

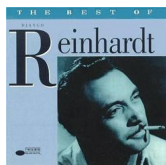
## Django Reinhardt – The Best Of 1996

Written by bluesever

Sunday, 12 September 2010 09:23 - Last Updated Saturday, 27 September 2014 15:23

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### Django Reinhardt – The Best Of (1996)



01. *Limehouse Blues* (2:46) 02. *When Day Is Done* (3:12) 03. *Saint Louis Blues* (2:42) 04. *Minor Swing* (3:16) 05. *My Serenade* (3:02) 06. *You Rascal You* (3:07) 07. *Montmartre* (2:25) 08. *I'll See You In My Dreams* (2:33) 09. *Naguine* (2:29) 10. *Nuages* (3:19) 11. *Blues Clair* (3:05) 12. *Place De Brouckere* (2:57) 13. *Manoir Des Mes Reves (aka Django's Castle)* (3:17) 14. *Django's Tiger* (2:39) 15. *Ol' Man River* (2:42) 16. *Diminishing* (3:17) 17. *Lady Be Good* (3:00) 18. *To Each His Own Symphony* (3:02)

Personnel: Django Reinhardt (guitar); Jim Hays (alto saxophone, clarinet); Joe Moser, Max Blanc, Robert Merchez, Robert Mavounzy (alto saxophone); Andre Louis, Charles Hary, Bernie Cavaliere, Bill Zickefoose (tenor saxophone); Ken Lowther (baritone saxophone); Alex Renard, Alex Caturegli, Maurice Moufflard, Herb Bass, Jerry Stephan, Lonnie Wilfong (trumpet); Rex Stewart (cornet); Maurice Gladiou, Pierre Remy, Bill Decke, Don Gardner, Shelton Heath, John Kirkpatrick (trombone); Barney Bigard, Alix Combelle, Hubert Rostaing (clarinet); Larry Mann (piano); Stephane Grappelli (violin); Joseph Reinhardt, Louis Gaste, Eugene Vees, Pierre Ferret, Jack Llewelin, Allan Hodgkiss, Challin Ferret (guitar); Emmanuel Sodieux, Louis Vola, Lucien Simoens, Eugene D'Hellemmes, Billy Taylor, Tony Rovira, Jean Storne, Bob Decker, Coleridge Goode, Fred Ermelin (bass); Pierre Fouad, Gaston Leonard, Bill Bethel (drums).  
Recorded between May 4, 1936 and March 10, 1948.

Django Reinhardt was both the first great jazz-guitar soloist and the first European jazz musician to have a significant influence on American musicians. Just as Earl Hines had found a way to transfer Louis Armstrong's assertive solo style to the piano, Reinhardt did it with the acoustic guitar, mixing inventive melodic improvisation with a decorative gypsy-guitar idiom and vigorous rhythm. He did it most often with the Hot Club of France, a quintet including violinist Stephane Grappelli, two rhythm guitarists, and a bassist that created its own distinctive style, a lightly propulsive mix that was an ideal setting for Django's mix of drive, invention, and charm. The recordings here range from 1936 to 1948 and showcase Reinhardt with the Hot Club, clarinetist Hubert Rostaing, and trumpeter Rex Stewart. Included is a brilliant solo performance of his "Naguine." It's an excellent introduction to one of the most original voices in jazz of the period, to a fine composer as well as a unique guitarist. -- *Stuart Broomer*.

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