



ABC'S FOR JAZZ LOVERS



A photo exhibit...

... at the Musée de l'Ancien Évêché
in Grenoble, France
from 15 June to 17 September 2017,
featuring photos for Jazz Hot magazine
by French photographer and journalist Pascal Kober

And a book...

... for all those that love jazz...
and even those who think they don't!

Esperanza Spalding
Les Estivales du Château, Chambéry, 2013

ABC'S FOR JAZZ LOVERS



AN EXHIBIT AND A BOOK

From A as in Africa to Z as in Zazous, 120 color and black & white photos that bare the souls of jazz performers around the world.

Photos of the all-time greats and the young up-and-comers of today's jazz world will be exhibited in four rooms of the Museum and in the gardens outside.

Pascal Kober has witnessed the evolution of the jazz scene over more than 40 years, nearly half the history of jazz, for *Jazz Hot* magazine. His photos take you front stage, back stage, in practice sessions and on major international tours. Jazz, with all its diversity, a new culture born in the 20th Century, as seen through the eyes of a photojournalist.

2017 marks the 100th anniversary of the first jazz recordings made by the Original Dixieland Jass Band. And the birth, in 1917, of Ella Fitzgerald, Dizzie Gillespie and Thelonious Monk.

Emotion, complicity, serenity and tenderness will mark this unique exhibit and in its accompanying feel-good book.

No details for specialists only.
Just the pleasure of magical jazz encounters.



Sahib Shihab and Anthony Anelli
Jazz Musiques festival, Grenoble, France, 1986





THE AUTHOR: PASCAL KOBER PHOTOGRAPHER AND JOURNALIST



PHOTO 2016 : BERNARD CIANCIA

For more than 30 years, *Jazz Hot*, the world's oldest jazz magazine (created in 1935, as *DownBeat*) has regularly published Pascal Kober's photos, breakfast interviews, album and festival reviews and feature articles. Over the years, he has built up a unique catalog of more than 35,000 jazz photos taken all over the world.

Creativity inspired by curiosity

Pascal Kober has been working in the world of journalism, illustration and publishing since the 1980s, after obtaining a Masters degree in Communications from the Beaux-Arts School. He began his professional career with magazines specialized in photography. As a freelance journalist and photographer, he later contributed to many publications in the French and international press. He began developing web sites back in the 1990s and created the European cultural review *L'Alpe* in 1998, published by Glénat Editions and the Musée Dauphinois. He is still the Editor-in-Chief of this publication today.

He also cultivates his amateur's secret garden with the Alzy Trio, playing fretless acoustic bass to the sweet sounds of the bossa nova songs and the blue notes of jazz music.

THE VENUE: MUSÉE DE L'ANCIEN ÉVÊCHÉ

Located in the heart of Grenoble, the Bishop's Palace (l'Ancien Évêché) is today a protected historical monument dated from the XIIIth century, housing a highly visited heritage museum.

Since its creation in 1998, this museum has been curated by Isabelle Lazier, an ethnologist with a passion for both music and photography.



PHOTO : GUY DEPOLLIER

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A SNEAK PEEK...



THE ROOTS OF JAZZ...

Less than two hundred years ago, for millions of slaves, Gorée, an island on the west coast of Africa, was the last stop before hell. I was about to take a photo of this wall painting representing the island and Africa when these two locals rushed up to ask for a share of any resulting royalties. After long but friendly negotiations, I proposed to take this portrait of them and send them a complimentary print in exchange. They accepted with a smile.



Gorée island, Sénégal, 1994

C AS IN CARIBBEAN



AKIYO THE RHYTHMS OF THE ANTILLES

The beating of the *gwo-ka* hand drums often drowned out the steps of escaping slaves. Today, Akiyo perpetrates these rhythms found in the songs and dances of the Antillean culture. In the form of an association, the band brings together several hundred musicians, including some of the most famous hand drummers (*tambouillés*) of the region. The band performs at major jazz festivals, but also in the small local celebrations that are part of everyday life in the Antilles.



Jazz à Pointe-à-Pitre festival
Guadeloupe, France, 1992

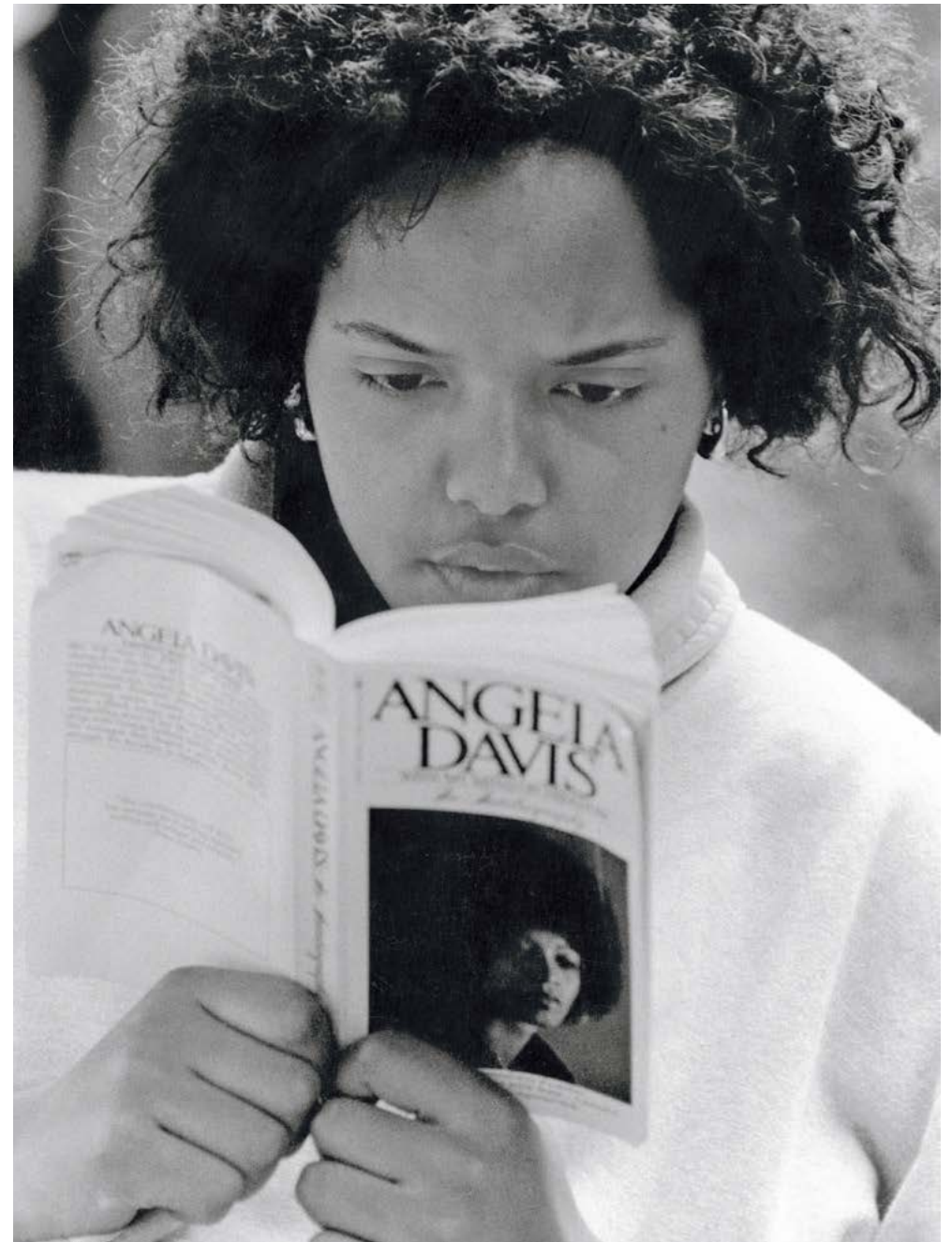


D AS IN DAYDREAM



TERRI LYNE CARRINGTON

In the shade of an umbrella, the talented young drummer came to relax after her sound check with Stan Getz. Will photos such as this still be possible tomorrow? Intimate scenes like this, made possible by a relationship of confidence and friendship with musicians, are becoming increasingly difficult to capture. What will jazz photography have to show to future generations if this trend continues?



Jazz à Vienne festival, France, 1990



H AS IN HISTORY



HERBIE HANCOCK

Scorched under the summer sun, the stone structure of the old Roman theatre of Vienne is reflected in the glasses of a piano legend. Ancient history meets jazz history in the making at the Jazz à Vienne festival.



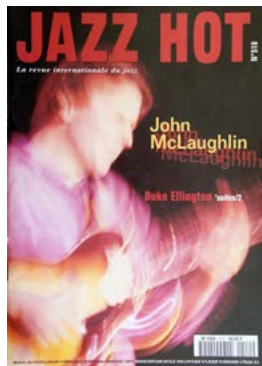
Jazz à Vienne festival, France, 1993





JOHN McLAUGHLIN

This is one of my first concert photos, taken in Nancy, France. At the time, I spent my days mutilating my fingers on the neck of a cheap second-hand guitar, wondering how it was possible to play that fast. My camera, a low-end Zenit, direct from the Soviet Union, was about as commendable as my guitar. In spite of this, the photo made the cover of the May 1994 edition of *Jazz Hot* magazine... 15 years later.



Nancy Jazz Pulsations festival
France, 1979





SONNY ROLLINS

The Saxophone Colossus in perpetual motion and rhythm, spilling out endless micro-variations on a theme with Jerome Harris and Bob Cranshaw. This concert had already lasted two hours when Sonny Rollins left the stage. The audience cried out for an encore but they had it all wrong. It was just a short intermission before the second half that ended well after midnight.



Jazz à Vienne festival, France, 1994

P AS IN PERESTROÏKA

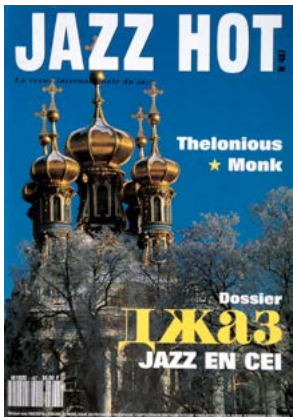


VIKTOR DVOSKIN

Zakouska was on the menu. It was a -40°C February Moscow Monday on Red Square. Viktor Dvoskin's and his friends were delighted to have me at their table. Today, the jazz bassist lives in the United States where he teaches his instrument. This was the first step of a long friendship and a wonderful interview published in the March 1992 issue of *Jazz Hot* magazine.

It accompanied a feature article on Jazz in Russia, at the heart of a country far more exotic than anyone would guess. Before leaving, according to the custom, I made a wish and threw a kopeck in the Moskova river. My wish was to come back. Perestroïka was at

its beginning and Russian jazz was all new to me. In fact, everything in Russia was new to me.



Moscou
Russia, 1991





« TOOTS » THIELEMANS

"With my pot belly, when I draw in a long note on the harmonica, my pants fall down." Toots Thielemans bursts out with a laugh. The spirited old-timer played with the greatest, from Bill Evans to Elis Regina, as well as Ella Fitzgerald, Herbie Hancock, Michel Legrand, Pat Metheny and Jaco Pastorius. His talents were many (composer, guitarist, harmonicist and accomplished whistler) and his energy had no limits. In his seventies, he was more active than ever when I came to speak with him about his Brasil Project, which gave rise to the most unhinged *Jazz Hot* interview I ever published.



Jazz à Vienne festival
France, 1994





MICHEL PETRUCCIANI

Most performers dream to look deep into the public eye. Not so easy when the audience counts thousands. At the Jazz à Vienne festival, the French singer Claude Nougaro, impressed by the number, hailed the crowd as a *"human tapestry"*. Today, the image of performers is relayed by cameras to giant screens. However, this doesn't turn every concert into a virtual event. All you need is an artist with a genuine presence, ready to make a new form of contact, unafraid of gazing into the beholding eye of the modern-day Cyclops.



Jazz à Vienne festival, France, 1991

V AS IN VOYAGE



CHAN PARKER

Airplanes? A mundane tool of the trade for musicians on tour. Early wake-up, a long taxi-ride that is not always the safest and finally dawn at the airport. In a few moments, the wife of saxophonist Charlie "Bird" Parker, charming and witty, is ready to leave Izmir, Turkey to return to her home in the French countryside. She was invited every year as a friend by the team of impassioned organizers of the small festival of Kusadasi.



Chan Parker. Izmir airport, Turkey, 1995



Y AS IN YOU



UNITED IN JAZZ

Without you, us, him, her and them, jazz could not exist. At least not in its present form. So to wind up this escapade into the world of jazz, I would like to thank you, us, him, her and them. First, the spectators, often warm and friendly, sometimes a bit rowdy (which some might like and others not), but always enthusiastic. And then the musicians, interacting with the public, in concert, over a beer in a bar after the performance, or directly like Big Jay McNeely here in the photo. The flamboyant saxophonist from Los Angeles plays with the public, a pleasure for young and old alike, and jazz becomes its reason to be... entertainment.



Big Jay McNeely
Jazz à Vienne festival, France, 1990

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**AND MANY OTHER PHOTOS
IN THE EXHIBIT
AND IN THE BOOK...**

ABC'S FOR JAZZ LOVERS



And also...

in festivals all over the world: Antwerpen, Barcelonnette, Bastia, Marciac, Pointe-à-Pitre, Saint-Petersbourg, Stockholm, Tanger, Tignes or Vannes,
In alphabetical order (but always visual disorder) : George Benson, Chick Corea, Paco de Lucia, Melody Gardot, Stan Getz, Herbie Hancock,
B. B. King, Didier Lockwood, Bobby McFerrin, Pat Metheny, Steve Turre, Caetano Veloso, Stevie Wonder and... the public.

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Pascal Kober
Photographer, journalist
+ 33 (0) 650 113 114
pascal@pascalkober.com
<http://www.pascalkober.com>