography of the music portal Jazz portal Oscar Alemán Django à Liberechies festivals DjangoOr (Golden Django) Festivals de jazz Django Reinhardt, French list of world festivals dedicated to guitarist List of Belgian bands and artists List of Belgian musicians and singers List of compositions by Django Reinhardt List of Roma people R-26 (salon) Jean Sablon Sinti Vernon Story Gábor Szabó Django Reinhardt – Complete Works (Intégrale) for Classical Guitar Notes ^ Professor of music and guitarist Mark White of Berklee College writes : Django Reinhardt and his group Hot Club of France were the hottest of great guitar playing. Django eventually played electric guitar and became one of the greatest guitar stylists of all time. [38] ^ Jimmy Page said: Django Reinhardt was fantastic, had to play all the time to be so good. Here's a transcript of Lauren Oliver's radio interview: Introduce VC. In the Chapel of the Holy Spirit in Dregni, Michael (2004). 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