

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)

2:45

same personnel.

Richmond, Indiana, April 6, 1923.

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

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



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=BqRERsE_1gs (kliknout na ZOBRAZIT VÍCE)

<https://www.youtube.com/watch?v=zYmjJ-I4y6w> (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>



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://secondhandsongs.com/performance/449221>

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



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 Anuthing 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 vs **Chick WEBB**

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

ADMISSION ONE DOLLAR

Tuesday May 11th

His ORCH

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=HNCqFiRQOEK>





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.

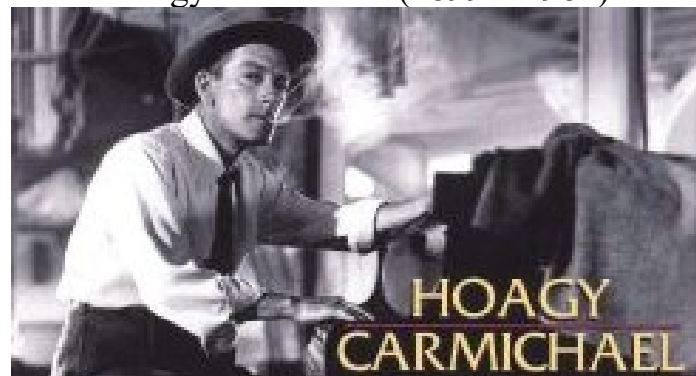
Victor 20-2348 / D7VB-953-1 * RCA Victor 09026 63694 2

<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)

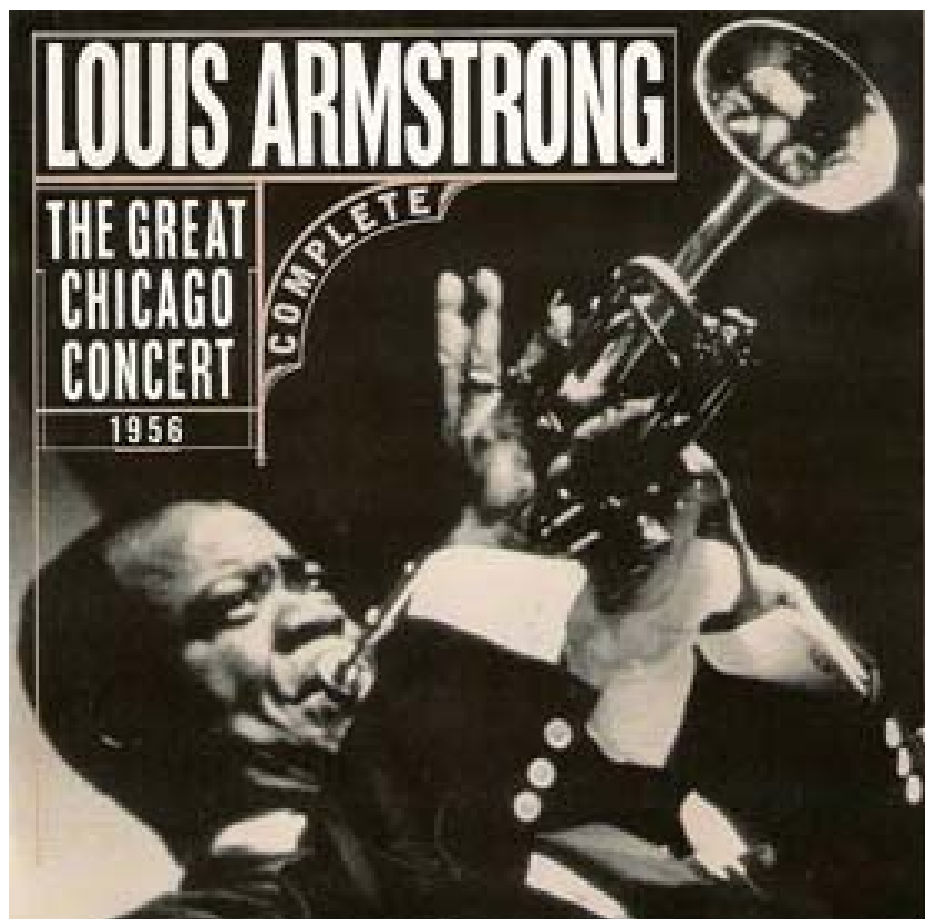
<https://www.youtube.com/watch?v=wXWvGnBrLk0>



Trummy Young (1912 – 1984)



Edmond Hall (1901 – 1967)



COMPLETE

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





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 MGV 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>



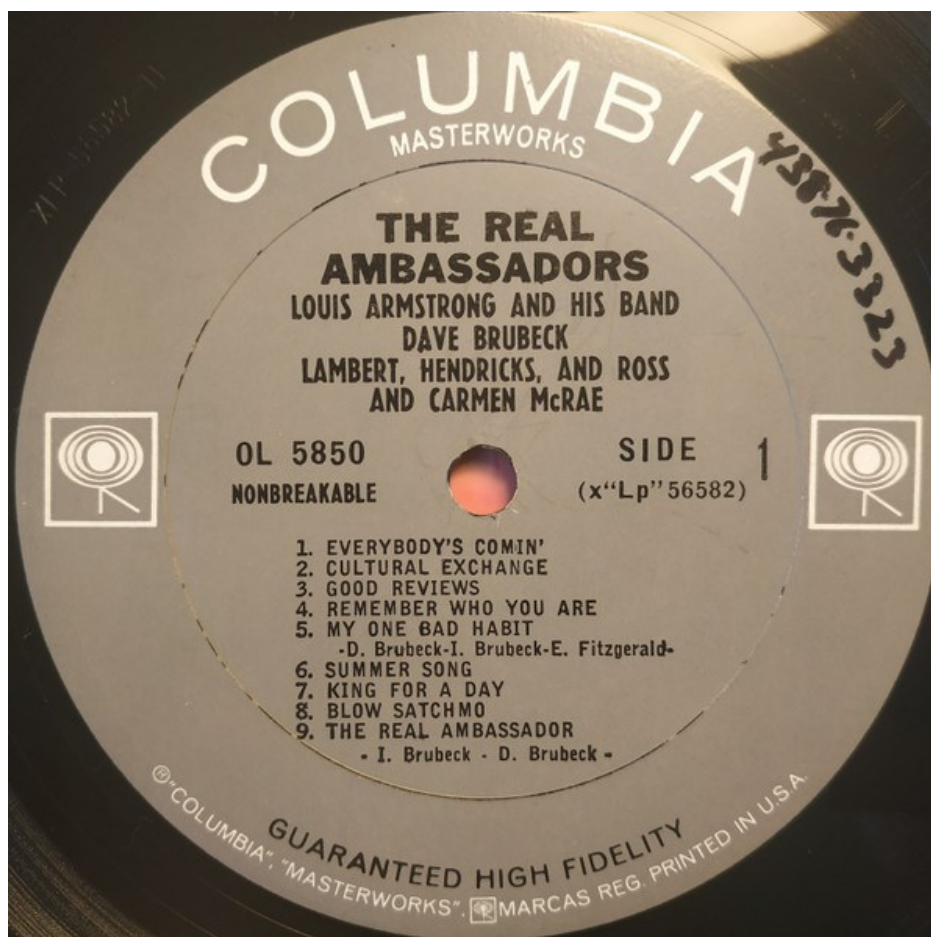
19. King for a Day (Dave Brubeck-Iola Brubeck)

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; Glenn Thompson or 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



mono
KL-1364



HELLO, DOLLY! LOUIS ARMSTRONG And The All Stars

SIDE 1
KL 4 1364 A

KL-1364

1. HELLO, DOLLY!
(Jerry Herman)
2. IT'S BEEN A LONG, LONG TIME
(Cahn-Styne)
3. A LOT OF LIVIN' TO DO
(Adams-Strouse)
4. A KISS TO BUILD A DREAM ON
(Kalmar-Ruby-Hammerstein II)
5. SOMEDAY
(Louis Armstrong)
6. HEY, LOOK ME OVER
(Coleman-Leigh)

TRADE MARK KAPP RECORDS, INC. - MANUFACTURED BY KAPP RECORDS, INC., NEW YORK

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://secondhandsongs.com/performance/70266> (se všemi slokami – stopáž 7:49)

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







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

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>



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, at 74 in St. Louis, Missouri, 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 club. So why should you plunk down a good piece of a sackback for something that you've probably heard on other occasions? The answer is simple that you have NEVER heard anything like this before.

A band born from the minds and hearts of two of the most proficient improvisers of their idiom, the Jazz Orchestra came to life in the studio, melo- added 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 rare, down- beat interview, "We had subs before we had regulars."

The idea came from a not-ready-by-chance meeting of Lewis and Jones when 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 thought, 'Well, the band would be a lot better if it was a regular band. The organization took time off what amounted to a New York union hall call on one everyone shows up and then some. Heavens drifted in and out of the band each having a slice of themselves. Valve technician Bob Brookmeyer, also out of the Mulligan organization, did some charts for the first band, as did fellow saxophone player Tom Mitchell. Jerome Richardson was an early member of the needs and often took the part of concertmaster, cheerleader and hand-clapper when the need arose. Eddie Daniels, Seldon Powell was on hand for a while. The trumpet section shone with the likes of Jimmy Nottingham, Danny Moore, Bill Barry, Al Friedman and Richard Williams. Danny Shyles, lately of the Manhattan Wildlife Refuge Without screaming orchestra, sat with that first 14. Other hornists who contributed their talents such as Carmel Brown, Jimmy Cleveland, Johnnie Berni Powell, Jimmy Knepper and Cliff Heather. Brother Hank Jones was the first pianist and Sam Herman 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 stunts with the band on fugue and baritone sax. There were the might, have-beens, "We would have had Bill Dennis and Nick Travin, but they passed before we formed," lamented Mel.

It was the late '60s when Thad and Mel, along with the late, great Duke Ellington, were the mainstay of the Great Coast Base band of the '50s, or the New York string- smooth and wide open.

After Thad made the aggregation such a cohesive unit, and what has made their gig show stand to party off is due to the fact that each member was required to send a substitute, if he could

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."

"I was commissioned by trumpeter Joe Newman about Louis, but they had to compose something appropriate to commemorate the passing of this giant. You will not hear any improvisation, or recollections, nor, for that matter, any (real) representations of any phase of Louis' life. There are products of impressions left by a lifetime of my, 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 many mirror images. They are representative impressions of the man's pulse 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 explains.

The original "Suite For Pops" was performed in three movements (Melvin Place, "The Summary" and "Farewell") at a 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

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

As to Thad's work, the "Suite" had been well-rehearsed, that is not to say that spontaneity is lacking. Never happens 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 become the continuity of sound. Here again we find the musical perfectionists in Thad led them to more rehearsal to familiarize the new additions so much with the music as to what Thad was trying to get across with a "...it is never only what you play but more importantly how you play it. Pops proved that each time he stepped out to a note, "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 I never knew when."

MEETIN' PLACE

Thad: "While writing *Meetin' Place* I searched 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 when this should emerge the brightest but Armstrong's."

Almost the way it happened, Louis' soaring mean horn float to big and small groups. You could hear most clearly no matter what the dir, in back or in front of him. "That's how I pitched the *Meetin' Place* to be. He had developed his musical capabilities up to that point that he could travel in any kind of company like a never knew when."

THE SUMMARY

The second movement, *The Summary*, straightforward and simple. Thad plays pretty happily for the ballad, it's as chords beats that feeling as an end see heard, it's coming before us in an end through space. The brief French horn flourish ending brings us to an end. The chorus is based on the final note that he stretched on and in turn carries the brass back into fugation.

The Summary is the shortest movement of the "Suite." His life was short, but he lived it to the fullest.

Bo H Skoglund

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



Nejkrásnější hudební pocta Armstrongovi



**thad jones/
mel lewis
orchestra**

Resonance **all my
yesterdays**

THE DEBUT 1966 RECORDINGS
AT THE VILLAGE VANGUARD

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

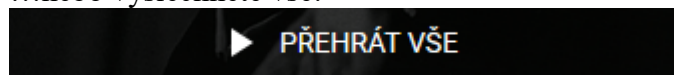
Závěrečná prémie nebo bonus – 26-minutový televizní dokument o Armstrongově návštěvě Prahy na jaře 1965. Jeho spuštění nás čeká až téměř na konci nekonečného pásu fotografií a textů, na třetí fotografii odspodu.

<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:



20201130

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 mladistvé 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 2023, 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 trojhlasě.

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 na několika koncertech 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.

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