

# Who Was Louis Armstrong

## Louis Armstrong

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Louis Daniel Armstrong (August 4, 1901 – July 6, 1971), nicknamed "Satchmo", "Satch", and "Pops", was an American trumpeter and vocalist. He was among the most influential figures in jazz. His career spanned five decades and several eras in the history of jazz. Armstrong received numerous accolades including the Grammy Award for Best Male Vocal Performance for Hello, Dolly! in 1965, as well as a posthumous win for the Grammy Lifetime Achievement Award in 1972. His influence crossed musical genres, with inductions into the DownBeat Jazz Hall of Fame, the Rock and Roll Hall of Fame, and the National Rhythm & Blues Hall of Fame, among others.

Armstrong was born and raised in New Orleans. Coming to prominence in the 1920s as an inventive trumpet and cornet player, he was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance. Around 1922, Armstrong followed his mentor, Joe "King" Oliver, to Chicago to play in Oliver's Creole Jazz Band. Armstrong earned a reputation at "cutting contests", and his fame reached band leader Fletcher Henderson. Armstrong moved to New York City, where he became a featured and musically influential band soloist and recording artist. By the 1950s, Armstrong was an international musical icon, appearing regularly in radio and television broadcasts and on film. Apart from his music, he was also beloved as an entertainer, often joking with the audience and keeping a joyful public image at all times.

Armstrong's best known songs include "What a Wonderful World", "La Vie en Rose", "Hello, Dolly!", "On the Sunny Side of the Street", "Dream a Little Dream of Me", "When You're Smiling" and "When the Saints Go Marching In". He collaborated with Ella Fitzgerald, producing three records together: Ella and Louis (1956), Ella and Louis Again (1957), and Porgy and Bess (1959). He also appeared in films such as A Rhapsody in Black and Blue (1932), Cabin in the Sky (1943), High Society (1956), Paris Blues (1961), A Man Called Adam (1966), and Hello, Dolly! (1969).

With his instantly recognizable, rich, gravelly voice, Armstrong was also an influential singer and skillful improviser. He was also skilled at scat singing. By the end of Armstrong's life, his influence had spread to popular music. He was one of the first popular African-American entertainers to "cross over" to wide popularity with white and international audiences. Armstrong rarely publicly discussed racial issues, sometimes to the dismay of fellow black Americans, but took a well-publicized stand for desegregation in the Little Rock crisis. He could access the upper echelons of American society at a time when this was difficult for black men.

## Louis Armstrong Stadium

*Louis Armstrong Stadium is a 14,000-seat tennis stadium at the USTA Billie Jean King National Tennis Center in Flushing Meadows–Corona Park, New York*

Louis Armstrong Stadium is a 14,000-seat tennis stadium at the USTA Billie Jean King National Tennis Center in Flushing Meadows–Corona Park, New York City, one of the venues of the US Open. It opened for the 2018 US Open as a replacement for the 1978 stadium of the same name. It is named after jazz musician Louis Armstrong, who lived in the nearby neighborhood of Corona, Queens, until his death in 1971.

## Louis Armstrong Stadium (1978–2016)

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Louis Armstrong Stadium was a tennis stadium of the USTA Billie Jean King National Tennis Center and one of the venues of the US Open. Armstrong was the main stadium before Arthur Ashe Stadium opened in 1997, after which it served as the No. 2 stadium. It was named after the noted jazz musician Louis Armstrong, who lived nearby until his death in 1971 and was a significant figure in the civil rights movement.

### Louis Armstrong discography

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Louis Armstrong (1901–1971), nicknamed Satchmo or Pops, was an American trumpeter, composer, singer and occasional actor who was one of the most influential figures in jazz and in all of American popular music. His career spanned five decades, from the 1920s to the 1960s, and different eras in jazz.

Coming to prominence in the 1920s as an "inventive" trumpet and cornet player, Armstrong was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance. With his instantly recognizable gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was also skilled at scat singing.

Renowned for his charismatic stage presence and voice almost as much as for his trumpet-playing, Armstrong's influence extends well beyond jazz music, and by the end of his career in the 1960s, he was widely regarded as a profound influence on popular music in general. Armstrong was one of the first truly popular African-American entertainers to "cross over", whose skin color was secondary to his music in an America that was racially divided. He rarely publicly politicized his race, often to the dismay of fellow African-Americans, but took a well-publicized stand for desegregation in the Little Rock Crisis. His artistry and personality allowed him socially acceptable access to the upper echelons of American society which were highly restricted for black men of his era.

### Lil Hardin Armstrong

*composer, arranger, singer, and bandleader. She was the second wife of Louis Armstrong, with whom she collaborated on many recordings in the 1920s. Her compositions*

Lillian Hardin Armstrong (née Hardin; February 3, 1898 – August 27, 1971) was an American jazz pianist, composer, arranger, singer, and bandleader. She was the second wife of Louis Armstrong, with whom she collaborated on many recordings in the 1920s.

Her compositions include "Struttin' with Some Barbecue", "Don't Jive Me", "Two Deuces", "Knee Drops", "Doin' the Suzie-Q", "Just for a Thrill" (which was a hit when revived by Ray Charles in 1959), "Clip Joint", and "Bad Boy" (a hit for the Jive Bombers in 1957). Armstrong was inducted into the Memphis Music Hall of Fame in 2014.

### Louis Armstrong and His Hot Five

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The Hot Five was Louis Armstrong's first jazz recording band led under his own name.

It was a typical New Orleans jazz band in instrumentation, consisting of trumpet, clarinet, and trombone backed by a rhythm section. The original New Orleans jazz style leaned heavily on collective improvisation, in which the three horns together played the lead: the trumpet played the main melody, and the clarinet and trombone played improvised accompaniments to the melody. This tradition was continued in the Hot Five, but because of Armstrong's creative gifts as a trumpet player, solo passages by the trumpet alone began to appear more frequently. In these solos, Armstrong laid down the basic vocabulary of jazz improvisation and became its founding and most influential exponent.

The Hot Five was organized at the suggestion of Richard M. Jones for Okeh Records. All their records were made in Okeh's recording studio in Chicago, Illinois. The same personnel recorded a session made under the pseudonym "Lil's Hot Shots" for Vocalion/Brunswick (their first electrically recorded session). While the musicians in the Hot Five played together in other contexts, as the Hot Five they were a recording studio band that performed live only for two parties organized by Okeh.

There were two different groups called "Louis Armstrong and his Hot Five", the first recording from 1925 through 1927 and the second in 1928; Armstrong was the only musician in both groups. After 1925, the Hot Five maintained a recording schedule of about three clusters of sessions per year.

### Louis Armstrong and His Hot Seven

*Louis Armstrong and His Hot Seven was a jazz studio group organized to make a series of recordings for Okeh Records in Chicago, Illinois, in May 1927*

Louis Armstrong and His Hot Seven was a jazz studio group organized to make a series of recordings for Okeh Records in Chicago, Illinois, in May 1927. Some of the personnel also recorded with Louis Armstrong and His Hot Five, including Johnny Dodds (clarinet), Lil Armstrong (piano), and Johnny St. Cyr (banjo and guitar). These musicians were augmented by Dodds' brother, Baby Dodds (drums), Pete Briggs (tuba), and John Thomas (trombone, replacing Armstrong's usual trombonist, Kid Ory, who was then touring with King Oliver). Briggs and Thomas were at the time working with Armstrong's performing group, the Sunset Cafe Stompers.

In five sessions between May 7 and May 14, 1927, the group recorded at least 12 sides, including "Willie the Weeper," "Wild Man Blues", "Twelfth Street Rag" and "Potato Head Blues" (celebrated for Louis Armstrong's stop-time solo and triumphant ride-out final chorus). Thomas Brothers cites "Wild Man Blues" as a "breathtaking breakthrough" for Armstrong's solo style because of its "effortless flow between melody, embellishment, fill-ins, and breaks."

In these records, Armstrong continued and further developed his mastery of the jazz solo, almost completely dominating some of the numbers and further breaking down the New Orleans jazz style of collective improvisation into a vehicle for the soloist. In addition to his continued personal development, the Hot Seven sides feature Armstrong's new inclination towards worked-out and rehearsed arrangements, which can be heard in "Chicago Breakdown" and "Willie the Weeper."

The Hot Seven song "Melancholy Blues" is included on the Voyager Golden Record, attached to the Voyager spacecraft.

### Louis Armstrong New Orleans International Airport

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Louis Armstrong New Orleans International Airport (IATA: MSY, ICAO: KMSY, FAA LID: MSY) is an international airport under Class B airspace in the City of Kenner, Jefferson Parish, Louisiana, United States. It is owned by the City of New Orleans and is 11 miles (18 km) west of downtown New Orleans. A small

portion of Runway 11/29 is in unincorporated St. Charles Parish. Armstrong International is the primary commercial airport for the New Orleans metropolitan area and southeast Louisiana. Nonstop service to some sixty destinations is provided, including flights to Europe, Canada, Latin America and the Caribbean.

MSY covers 1,500 acres (607 ha) of land and contains two runways and two helipads. At an average of 4.5 feet (1.4 m) above sea level, MSY is the third lowest-lying international airport in the world, behind only Amsterdam Airport Schiphol in the Netherlands, which is 11 feet (3.4 m) below sea level, and Atyrau International Airport in Kazakhstan, which lies 72 feet (22 m) below sea level.

Ella Fitzgerald and Louis Armstrong collaborations

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The collaborations between Ella Fitzgerald and Louis Armstrong have attracted much attention over the years. The artists were both widely known icons not just in the areas of big band, jazz, and swing music but across 20th century popular music in general. The two African-American musicians produced three official releases together in Ella and Louis (1956), Ella and Louis Again (1957), and Porgy and Bess (1959). Each release earned both commercial and critical success. As well, tracks related to those albums have also appeared in various forms in multi-artist collections and other such records.

In terms of touring performances, Fitzgerald once again teamed up with Armstrong, after the success of their first album, to hold a series of concerts at the Hollywood Bowl. The duo's music proved popular with the live audiences. Two live tracks from those 1956 concerts would end up being released as album bonus material in the 1990s.

Todd Armstrong

*Louise Armstrong (née McClelland) and Harris Armstrong (born 1899). Armstrong's father was born in St. Louis (Missouri) and a well-known architect who designed*

Todd Armstrong (born John Harris Armstrong; July 25, 1937 – November 17, 1992) was an American actor who appeared in ten films and several television series. He is best known for playing the title role in the cult classic Jason and the Argonauts (1963), after which his career rapidly waned. He also starred in syndicated crime drama Manhunt.

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