

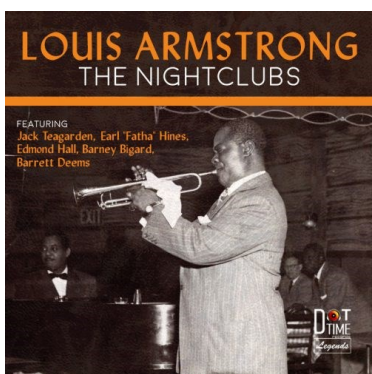
JANUARY 2018



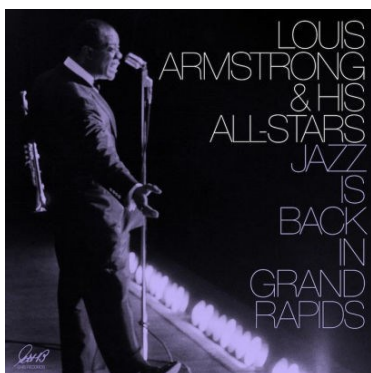
BIG BAND NEWS

by Music Librarian **CHRISTOPHER POPA**

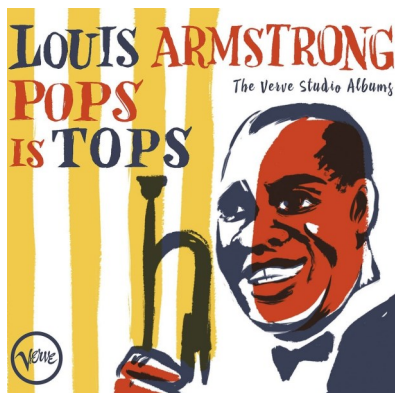
SATCHMO SERENADES



Previously-unreleased selections by Louis Armstrong from no less than five different nightclub engagements during the 1950s are collected on an aptly-named CD, Dot Time DT8008. Included are Bop City in New York, 1950; Club Hangover in San Francisco, 1952; Storyville in Boston, 1953; Basin Street in New York, 1955; and the Brant Inn in Ontario, 1958. Some of this music comes from Louis' personal reel-to-reel tape collection! Jack Teagarden and Earl Hines are among the members of his band, and the songs include live versions of *A Kiss to Build a Dream On* and *Someday You'll Be Sorry*. Sincerely recommended (and swiss krissly yours LOL)!



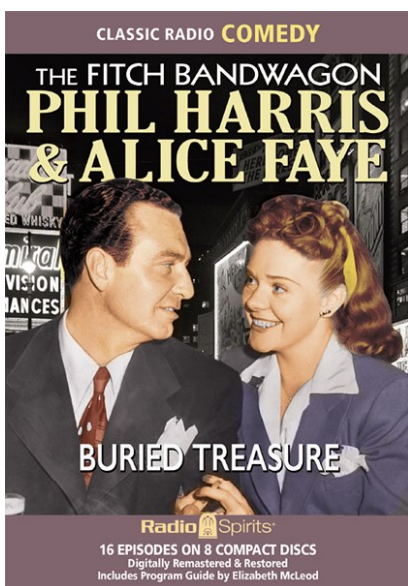
The GHB (that is, George H. Buck) label has re-issued, as a 2-LP set, a 1956 live concert by Louis Armstrong from the Civic Auditorium in Grand Rapids, Michigan, no. ORGM 2097. In decent sound and opening with Louis' theme, *When It's Sleepy Time Down South* and the traditional (*Back Home Again in*) *Indiana*, the playlist also includes *The Gypsy*, *Mack the Knife*, *That's My Desire* (a vocal by Satch and Velma Middleton), and *Margie* (sung by trombonist Trummy Young). Said to be a limited edition, on clear/ purple swirl vinyl, and available only from Barnes and Noble. Previously released on compact disc in 2002 by GHB as BCD-500.



This is a 4-CD set, including Satchmo's albums "I've got the world on a string," "Louis: Under the Stars," and "Louis Armstrong meets Oscar Peterson" (with alternate takes, false starts, and breakdowns for each), plus a digital album, "A Day with Satchmo," available for the first time as a CD. All of the material was recorded for Verve in 1957. Need I say more?



Larry Elgart was always interested in recording techniques that would show on record just how his band sounded in-person, and these albums, "Music In Motion!" and "More Music In Motion," originally from MGM, were done in 21-channel sound. Arrangements by John Murtaugh and Lewis Gluckin. Tunes include *Wrap Your Troubles in Dreams*, *After You've Gone*, and *Like Someone in Love*. Like the other recent Elgart CDs on the Blue Moon label from Spain, this one, BMCD 896, is also recommended.



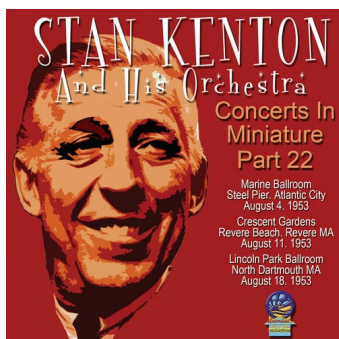
If you liked that Phil Harris DVD in last month's "News," you should really enjoy this set of 8 CDs of "Fitch Bandwagon" radio broadcasts by Phil Harris and his wife Alice Faye. All of the 16 episodes date from 1947 and 1948 (their first two years on the air), and will keep you laughing! Naturally, Harris' big band has a feature number on each show. From Radio Spirits, catalog number 47532.



The second volume of Squatty Roo’s “Jacquet Files” is actually a 1986 rehearsal of Illinois Jacquet’s big band in the basement (!) of his home in St. Albans, Queens, New York. Jacquet called the rehearsal space his “Count Basement Studio”. The improvising is spontaneous, but, as a rehearsal, some of the tunes are raw and messy. Jacquet is even heard playing alto (rather than tenor) sax on a couple of the tunes.



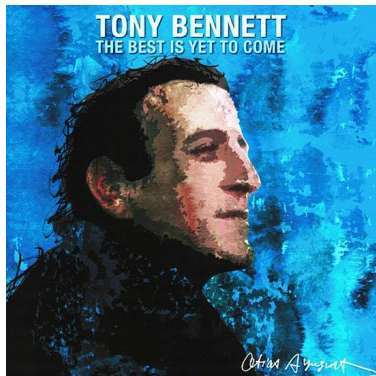
All Mosaic sets are highly-prized and their latest, “Classic Brunswick & Columbia Teddy Wilson Sessions 1934-1942,” Mosaic 265, is no less so. Limited to 5,000 copies, this 7-CD set contains 169 selections, of which 20 are newly-discovered! Sixty of the tracks are solo piano performances by Wilson, while the rest range in size from trios or quartets to big bands of 8 or 14 pieces. What is NOT on this set are Billie Holiday’s vocals with Wilson, as those have been reissued over and over, nor some things that were on Mosaic’s Count Basie / Lester Young set or their Chu Berry box. Of course, where possible, Mosaic has gone back to the original 16” lacquer discs or metal parts, and, when those weren’t available, they’ve used test pressings or mint-condition 78 rpm records. Liner notes are by musician and scholar Loren Schoenberg, a Teddy Wilson student. As Schoenberg writes, Wilson “remains a seminal influence on jazz well into its second century.”



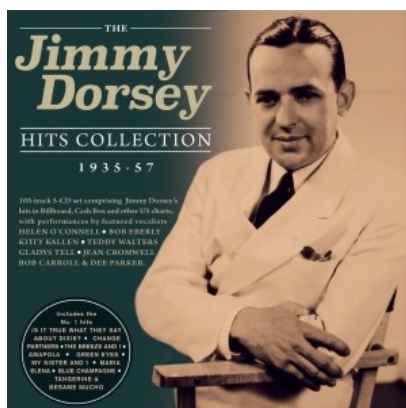
Continuing with their Stan Kenton “Concerts In Miniature” series, Sounds of YesterYear has now reached August 1953 with Volume 22 (DSOY 2084).



The collectors' label Tantara Productions, Inc., based in Joliet, Illinois and run by Bill Lichtenauer, is offering "Mellophonium Memories," with unreleased ballads, Latin pieces, and swingers by Stan Kenton's 1961-63 "mellophonium" orchestra. Besides some familiar Kenton tunes (*Intermission Riff*, *Malaguena*, *The Peanut Vendor*) in new dress, there are *Easy to Love*, *What Is Love*, *Let Your Love Walk In*, *Give Me a Song with a Beautiful Melody*, *Tuxedo Junction*, and others. All totaled, 74:08 of playing time and Tantara has done another fine job, so buy this with confidence.



The only reason that I'm listing this Tony Bennett CD, released by the Sinatra Society of Japan as XQAM-1081, is because most of the selections are from National Guard "Let's Go to Town" transcriptions with Bennett backed by Larry Elgart or Buddy Morrow and their bands (other songs are Bennett with a solo piano). But, to my ears, the sound is the usual, dull National Guard studio sound and slightly raspy, like these weren't made from a very good copy. For those reasons, I wouldn't recommend this.



How about a 5-CD (!) Jimmy Dorsey set from Acrobat Music? A total of 105 selections are on ACFC7511, including quite a few from the 1930s, that typically get ignored in favor of *Green Eyes*, *Tangerine*, et al. So, musically speaking, this set is pretty thorough, ranging from 1935 to 1957.



Last—but not least—is the latest set of off-the-air performances, Volume No. 04, from “The Savory Collection”: “Embraceable You: Bobby Hackett and Friends.”

As before, the music is only available as downloads and not on compact discs.

It dates from 1938 to 1940, and features Hackett in three different small group settings (*California Here I Come*, *Jazz Me Blues*, *When Did You Leave Heaven*, and *The Sheik of Araby* from December 7, 1938; *Embraceable You* and *Muskrat Ramble* on August 17, 1938; and *Body and Soul* from June 23, 1940), a Jack Teagarden jam (*Jeepers Creepers* and *Honeysuckle Rose*, dated January 11, 1939); and the big bands of Teddy Wilson (*Cocoanut Groove* [sic], *Sweet Lorraine*, and *Jitterbug Jump* on December 9, 1939) and Glenn Miller (*By the Waters of the Minnetonka* from July 7, 1938 and *Tuxedo Junction* and *In the Mood* from February 3, 1940).

If you already have downloaded the first three Volumes of “The Savory Collection,” then it’s not necessary for me to say anything more.

But if you haven’t, you certainly should get all of this as it’s your chance to have a variety of talents playing music that hasn’t been heard since it was originally broadcast at the peak of the Swing Era.

The selections are in wonderful sound and were recorded from the radio onto discs by audio engineer Bill Savory, who really knew what he was doing. In this manner, he recorded more than 100 hours’ of music between 1935 and 1941, then cared for the treasure trove he assembled until his death in 2004.

Since 2010, the Savory Collection has been held by The National Jazz Museum of Harlem in New York City.