

**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](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** *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=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.

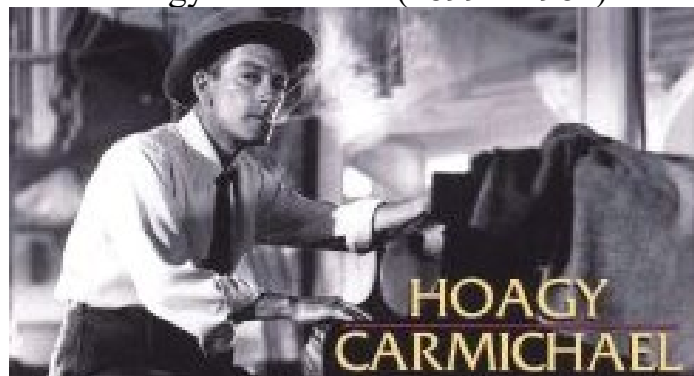
Victor 20-2348 / D7VB-953-1 \* RCA Victor 09026 63694 2

<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)

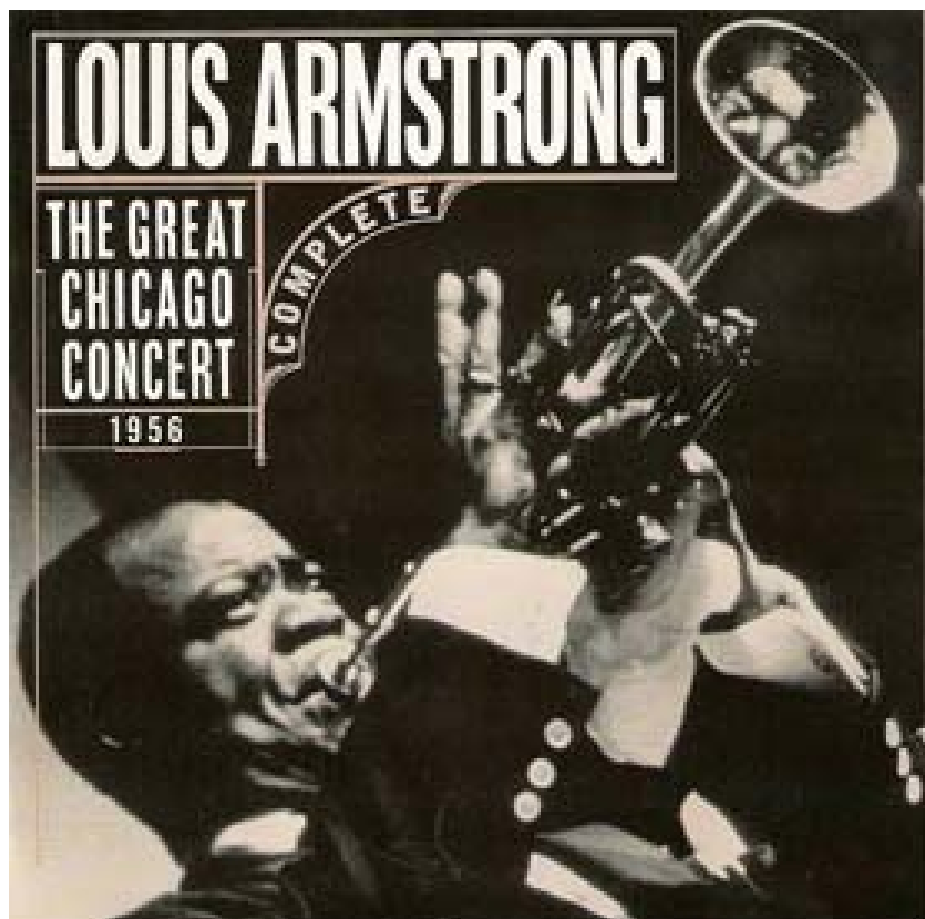
<https://www.youtube.com/watch?v=wXWvGnBrLk0>



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](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

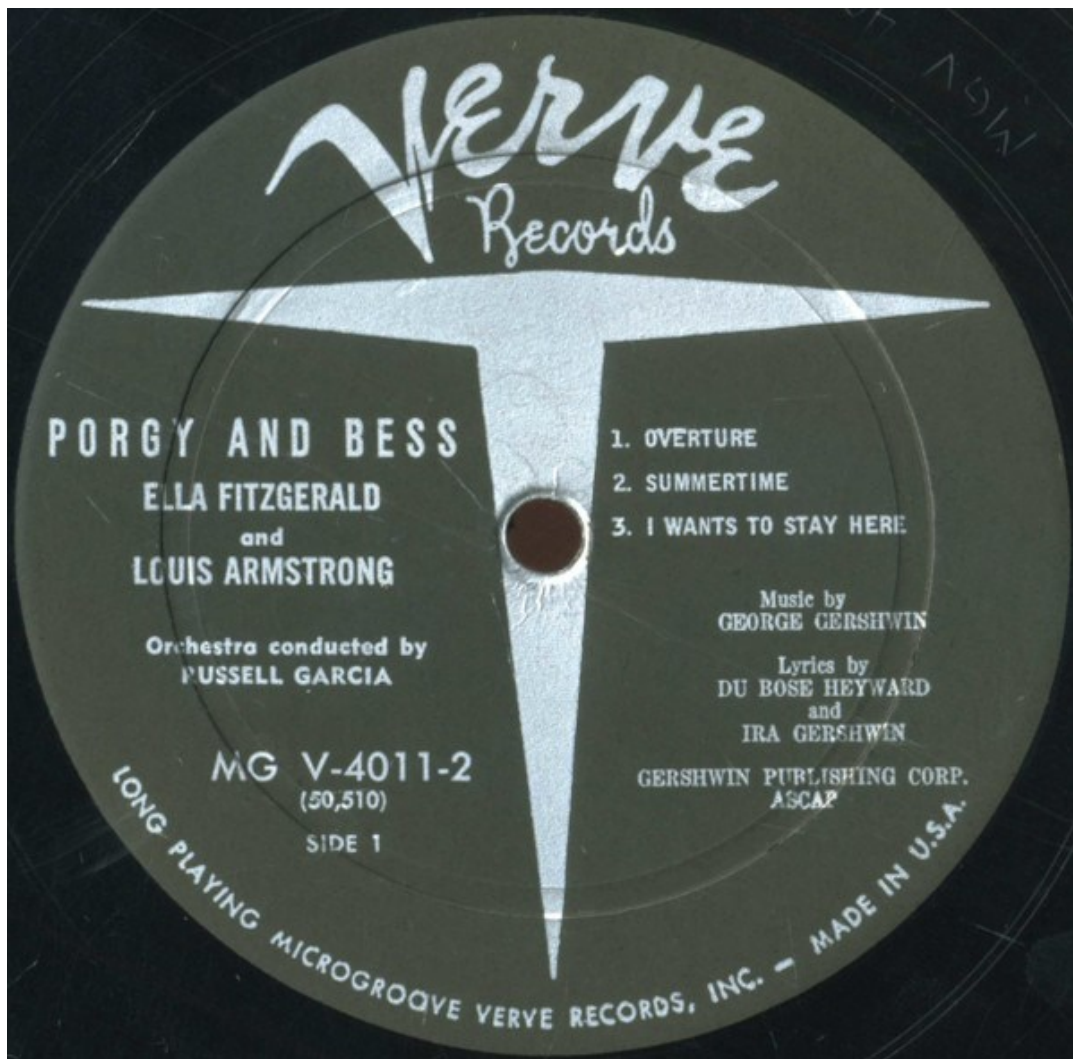
*Ella Fitzgerald*-voc; *Louis Armstrong*-voc, tp; unknown p-g-b-dr; unidentified orchestra;

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>





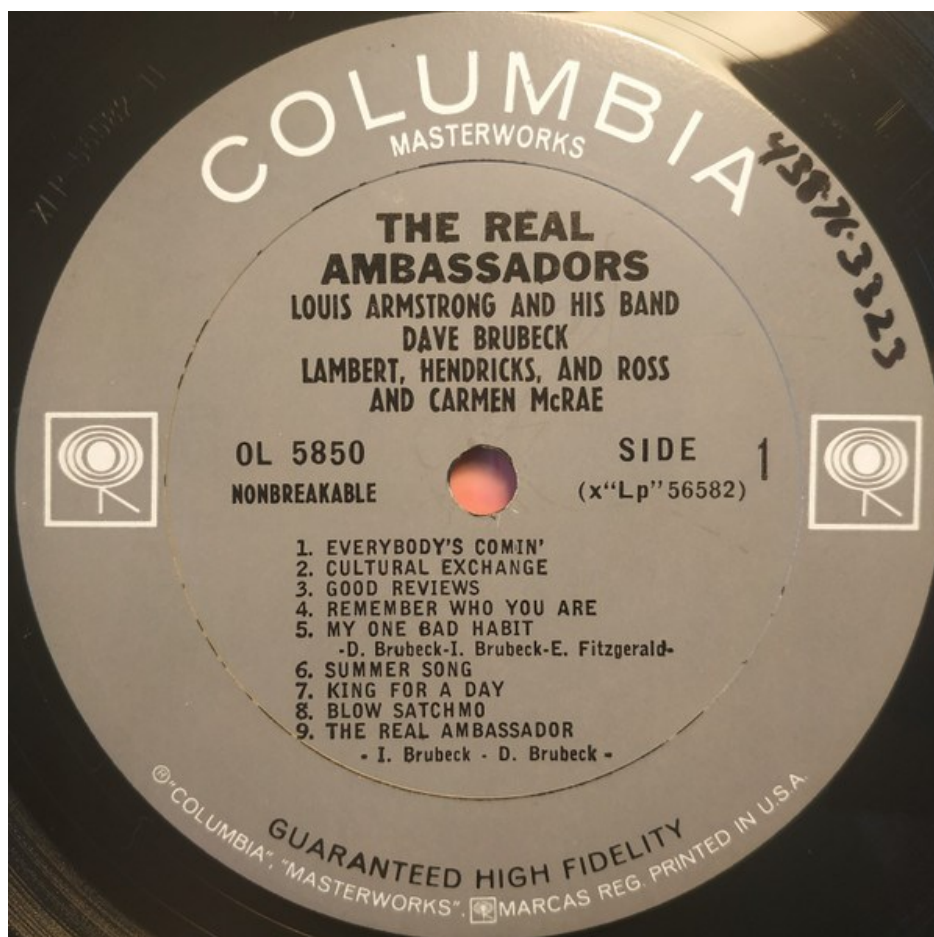
19. King for a Day (Dave Brubeck-Iola Brubeck)

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; 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](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)

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>



### 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 19th St. and 14th St. in the Village Vanguard, New York's oldest jazz club. 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 sandwich 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 improvisers of their idiom, The Jazz Orchestra came to life in the studio. Mel 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 led this orchestra in a rare, almost best 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 amounting to a New York union hall call up, one everyone shows up and then some. However, it's 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 bands 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 Berk, Bernie 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 stints with the band on tuba, saxophone 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.

Frankie Robinson has remained in the number one position with the band. "That's the only time I've ever been in the top spot," says Jones. "I've told him, 'Everybody else has got to read each other like we had been at it for ten.' Of course that's not what I mean. I mean, I've read each other like we had been at it for ten." Of course that's not what I mean. I mean, I've read each other like we had been at it for ten.



forming and no matter what voluminous to really set on until him. His was the clearest sound I'd ever heard, right up until the time Pop was unable to play as well, he maintained that real brilliant sound."

"I was commissioned by trumpeter Joe Newman about Louis. But they're not many more images. They are representative impressions of the music 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 the 'controversies.' Thad's original 'Suite For Pops' was formed in three movements (Mel's) 'Place.' The Summary and Fantasy' that JJ 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

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

**Bo H Skoglund**





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**

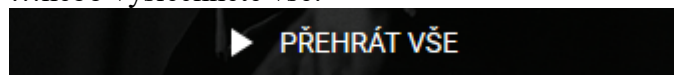
Závěrečná prémie nebo bonus – 26-minutový televizní dokument o Armstrongově návštěvě Prahy na jaře 1965. Jeho spuštění nás čeká až téměř na konci nekonečného pásu fotografií a textů, na třetí fotografii odspodu.

<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](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](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.