

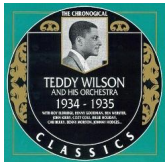
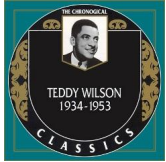
## Teddy Wilson – Jumpin' For Joy (1934–1953) Vol.1 1934-35 [1990]

Written by bluesever

Saturday, 02 April 2011 09:07 - Last Updated Saturday, 23 May 2015 13:08

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## Teddy Wilson – Jumpin' For Joy (1934–1953) Vol.1 1934-35 [1990]



1. *Somebody Loves Me* (Gershwin – De Sylva – McDonald) 3:05
2. *Sweet And Simple* (Henderson – Caesar – Yellen) 3:22
3. *Liza* (Gershwin – Gershwin) 3:07
4. *Rosetta* (Hines – Wood) 3:08
5. *I Wished On The Moon* (Parker – Rainger) 3:07
6. *What A Little Moonlight Can Do* (Woods) 3:01 [play](#)
7. *Miss Brown To You* (Robin – Rainger – Whiting) 3:03
8. *A Sunbonnet Blue* (Kahal – Fain) 2:54
9. *What A Night, What A Moon, What A Girl* (Loeb) 2:59
10. *I'm Painting The Town Red* (Stept – Tobias – Newman) 3:01
11. *It's Too Hot For Words* (Samuels – Whitcup – Powell) 2:49
12. *Sweet Lorraine* (Parish – Burwell) 3:06 [play](#)
13. *Liza* 2:39
14. *Every Now And Then* (Lewis – Sherman – Silver) 3:18
15. *It Never Dawned On Me* (Coots – Lewis) 3:11
16. *Liza* (Gershwin – Gershwin) 2:58
17. *Rosetta* (Hines – Wood) 2:54
18. *Twenty-Four Hours A Day* (Swanstrom – Dandley) 3:03
19. *Yankee Doodle Never Went To Town* (Freed – Hanighen) 2:46
20. *Eeny Meeny Miny Mo* (Mercer – Malneck) 3:15
21. *If You Were Mine* (Mercer – Malneck) 3:11
22. *I Found a Dream* 3:09
23. *On Treasure Island* 2:54

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Few jazz records have endured quite as well as Teddy Wilson's 1930 music. Wilson arrived in New York as, on the basis of the four solo titles which open the first CD, an enthusiastic young stride pianist, already under the spell of Earl Hines and of Art Tatum, with whom he worked as a two-man piano team. But even here there are the signs of an individual whose meticulous, dapper delivery and subtle reading of harmony would be hugely influential. Amazingly, everything is in place by the time of the first band session in July 1935: the initial line-up includes Eldridge, Goodman and Webster, and the singer is Billie Holiday, who would feature as vocalist on most of Wilson's pre-war records. Two classics were made immediately - "What a Little Moonlight can Do" and "Miss Brown to You" - and the style was set: a band chorus, a vocal, and another chorus for the band, with solos and obligatos in perfect accord with every other note and accent. All the others seem to take their cue from the leader's own poise, and even potentially unruly spirits such as Eldridge and Webster behave. The first of this comprehensive 10 CD box includes 8 piano solos and 12 band sides, and it's a delight from start to finish, even though there is better to come. The issue of this box is complicated by Holiday's presence, for all of her tracks with Wilson are now also available on discs under her own name. ---Penguin Guide

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