

1. Chimes Blues (Joe "King" Oliver)

2:56

King Oliver's Creole Jazz Band:

King Oliver, Louis Armstrong-co; Honore Dutrey-tb; Johnny Dodds-cl; Lil Hardin-p, arr;
Arthur "Bud" Scott-bjo; ?Bill Johnson-b; Warren "Baby" Dodds-dr.

Richmond, Indiana, April 5, 1923.

first issue Gennett 5135 / *matrix number* 11387-A * *CD reissue* Masters of Jazz MJCD 1

K poslechu:

<https://secondhandsongs.com/performance/1011893>



Louis Armstrong

Lil Hardin



2. Weather Bird Rag (Louis Armstrong)

same personnel.

Richmond, Indiana, April 6, 1923.

Gennett 5132 / 11388 * Masters of Jazz MJCD 1 (1991)

<https://secondhandsongs.com/work/139545>

2:45



První Armstrongova nahraná kompozice



KING OLIVER'S CREOLE JAZZ BAND, 1923

while playing at Lincoln Gardens in Chicago. Left to right: Baby Dodds, Honoré Dutrey, Bill Johnson, Louis Armstrong, Johnny Dodds, Lillian Hardin, King Oliver, seated (Photo from Baby Dodds)

3. Everybody Loves My Baby (Spencer Williams-Jack Palmer)

3:03

Fletcher Henderson and his Orchestra:

Elmer Chambers, Howard Scott-tp; Louis Armstrong-co, vocal breaks; Charlie Green-tb; Buster Bailey, Don Redman, Coleman Hawkins-reeds; Fletcher Henderson-p; Charlie Dixon-bjo; Ralph Escudero-tu; Kaiser Marshall-dr.

New York City, November 22-25, 1924.

Domino 3444 / 5748-1 * Masters of Jazz MJCD 21 (1992)

<https://www.youtube.com/watch?v=zYmjJ-I4y6w> (kliknout na ZOBRAZIT VÍCE)

https://www.youtube.com/watch?v=BqRERsE_1gs (kliknout na ZOBRAZIT VÍCE)



Joe King Oliver (1885 – 1938)



Fletcher Henderson (1897 – 1952)



4. Big Butter and Egg Man from the West (*Louis Armstrong-Percy Venable*)

3:01

Louis Armstrong and his Hot Five:

Louis Armstrong-co, voc; Edward "Kid" Ory-tb; Johnny Dodds-cl; Lil Hardin Armstrong-p;
Johnny St. Cyr-bjo; May Alix-voc.

Chicago, November 16, 1926.

Okeh 8423 / 9892-A * Columbia/Legacy 82876828502 (2000/2006)

<https://secondhandsongs.com/performance/776241>



5. Potato Head Blues (Armstrong)

2:59

Louis Armstrong and his Hot Seven:

Louis Armstrong-co; John Thomas-tb; Johnny Dodds-cl; Lil Hardin Armstrong-p; Johnny St. Cyr-bjo; Pete Briggs-tu; Warren "Baby" Dodds-dr.

Chicago, May 10, 1927.

Okeh 8503 / 80855-C * Columbia/Legacy 82876828502 (2000/2006)

<https://secondhandsongs.com/performance/1012642>



6. Struttin' with Some Barbecue (Armstrong)

3:05

Louis Armstrong and his Hot Five:

Louis Armstrong-co; Kid Ory-tb; Johnny Dodds-cl; Lil Armstrong-p; Johnny St. Cyr-bjo.
Chicago, December 9, 1927.

Okeh 8566 / 82037-B * Columbia/Legacy 82876828502 (2000/2006)

<https://secondhandsongs.com/performance/82542>



**LOUIS
ARMSTRONG**
**STRUTTIN' WITH
SOME BBQ**

7. Hotter Than That (*Hardin*)

3:05

Louis Armstrong and his Hot Five:

same plus Lonnie Johnson-g; Louis Armstrong-scat chorus.

Chicago, December 13, 1927.

Okeh 8535 / 82055-B * Columbia/Legacy 82876828502 (2000/2006)

<https://secondhandsongs.com/performance/931358>



Lonnie Johnson (1899 – 1970)

8. West End Blues (Oliver-Williams)

3:19

Louis Armstrong and his Hot Five (sic! – 6 musicians):

Louis Armstrong-tp, voc; Fred Robinson-tb; Jimmy Strong-cl, ts; Earl Hines-p; Mancy Carr-bjo; Zutty Singleton-dr.

Chicago, June 28, 1928.

Okeh 8597 / 400967-B * Columbia/Legacy 82876828502 (2000/2006)

<https://www.youtube.com/watch?v=907EnjE8NEI> (zde i s průběžnou notací, ale pozor – in C!)

<https://secondhandsongs.com/performance/449221>



9. Weather Bird (Armstrong)

2:48

Louis Armstrong-tp; Earl Hines-p.

Chicago, December 5, 1928.

Okeh 41454 / 402199-A * Columbia/Legacy 82876828502 (2000/2006)

<https://secondhandsongs.com/performance/329147>



Louis Armstrong (1901 – 1971)



Earl Hines (1903 – 1983)



10. I Can't Give You Anything But Love (*Jimmy McHugh-Dorothy Fields*)

3:33

Louis Armstrong and his Savoy Ballroom Five: Louis Armstrong-tp, voc; J. C. Higginbotham-tb; Albert Nicholas, Charlie Holmes-as; Teddy Hill-ts; Luis Russell-p; Eddie Condon-bjo; Lonnie Johnson-g; Pops Foster-b; Paul Barbarin-dr.
New York, March 5, 1929.

Okeh 8669 / 401690-C * Membran 220766-354 (2004)

<https://secondhandsongs.com/performance/287858>







Savoy's Greatest Event

THE MUSICAL SENSATION OF THE 1937 SEASON

Benny GOODMAN *His ORCH* vs **Chick WEBB** *His ORCH*

AMERICA'S TWO GREATEST SWING MASTERS
THE MUSICAL BATTLE OF THE CENTURY

ADMISSION ONE DOLLAR

Tuesday May 11th



11. I Gotta Right to Sing the Blues (Harold Arlen-Ted Koehler)

3:06

Louis Armstrong and his Orchestra:

Louis Armstrong-tp, voc; Elmer Whitlock, Zilner Randolph-tp; Keg Johnson-tb; Scoville Browne, George Oldham-cl, as; Albert "Bud" Johnson-cl, ts; Teddy Wilson-p; Mike McKendrick-bjo, dobro; Bill Oldham-b; Yank Porter-dr.

Chicago, January 26, 1933.

Victor 24233 / BS-75892-1 * RCA Victor 09026 63694 2

<https://secondhandsongs.com/performance/65611>



12. **Where the Blues Were Born in New Orleans** (*Cliff Dixon-Bob Carleton*)

3:08

(from the motion picture "New Orleans", premiered April 18, 1947)

Louis Armstrong and his Dixieland Seven:

Louis Armstrong-tp, voc; Kid Ory-tb; Barney Bigard-cl; Charlie Beal-p; Bud Scott-g;
Red Callender-b; Minor Hall-dr.

Los Angeles, October 17, 1946.

Victor 20-2088 / D6VB-2193-1 * RCA Victor 09026 63694 2

<https://www.youtube.com/watch?v=HNCqFiRQQEk>





13. Rockin' Chair (Hoagy Carmichael)

5:18

Louis Armstrong and his All Stars:

Louis Armstrong-tp, voc; Bobby Hackett-co; Jack Teagarden-tb, voc; Peanuts Hucko-cl; Dick Carey-p; Bob Haggart-b; Sid Catlett-dr.

Town Hall, New York City, May 17, 1947.

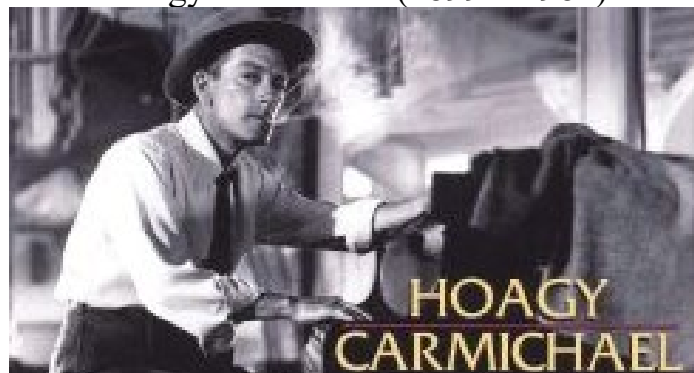
Victor 20-2348 / D7VB-953-1 * RCA Victor 09026 63694 2

<https://www.youtube.com/watch?v=fQm-2N-TW24>





Hoagy Carmichael (1899 – 1981)



14. When the Saints Go Marching In (*traditional*)

4:24

Louis Armstrong and the All Stars:

Louis Armstrong-tp, voc; Trummy Young-tb; Edmond Hall-cl; Billy Kyle-p; Dale Jones-b; Barrett Deems-dr.

Medina Temple, Chicago, June 1, 1956.

first issue CD Columbia/Legacy C2K 65119 (2011)

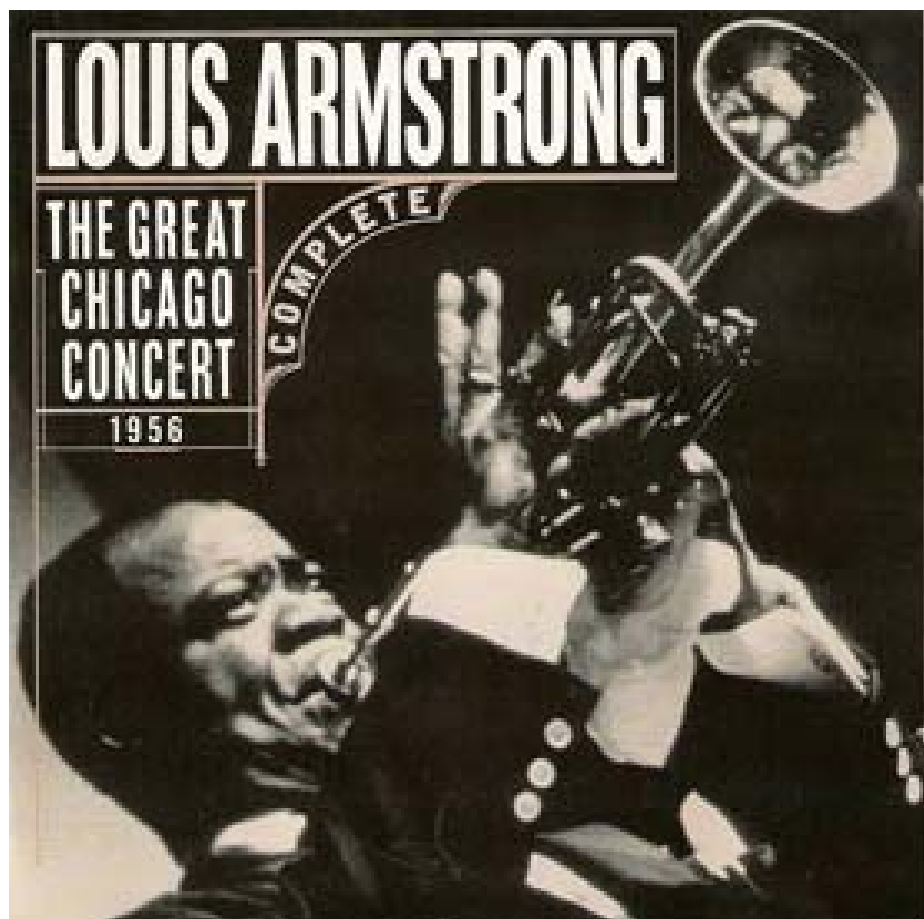
<https://www.youtube.com/watch?v=wXWvGnBrLk0>



Trummy Young (1912 – 1984)



Edmond Hall (1901 – 1967)



COMPLETE

U 7404-02117-2-3

DISC ONE

1	MEDLEY: FLEE AS A BIRD TO THE MOUNTAIN/ OH, DIDN'T HE RAMBLE	4:47
2	MEDLEY: MEMPHIS BLUES/ FRANKIE AND JOHNNY/ TIGER RAG	4:26
3	DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS	5:07
4	BASIN STREET BLUES	5:42
5	BLACK AND BLUE	3:32
6	WEST END BLUES	14:17
7	ON THE SUNNY SIDE OF THE STREET	3:29
8	STRUTTIN' WITH SOME BARBECUE	5:15
* 9	WHEN IT'S SLEEPY TIME DOWN SOUTH	1:28
10	MEDLEY: MANHATTAN/ WHEN IT'S SLEEPY TIME DOWN SOUTH	3:49
11	INDIANA	4:28
12	THE GYPSY	4:52
13	THE FAITHFUL HUSSAR	5:59

DISC TWO

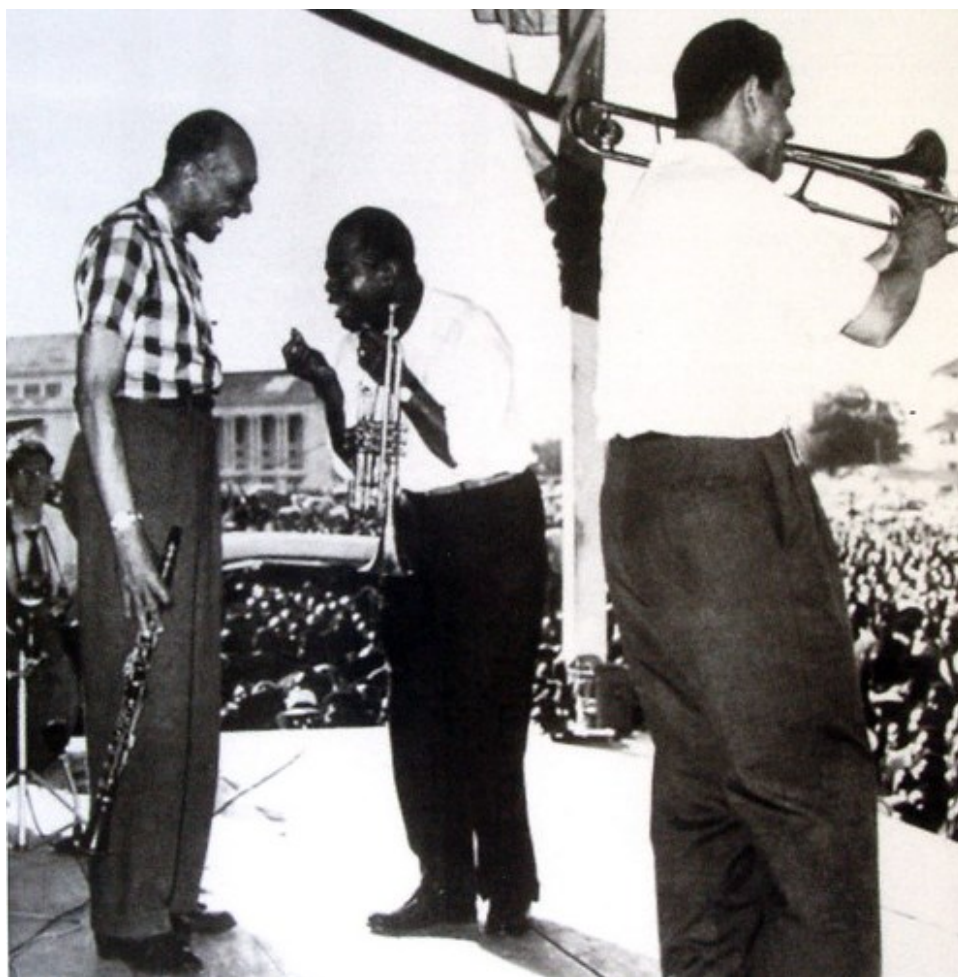
1	ROCKIN' CHAIR	4:21
2	BUCKET'S GOT A HOLE IN IT	5:17
3	PERDIDO	3:27
4	CLARINET MARMALADE	4:03
5	MACK THE KNIFE	3:47
6	MEDLEY: TENDERLY/ YOU'LL NEVER WALK ALONE	6:10
7	STOMPIN' AT THE SAVOY	7:21
8	MARGIE	3:20
9	BIG MAMA'S BACK IN TOWN	3:20
10	THAT'S MY DESIRE	4:31
11	KO KO MO (I LOVE YOU SO)	3:40
* 12	WHEN THE SAINTS GO MARCHING IN	4:24
* 13	THE STAR SPANGLED BANNER	1:53

* PREVIOUSLY UNRELEASED

*Recorded live in Chicago at Medina Temple
on June 1, 1956*

All recordings are mono





Edmond Hall

15. **The Frim Fram Sauce** (Redd Evans-Joe Ricardel)

3:16

Ella Fitzgerald & Louis Armstrong with Bob Haggart Orchestra: Ella Fitzgerald-voc; Louis Armstrong-tp, voc; Billy Butterfield-tp; Bill Stegmeyer-cl, as; George Koenig-as; Jack Greenberg, Art Drelinger-ts; Milton Schatz-bs; Joe Bushkin-p; Danny Perri-g; Trigger Alpert-b; Cozy Cole-dr; Bob Haggart-arr, cond.

New York City, January 18, 1946.

Decca 23496 / 73285-A * Cameo CD 3513 (1994)

https://www.youtube.com/watch?v=b_VcSbpEiRg





16. They Can't Take That Away from Me (George & Ira Gershwin)

4:40

Ella Fitzgerald-voc; **Louis Armstrong**-voc, tp; Oscar Peterson-p; Herb Ellis-g; Ray Brown-b; Buddy Rich-dr.

Los Angeles, August 16, 1956.

LP Verve MG V 4003 / 20207-2 * CD Verve 537 284-2 (1997)

<https://secondhandsongs.com/performance/82842>



17. **Summertime** (George Gershwin-DuBose Heyward-Ira Gershwin)

4:59

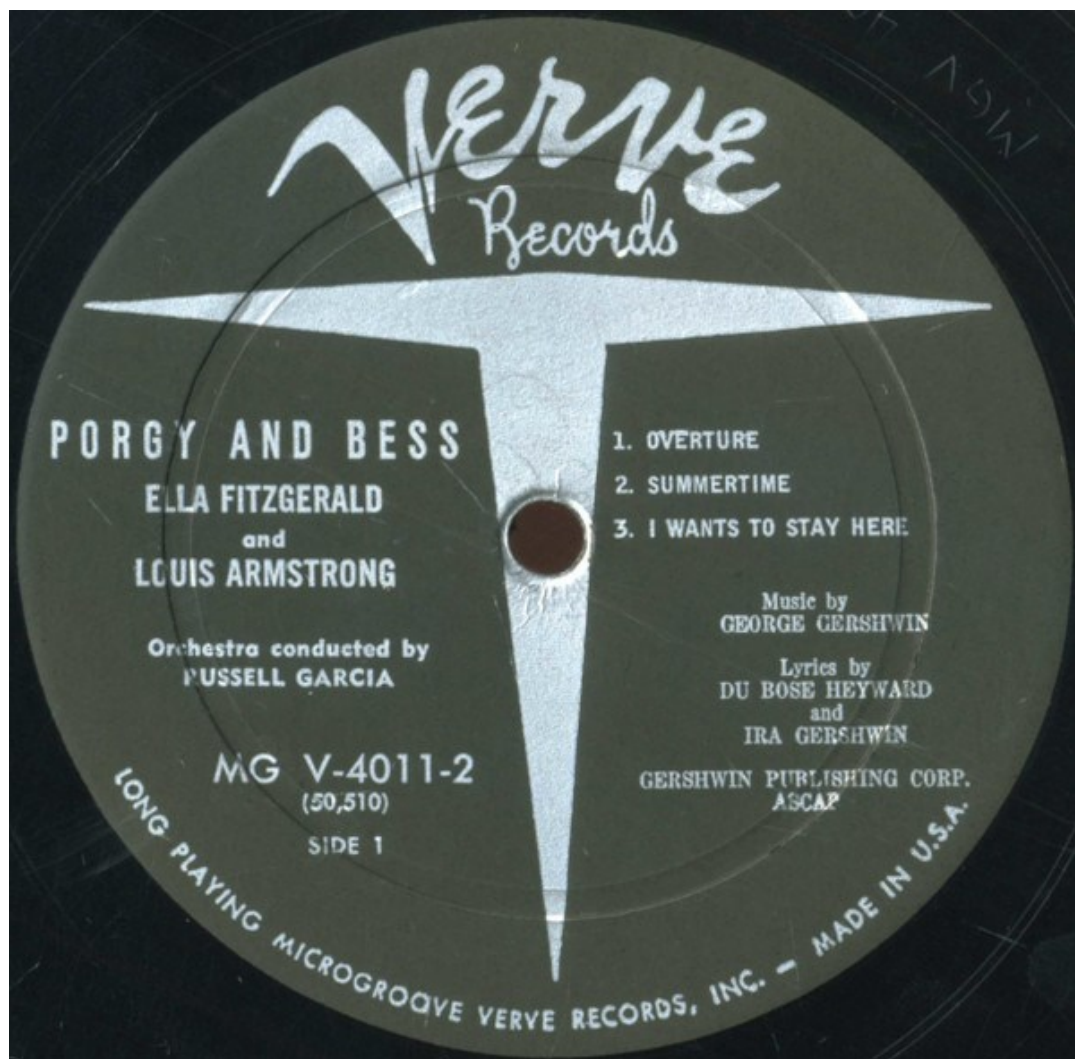
Ella Fitzgerald-voc; **Louis Armstrong**-voc, tp; unknown p-g-b-dr; unidentified orchestra;

Russell Garcia-arr, cond.

Los Angeles, August 18, 1957.

LP Verve MGV 4011-2 * CD Verve 827 475-2 (2004)

<https://secondhandsongs.com/performance/22975>



18. **You Swing Baby** [The Duke] (*Dave Brubeck-Iola Brubeck*)

2:37

Louis Armstrong-voc, tp, **Carmen McRae**-voc; Dave Brubeck-p; Gene Wright-b; Joe Morello-dr.

New York City, September 13, 1961.

LP Columbia OL 5850 * CD CBS 467140 2 (1990)

<https://secondhandsongs.com/performance/654223>



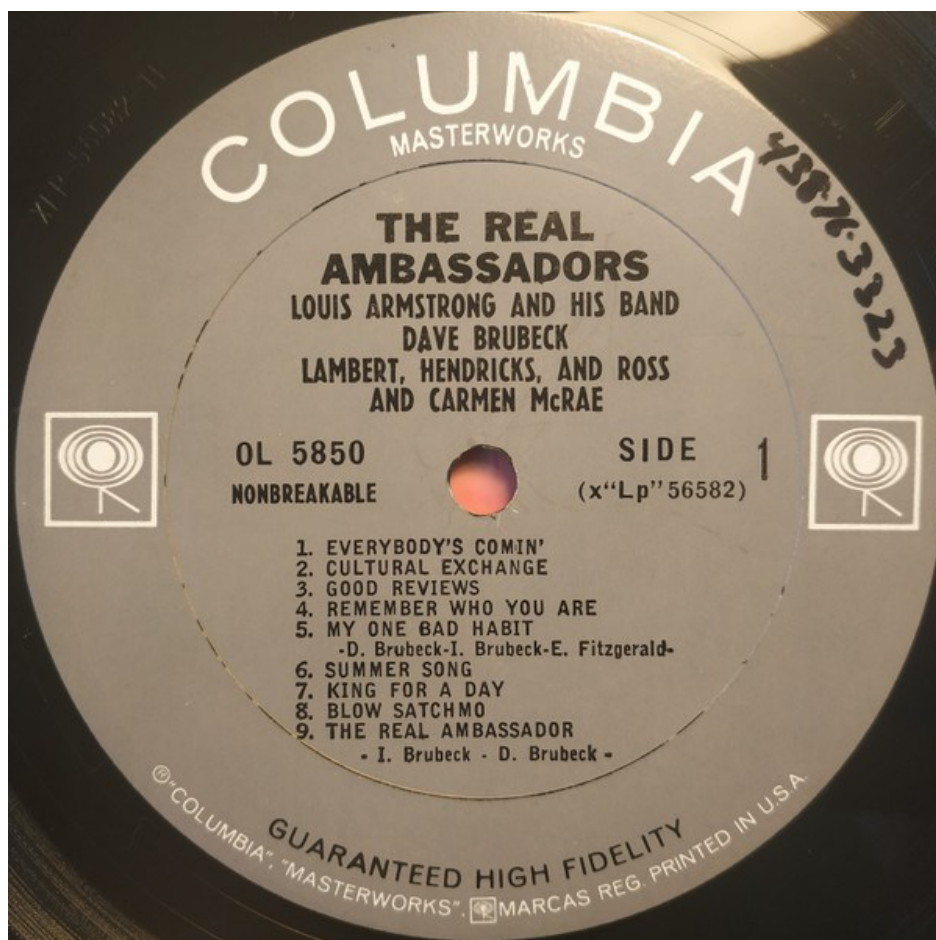
19. King for a Day (*Dave Brubeck-Iola Brubeck*)

3:42

Louis Armstrong-tp, voc; Trummy Young-tb, voc; Joe Darensbourg-cl; Billy Kyle, Dave Brubeck-p; Gene Wright, Irving Manning-b; Joe Morello, Danny Barcelona-dr.
New York, July 2, 1961.

LP Columbia OL 5850 * CD CBS 467140 2 (1990)

<https://www.youtube.com/watch?v=XgzY2oqM8Pg>



20. 'Way Down Yonder in New Orleans (Henry Creamer-Turner Layton)

3:11

Bing & Satchmo with Billy May and his Orchestra: Bing Crosby, Louis Armstrong-voc;
Dick Cathert, Clarence F. Sherock-tp; Abe Lincoln, Moe Schneider, Pullman Pederson-tb;
Justin Gordon, Chuck Gentry, Matty Matlock, Wilbur Schwartz-saxes; Stan Wrightsman-p;
George Van Eps-g; Morty Corb-b; Nick Fatool-dr; Billy May-arr, cond.
New York City, June 28 or July 5, 1960.

LP MGM E3882P / 60 XY 101 * Metro 2356 072

<https://secondhandsongs.com/performance/95142>





21. Hello, Dolly! (Jerry Herman)

2:24

Louis Armstrong and the All Stars: Louis Armstrong-tp, voc; Trummy Young-tb; Joe Darensbourg-cl; Billy Kyle-p; Tony Gottusso-bjo; Arvell Shaw-b; Danny Barcelona-dr.
New York City, December 3, 1963.

SP Kapp K-573 * LP Supraphon 1015 3515 ZD (1984)

<https://www.youtube.com/watch?v=XycITCIZKhM>

<https://secondhandsongs.com/performance/135060> (**VIDEO** z koncertu o něco později)



Hello, Dolly! Louis Armstrong



22. **Hello, Dolly!** (Jerry Herman) [fade]

2:35

Louis Armstrong & Barbra Streisand-voc; studio orchestra conducted by Lennie Hayton and Lionel Newman (original soundtrack).

Hollywood, California, May 1968.

LP Twentieth Century Fox DTCS 5103 (1969)

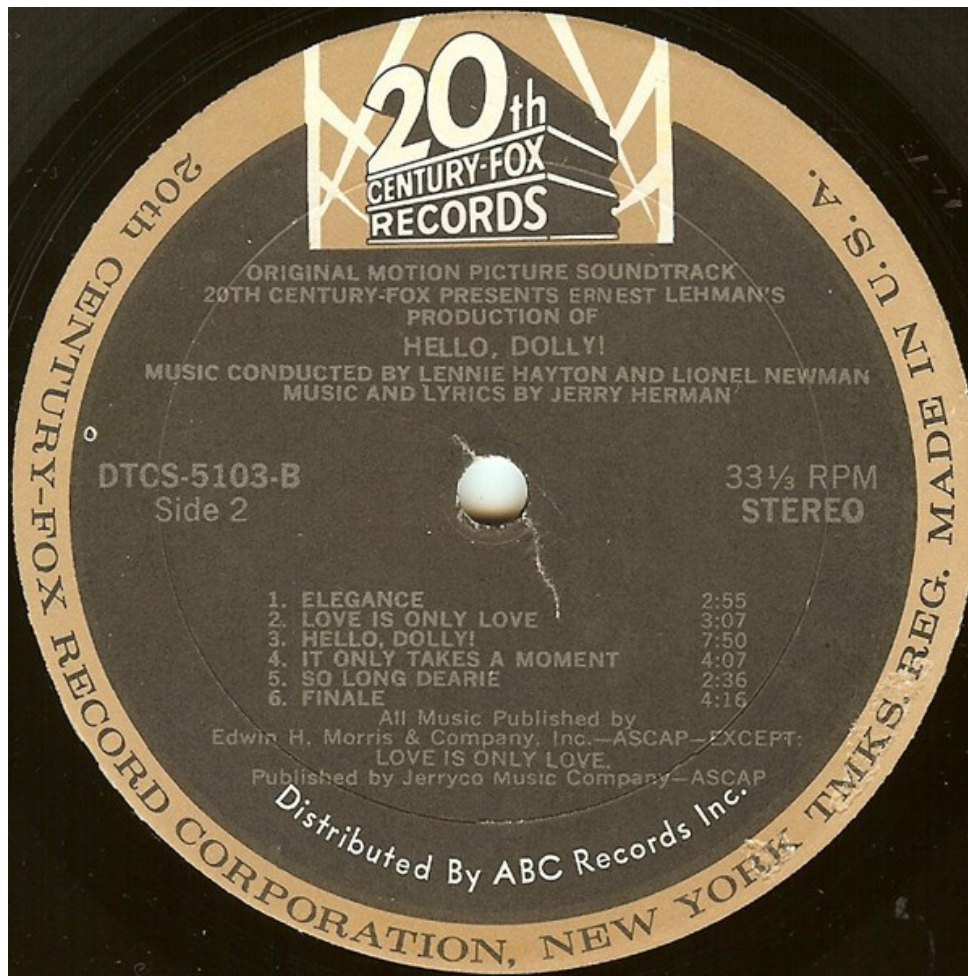
<https://www.youtube.com/watch?v=ly1R-iwJ4SY> nebo

<https://secondhandsongs.com/performance/70266> (se všemi slokami – stopáž 7:49, Louis od 5:33)

https://www.youtube.com/watch?v=G2MQ_0RUOIA (závěrečné finale s Armstrongem - **VIDEO**)

<https://www.facebook.com/TheWorldOfJazz/videos/barbra-streisand-louis-armstrong-hello-dolly/939807710117701/> (obraz je na šířku smrštěný)







22A. Now You Has Jazz (*from High Society* movie, 1956)

4:36

Bing Crosby-voc; Billy Kyle-p; Edmond Hall-cl; Barret Deems-dr; others.

<https://www.youtube.com/watch?v=6RNlyTyDguI>

23. A Good Time Was Had by All (*from Suite for Pops*)

5:28

Thad Jones-Mel Lewis Jazz Orchestra: Jon Faddis, Stephen Furtado, Jim Bossy, Lew Soloff-tp; Jimmy Knepper, Quentin “Butter” Jackson, Billy Campbell-tb; Cliff Heather-btb; Jerry Dodgion-as, ss, fl; Eddie Xiques-as, fl, bcl; Ron Bridgewater-ts, fl, cl; Frank Foster-ts, cl; Pepper Adams-bs, cl; Roland Hanna-tack piano; George Mraz-b; Mel Lewis-dr; Thad Jones-tp, comp, arr, cond.

A&R Studios New York, September 1, 1972. Party Sequence recorded at Westlake Audio, Los Angeles, July 22, 1975.

LP Horizon SP-701 (1975)

<https://www.youtube.com/watch?v=DBDjPftkoac>

“A Good Time Was Had By All”, opens with a distinctive Latin beat, Roland and Mel are joined by Jerry’s soprano over the band. Thad’s Flügelhorn romp gets it on as the party-goers momentarily mess up the rhythm just like street people do on the street. George Mraz is heard more than vamping. Frank Foster’s lengthy tenor solo is superb. The rhythm aspects have the flow and the solos are taken by those that are pointed out. Jon’s octave-higher “Hello Dolly” quote was suggested by Thad but the high Ab was his own. The band riffs while Jon takes an Armstrong coda into the stratosphere. A perfect ending to this suite for Pops.



THAD JONES & MEL LEWIS

Suite For Pops

The title of this album might indicate just another tribute to the greatest jazz musician to have ever graced a horn, Louis Armstrong, a/k/a Satchelmouth, Satchmo and, affectionately, "Pops." The performers, the members of the Thad Jones-Mel Lewis Jazz Orchestra, have been heard for the last ten years at the longest one night stand in music, the Village Vanguard, New York's oldest jazz cellar. So why should you plunk down a good piece of a sawbuck for something that you've probably heard on other occasions? The answer is simply that you have NEVER heard anything like this before.

A band born from the minds and hearts of two of the most proficient practitioners of their idiom, the Jazz Orchestra came to life in the studios. "We asked a few friends to ask a few friends and what we had was a mass of musicians willing to gig for next to nothing," Thad told this reporter in a recent down beat interview. "We had subs before we had regulars."

The idea came from a not-really-by-chance meeting of Lewis and Jones while they were both sidemen in a Gerry Mulligan Concert Jazz Band in the early '60s. As Mel tells it, "We always had the idea of forming a big band, but when you're working you never think it's going to come to pass. But when the (Mulligan) band broke up, we figured, 'We're big band people, what do we do now?'"

The organization took the form of what amounted to a New York union hall call up, only everyone showed up and then some. Heavies drifted in and out of the band each leaving a piece of themselves. Valve trombonist Bob Brookmeyer, also out of the Mulligan organization, did some charts for the first band, as did fellow section-mate Tom McIntosh. Jerome Richardson was an early member of the reeds and often took the part of concertmaster, cheerleader and hand-clapper when the need arose. Joe Farrell, now the leader of his own very successful group, was man-of-all-woodwinds, as was Eddie Daniels. Seldon Powell was on hand for a while. The trumpet section shone with the likes of Jimmy Nottingham, Danny Moore, Bill Berry, Al Porcino and Richard Williams. Danny Stiles, lately of the Manhattan Wildlife Refuge, Bill Watrous, screaming orchestra, sat with that first J-L band. Other trombonists contributed their talents such as Garnet Brown, Jimmy Cleveland, Eddie Bert, Bennie Powell, Jimmy Knepper and Cliff Heather. Brother Sam Jones was their first pianist and Sam Herrman the guitarist. Richard Davis was the acoustic bassist, but when Thad called for electric, Richard took it up. Howard Johnson, best known for his work on tuba, has done stints with the band on flugelhorn and baritone sax. There were the might-have-beens. "We would have had Willie Dennis and Nick Travis, but they passed before we formed," lamented Mel.

Singer Joe Williams has remarked on numerous occasions that the best recording he has done was with the Thad Jones-Mel Lewis Jazz Orchestra. "That was not only the best recorded effort, but we had the best time of it," Joe told me. "Everybody knew his part and we read each other like we had been at it for years." Of course Thad and Joe were stablemates from the great Count Basie band of the '50s, so the road was straight, smooth and wide open.

What helped make the aggregation such a cohesive unit, and what has made their unique sound is partly attributable to the fact that each member was required to send a substitute, if he could



not make a gig. The tendency is to offer up someone most like oneself. Hence, as each departure took place one of his "protégés" took over. There are members of the band right now that have come from the ranks of second banana to a chair.

The jazz orchestra opened inauspiciously one Monday night at the Vanguard. (Monday was the traditional "dark" night for Max Gordon's club.) It was 1965, not a booming year for big bands (Have we had one since the '40s?) and the raves for "the newest sound in big band jazz" the next day were echoed by Gordon who suggested a "permanent" home for them.

There were, of course, those prophets of doom whose cries of, "think of the economics involved," or "most of the members of the band are busy studio men," and finally, "they'll never keep it together."

"We knew most of those guys had gigs more pressing, prestigious and far more lucrative. But they still drop everything to do a tour with us," Mel boasted. "Hell, they feel a responsibility to play with us each Monday. It's just that way."

To detail what Jones-Lewis and Co. do, Thad's charts, Mel's drive, would be like reading off the Ten Commandments all over again, it has been chronicled so frequently. The essence is in the per-

forming and no matter what voluminous tomes have been written about those that have created the art form that is being promulgated by these two, the truth must lie in the recordings, the actual reproductions of a person's soul speaking out.

Louis Armstrong has been called the single most original and influential instrumentalist in jazz. His vocalizations have also led to a swarm of impersonators. He died July 6, 1971, two days after his 71st birthday. In 1973, the Singer Bowl was dedicated in his name at the site of The New York World's Fair, in Louis' home borough of Queens. The trumpeters lined up to pay tribute: Freddie Hubbard, Erskine Hawkins, Clark Terry, Howard McGhee, Wild Bill Davison, Max Kaminsky, Jimmy McPartland, Joe Newman, Roy Eldridge, Jimmy Owens, Doc Cheatham, Ray Nance and Dizzy Gillespie. It was John Birks who summed it up when he simply stated, "It is WE who are honored to be playing for Louis." Eight thousand pairs of hands applauded as they stood as one to hear former Mayor John Lindsay dedicate the Stadium with these words: "He was born in a two-room shack, rose to the top of the world, and settled here." Thad had this to say about Satch: "I'd always been attracted to the brilliant sound of the trumpet, but I never had a personality

to really set on until him. His was the clearest sound I'd ever heard; right up until the time Pops was unable to play as well, he maintained that real brilliant sound."

"Suite" was commissioned by trumpeter Joe Newman, who, wearing the hat of president of Jazz Interactions, asked Thad to compose something appropriate to commemorate the passing of this giant. You will not hear any impersonations, or recreations, nor, for that matter, any (mis) representations of any phase of Louis' life. These are products of impressions left by a lifetime of joy, both given and received, from out of the head of Thad Jones.

"The entire production is reflective of what I remember about Louis. But they are not merely mirror images. They are representative impressions of the man's entire being, and what I thought might take place during certain periods of his life, either with his participation or merely the culture that surrounded him and his contemporaries," Thad explained.

The original "Suite For Pops" was performed in three movements (Meetin' Place, The Summary and Farewell) at a J.I. sponsored concert at Alice Tully Hall in New York City's Lincoln Center for the Performing Arts in 1971. Three others (The Great One, Only For Now and

And A Good Time Was Had By All) were added later to round out an album's length. A fourth addition is the Gary McFarland number *Toledo By Candlelight*. The concert was the first of an annual scholarship award given to aid a deserving talent, not necessarily a trumpet player.

As is Thad's wont, the "Suite" had been well-rehearsed, that is not to say that spontaneity is lacking. Never happen with this organization. Thad believes everyone should know everybody else's parts. "It makes things flow more evenly."

Much care was taken for the proper sidemen and when, after the first five movements were recorded, the band was tapped for the now famous Russian-U.S. State Department tour, personnel shifts became inevitable. They were deftly manipulated so as not to break the continuity of sound. Here again we find the musical perfectionist in Thad led him to more rehearsals to familiarize the new additions not so much with the music as to what Thad was trying to get across with it. "It is never only what you play but more importantly how you play it. Pops proved that each time he stepped up to a mike. You knew he was going to accent that special phrase in the vocal passage, you knew he was going to give that characteristic roll of the eyes, but you never knew when."

MEETIN' PLACE

Thad, "while writing Meetin' Place" pictured all of these musicians who had never played with each other, maybe never even met before. They just happen to be in this particular town all at the same time. And whose style should emerge the brightest but Armstrong's."

Almost the way it happened, Louis' soaring men lent itself to big and small groups. You could hear him clearly no matter what the din, in back or in front of him. "That's how I pictured the Meetin' Place to be. He had developed his musical capabilities up to that point so that he could travel in any kind of company he chose."

Meetin' Place is a blues not conforming to the conventional twelve-bar format. The beat is Latin-like; the instrumentation includes the use of Jerry Dodgion on soprano saxophone. Please take note of the fact that Sidney Bechet played that elongated woodwind long before Mr. Dodgion picked up his first pennywhistle. "I know Bechet and Armstrong had met and were fond of each other. I had that in the back of my mind when I arranged Meetin' Place. The soprano fits. Soprano is very close to the human voice, and I like to think that a cry was heard." It was done with instruments but it was from the soul. It was done to sum up a feeling.

Like the soprano voice, the tempo is not new to these times. The first Latin-inspired tempo was the Habanera and Scott Joplin used it in his *Solace*. Later Jelly Roll Morton popularized it. "When I got into what I wanted to write, there seemed only one tempo I could use and this was it."

THE SUMMARY

The second movement, *The Summary*, is straightforward and simple. Thad plays pretty flugelhorn for this ballad. "It's as honest as Louis was." The opening chords belie that feeling as we can see heavens parting before us as we pass through space. The brief French horn interlude immediately following Thad's chorus is based on the final note that he finished on and in turn carries the brass back into flugelhorn.

The Summary is the shortest movement of the "Suite." "His life was short, but beautiful." **Bo H Skoglund**

Other albums on Horizon: David Liebman *Sweet Hands* (SP-702) • Dave Brubeck and Paul Desmond 1975: *The Duets* (SP-703) • Sonny Fortune *Awakening* (SP-704) • Jim Hall *Live!* (SP-705)



Nejkrásnější hudební pocta Armstrongovi



A něco komentáře k tomu

Když autor *Suite for Pops*, jeden z kapelníků původního big bandu Thad Jones-Mel Lewis Jazz Orchestra, přesídlil do Dánska a řídil tamní rozhlasový orchestr, nahrál tuto skladbu i s ním:

<https://www.youtube.com/watch?v=XKUAtxbLybQ>

Danish Radio Big Band & Eclipse conducted by Thad Jones

Vedle této gramofonové nahrávky uskutečnil kodaňský rozhlasový orchestr pod Thadem Jonesem i poněkud kratší obrazový záznam skladby. V úvodní části většina členů orchestru hraje na různé perkusivní nástroje a očividně se raduje. Thad Jones nediriguje obvyklým způsobem, jeho technika připomíná nejvíc asi karate a obsluhuje též jeden z bicích nástrojů.

<https://www.youtube.com/watch?v=hEnH-oNAhq0>

VIDEO

THAD JONES conducting the DR (Danish National Radio) Big Band.

Solos: Jesper Thilo, sopr sax, Allan Botschinsky, fluegelh., Bent Jaedig, ts.

Trpts: Benny Rosenfeld, Palle Bolvig, Idrees Sulieman, Allan Botschinsky, Perry Knudsen.

Trbns: Vincent Nilsson, Per Espersen, Richard Boone, Axel Windfeld, Ole Kurt Jensen.

Saxes: Jesper Thilo, Per Carsten Pedersen, Bent Jaedig, Uffe Karskov, Flemming Madsen.

Rhythm: Ole Kock Hansen, p, Bo Sylvén, g, Mads Vinding, bs, Bjarne Rostvold, drs, Ethan Weisgard, congas, perc.

Jones was the leader of the DR big band during two periods of 1977 and 78, still as co-leader of the Thad Jones/Mel Lewis Orchestra. In 79 he created his Eclipse big band of Swedish, Danish and US musicians. He married in Denmark and stayed here until he took over the leadership of the Count Basie Orchestra in 1985. After he passed in 1986, he was buried in Copenhagen. Two of his many siblings were Hank Jones and Elvin Jones. Enjoy "A Good Time Was Had By All"!

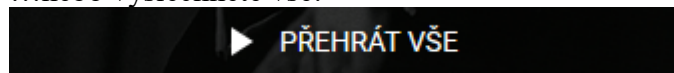
Závěrečná prémie nebo bonus – 26-minutový televizní dokument o Armstrongově návštěvě Prahy na jaře 1965. Jeho spuštění nás čeká až téměř na konci nekonečného pásu fotografií a textů, na třetí fotografii odspodu.

<http://www.tresbohemes.com/2016/11/louis-armstrong-in-prague/>

Na youtube je možno vyslechnout i jednotlivé skladby přímo z pódia Lucerny, jak byly vydány na LP desce...

https://www.youtube.com/playlist?list=OLAK5uy_mpKzGFUnn5noWSH8QJcoEUmgXwQ6H0xSM

...nebo vyslechněte vše:



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Louis Daniel Armstrong (August 4, 1901 – July 6, 1971), nicknamed "**Satchmo**", "**Satch**", and "**Pops**", was an American trumpeter, composer, vocalist, and actor who was among the most influential figures in jazz. His career spanned five decades and different eras in the history of jazz...

Tak začíná jedno z lepších hesel, věnované jedné z největších osobností století jazzu – zde:

https://en.wikipedia.org/wiki/Louis_Armstrong

Je dostatečně podrobné a erudované. Českou verzi bych nechal bokem ležeti. Nemám důvěru jak k samotnému překladu, tak ke zjednodušování, zestručňování. Kdo by si chtěl počíst v češtině, někdy před 50 až 60 roky vyšla jeho (auto)biografie, psaná ovšem čtivě, beletristicky, bez odborné hodnoty.

Co je podstatné:

jeho mladistvost, výtržnictví, kdy si o jednom velkém svátku „vypůjčil“ doma pistoli a na ulici střílel. Dostal se do polepšovny, tam kapelník ústavního ansámblu rozpoznal Louisův hudební talent, naučil ho na kornet a vedl jeho pokroky až do propuštění.

První veledůležité angažmá a další ukázkou životního štěstí získal u slavného neworleanského kapelníka, ovšem působícího už v Chicagu, 5 let po uzavření neworleanské zábavní čtvrti Storyville – **Joe „King“ Olivera**. S ním pořídil první nahrávky ve dnech 5. a 6. dubna 1923, seznámil se s jeho klavíristkou Lil Hardin a ta se stala jeho druhou manželkou (z celkových čtyř), spoluautorkou a spoluhráčkou v jeho pozdějších vlastních souborech. Obsazení Oliverova „Creole Jazz Bandu“ bylo vlastně nadstandardní – jako kornetista najal druhého hráče na stejný nástroj a postupně mu svěřoval i sólové vstupy. Píše se, že byl něco jako jeho druhý táta.

Asi po roce jej získal do svého orchestru, hrajícího již moderněji, **Fletcher Henderson**. S ním pořídil Louis další desítky nahrávek včetně sóla a novou zkušenost – hrát v sekci tří trumpet. Trombonista byl jen jeden, ale plátkoví hráči také tři, střídali často velmi rychle saxofony a klarinety, takže některá Hendersonova aranžmá jsou učebnicovými příklady střídání tří nástrojových barev – trumpet, saxů a klarinetů – v trojlase.

Armstrongův věhlas dále rostl a 12. listopadu 1925 začíná jeho éra kapelníka, nahrávajícího pro značku Okeh (později součást Columbia Records), nejprve s pětičlennou formací, známou jako „Hot Five“. Od května 1927 se toto kvinteto střídalo ve studiu s „kompletním“ neworleanským obsazením, plnou rytmikou piano-banjo-bass-drums, jako „Hot Seven“. Podtrženo a sečteno, když došlo k poslednímu nahrávání 4. 12. 1928, zanechal Louis se svými Pětkou a Sedmičkou přes 80 snímků, dodnes stále znovu vydávaných a považovaných za „the best of New Orleans Jazz“. Kapela byla takzvaně studiová, nesměla pod těmito názvy vystupovat na veřejnosti.

Hned dalšího dne, 5. prosince 1928, zahájil Armstrong svoji sólovou/kapelnickou dráhu a vydržel na ní až do posledního roku života. Jeho závěrečný studiový výkon má datum 26. 2. 1971, Louis skonal 6. července toho roku ve věku 69 let a 11 měsíců.

Za svůj život se stal doslova světoznámý jak mistrovskou hrou na kornet nebo trumpetu a o jeho přínosu tomuto nástroji hovoří s úctou i současní trumpetisté, tak svým pověstným chraplákem, jímž nazpíval stovky písniček, jak sám, tak speciálně v duu s Ellou Fitzgerald, včetně jazzové verze opery George Gershwin, „Porgy and Bess“. Mnohokrát objel Zeměkouli, na jaře 1965 vystupoval v pražské Lucerně a stal se tak miláčkem i české veřejnosti.

Bez ohledu na „míru jazzovosti“ se jeho nejúspěšnější deskou stal singl s muzikálovým hitem „Hello Dolly“ a po veleúspěšném uvádění muzikálu stejného názvu na Broadwayi (texty i hudba Jerry Herman) byla jeho pozdější filmová podoba rozšířena o vstup Louise Armstronga v nejvypjatější scéně v Harmonia Gardens, kde jej očekává a vítá hlavní postava, Barbra Streisand. K této asi osmiminutové sekvenci existuje i doklad o profesionalitě Louise Armstronga: zatímco s touto scénou se filmaři pinožili měsíc, Louis přišel, zazpíval a ještě téhož odpoledne odešel.

A v hitparádě jako *Number One*? May 9, 1964 – May 15, 1964: **Louis Armstrong – Hello, Dolly!** Předtím, od 1. února až do 2. května vévodili hitparádě The Beatles postupně třemi písničkami: *I Want to Hold Your Hand*, *She Loves You* a *Can't Buy Me Love*. Louis ukončil jejich panování.

Roku 1965 se *Hello, Dolly!* při udělování výročních cen Grammy stala písní roku a nahrávka Louise Armstronga zvítězila v kategorii mužský zpěv.

Ale to už jsme na půdě beletrie až bulváru, takže znovu do poslechu těch klenotů z dějin jazzu.