

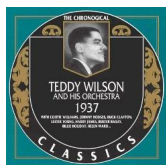
## Teddy Wilson – Jumpin' For Joy (1934–1953) Vol.3 1937 (1990)

Wpisany przez bluesever

Niedziela, 03 Kwiecień 2011 09:06 - Zmieniony Sobota, 23 Maj 2015 16:03

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## Teddy Wilson – Jumpin' For Joy (1934–1953) Vol.3 1937 (1990)



01. *How Could You?* (2:33) 02. *Moanin' Low* (3:06) 03. *Fine And Dandy* (2:38) 04. *There's A Lull In My Life* (3:16) 05. *It's Swell Of You* (3:01) 06. *How Am I To Know?* (3:22) 07. *I'm Coming, Virginia* (2:45) 08. *Sun Showers* (3:09) 09. *Yours And Mine* (3:18) 10. *I'll Get By* (3:09) 11. *Mean To Me* (3:10) 12. *Foolin' Myself* (3:03) 13. *Easy Living* (3:03) 14. *I'll Never Be The Same* (3:04) 15. *I've Found A New Baby* (2:43) 16. *You're My Desire* (3:11) 17. *Remember Me?* (2:47) 18. *The Hour Of Parting* (3:16) 19. *Coquette* (2:47) [play](#) 20. *Big Apple* (2:52) 21. *You Can't Stop Me From Dreamin'* (2:56) 22. *If I Had You* (3:16) 23. *You Brought A New Kind Of Love To Me* (2:55) 24. *Ain't Misbehavin'* (3:03)

[play](#)

Wilson hit his stride as this long series of sessions proceeded. The next two Cds are laden with fine music, and Billie Holiday's contributions assume greatness: the six tracks she sings on CD2 and the eleven on CD3 number among her finest records, and the mixed quality of the materia prima seems to make no difference to her. Just as Lionel Hampton began pilfering men from local big bands for his Victor sessions, so Wilson organized similar contingents for his records, and some of these bands are drawn from either the Goodman or the Basie orchestra, although one offbeat session features Henry "Red" Allen, Cecil Scott and Prince Robinson. The spotlight is off Wilson to some extent, but one of the major reasons for the success of these dates is the light, singing fluency of the rhythm section, and the pianist's unemphatic but decisive lead is the prime reason for that. Ella Fitzgerald sings on one session on CD2 and Midge Williams, Helen Ward and Red Harper take their turns at the microphone, but it's Holiday one remembers. Lester Young's association with the singer also starts here; his solos are really as memorable as the offerings by Buck Clayton, Benny Goodman or Roy Eldridge. ---Penguin Guide

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