

## Harry James - The Chronological Classics 1942 (2001)

Written by bluesever

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1 *By the Sleepy Lagoon* (3:02) 2 *Trumpet Blues and Cantabile* (3:03) 3 *Easter Parade* (3:28) 4 *Crazy Rhythm* (3:46) 5 *One Dozen Roses* (3:06) 6 *When You're a Long, Long Way from Home* (3:16) 7 *You're Too Good for Good-For-Nothing Me* (3:10) 8 *Estrellita* (2:53) 9 *You're in Love with Someone Else* (3:13) 10 *James Session* (3:00) 11 *He's My Guy* (3:24) 12 *I Cried for You* (3:11) 13 *Let Me Up* (3:03) 14 *That Soldier of Mine* (3:03) 15 *Moonlight Becomes You* (3:24) 16 *I Heard You Cried Last Night* (3:03) 17 *Manhattan Serenade* (2:55) 18 *My Beloved Is Rugged* (3:19) 19 *Cherry* (3:15) 20 *Prince Charming* (2:41) 21 *Jump Town* (3:22) 22 *A Poem Set to Music* (3:11) 23 *I Had the Craziest Dream* (3:30) 24 *Daybreak* (3:09)

Harry James & His Orchestra: Hoyt Bohannon Trombone Claude Bowen Trumpet Nick Buono Trumpet Samuel Caplan Violin Gene Corcoran Sax (Tenor) Willard Culley Flugelhorn Al Cuozzo Trumpet Clint Davis Sax (Baritone) John DeVoogdt Violin Elia Friede Vocals Benny Heller Guitar Abraham Hochstein Violin Harry James Director, Trumpet Harry James & His Orchestra Kitty Kallen Vocals Claude Lakey Sax (Alto) Jack Lee Violin Al Lerner Piano Johnny MacAfee Sax (Alto), Sax (Baritone) Sam Marowitz Sax (Alto) Ray Martinez Violin Dalton Rizzotto Trombone Harry Rodgers Trombone Jimmy Saunders Vocals Micky Scrima Drums Bill Spears Viola Thurman Teague Bass Cyril Towbin Violin Leo Zorn Violin

This eighth installment in the Classics Harry James chronology assembles all of his Columbia studio recordings made between February 24 and July 22, 1942, beginning with four superb instrumentals. "By the Sleepy Lagoon," a pretty tone poem later parodied by Spike Jones as "Sloppy Lagoon," is followed with the boogie-woogie-based "Trumpet Blues and Cantabile," a slow sweet "Easter Parade," and an eminently danceable version of "Crazy Rhythm." One change that occurred in 1941 was the departure of tenor saxophonist Vido Musso and the arrival of young Gene "Corky" Corcoran. Much more noticeably, James was continuing to modify the sound of his band with instrumentation most often associated with European classical music. By now the string quartet (first added in January 1941) had expanded into a quintet with the addition of a third violin; Willard Culley began blowing French horn with the Harry James Orchestra on the session of June 5th, and by July 15th the string section had swollen to six fiddles and a cello. There are quite a number of delectable vocals by Helen

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Forrest (as well as a handful of less substantial ones by Jimmy Saunders) but the most useful and enduring tracks are the instrumentals, during which the interplay of rhythm, reeds, brass, and strings works uncommonly well. ---arwulf arwulf, AllMusic Review

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