

Some of the musicians who were members of Ellington's orchestra, such as saxophonist Johnny Hodges, are considered to be among the best players in jazz. Ellington melded them into the best-known orchestral unit in the history of jazz. Some members stayed with the orchestra for several decades. A master at writing miniatures for the three-minute 78 rpm recording format, Ellington wrote more than one thousand compositions; his extensive body of work is the largest recorded personal jazz legacy, with many of his works having become standards. Ellington also recorded songs written by his bandsmen, for example Juan Tizol's "Caravan", and "Perdido", which brought a Spanish tinge to big band jazz. After 1941, Ellington collaborated with composer-arranger-pianist Billy Strayhorn, whom he called his writing and arranging companion. With Strayhorn, he composed many extended compositions, or suites, as well as additional short pieces. Following an appearance at the Newport Jazz Festival, in July 1956, Ellington and his orchestra enjoyed a major career revival and embarked on world tours. Ellington recorded for most American record companies of his era, performed in several films, scoring several, and composed stage musicals.

Due to his inventive use of the orchestra, or big band, and thanks to his eloquence and charisma, Ellington elevated jazz to an art form. His reputation continued to rise after he died, and he was awarded a posthumous Pulitzer Prize for music in 1999.



THE GREAT REUNION

LOUIS

DUKE

ARMSTRONG & ELLINGTON



Louis Daniel Armstrong (August 4, 1901 – July 6, 1971), nicknamed Satchmo, Satch, and Pops, was an American trumpeter, composer, singer and occasional actor who was one of the most influential figures in jazz. His career spanned five decades, from the 1920s to the 1960s, and different eras in the history of jazz. In 2017, he was inducted into the Rhythm & Blues Hall of Fame.

Armstrong was born and raised in New Orleans. Coming to prominence in the 1920s as an "inventive" trumpet and cornet player, Armstrong was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance. Around 1922, he followed his mentor, Joe "King" Oliver, to Chicago to play in the Creole Jazz Band. In the Windy City, he networked with other jazz musicians, reconnecting with his friend, Bix Biederbecke, and made new contacts, which included Hoagy Carmichael and Lil Hardin. He earned a reputation at "cutting contests", and moved to New York in order to join Fletcher Henderson's band.

With his instantly recognizable gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was also very skilled at scat singing. Armstrong is renowned for his charismatic stage presence and voice almost as much as for his trumpet playing. Armstrong's influence extends well beyond jazz,

and by the end of his career in the 1960s, he was widely regarded as a profound influence on popular music in general. Armstrong was one of the first truly popular African-American entertainers to "cross over", whose skin color was secondary to his music in an America that was extremely racially divided at the time. He rarely publicly politicized his race, often to the dismay of fellow African Americans, but took a well-publicized stand for desegregation in the Little Rock crisis. His artistry and personality allowed him access to the upper echelons of American society, then highly restricted for black men.

Edward Kennedy "Duke" Ellington (April 29, 1899 – May 24, 1974) was an American composer, pianist, and bandleader of a jazz orchestra, which he led from 1923 until his death in a career spanning over fifty years.

Born in Washington, D.C., Ellington was based in New York City from the mid-1920s onward and gained a national profile through his orchestra's appearances at the Cotton Club in Harlem. In the 1930s, his orchestra toured in Europe. Although widely considered to have been a pivotal figure in the history of jazz, Ellington embraced the phrase "beyond category" as a liberating principle and referred to his music as part of the more general category of American Music rather than to a musical genre such as jazz.

Continued

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1. It Don't Mean A Thing (If It Ain't Got That Swing) 4:00

2 Solitude 4:57

3 Don't Get Around Much Anymore 3:35

4 I'm Beginning To See The Light 3:39

5 Just Squeeze Me (But Don't Tease Me) 3:59

6 I Got It Bad (And That Ain't Good) 5:33

7 Azalea 5:03

Total Time: 30:46

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Released 1963

Louis Armstrong, Duke Ellington - The Great Reunion

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