



# BENNETT

COOL & HOT

SINGS ELLINGTON

1. Do Nothin' Till You Hear From Me
2. Mood Indigo
3. She's Got It Bad (And That Ain't Good)
4. Caravan
5. Chetivee Bridge
6. Azure
7. I'm Just A Lucky So And So
8. In A Sentimental Mood
9. Don't Get Around Much Anymore
10. Sophisticated Lady -
11. In A Mellow Tone
12. Day Dream
13. Prelude To A Kiss
14. It Don't Mean A Thing (If It Ain't Got That Swing)

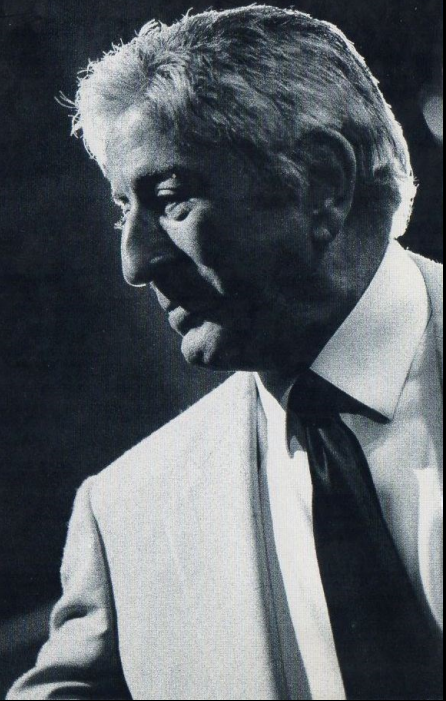


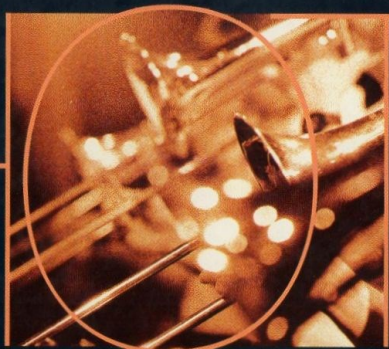
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Years ago, I reviewed a Tony Bennett record for *Holiday* magazine, saying that he was clearly the leading continuer of the Frank Sinatra legacy. Not that Tony imitated Sinatra, but that he too was concerned with keeping alive—across generations of listeners—America's most abiding jazz and popular songs. This nation's original classical music.

He does this through his distinctly personal presence. He becomes the song—as Sinatra, Billie Holiday, Mabel Mercer and Louis Armstrong did. Sinatra sent me a note: "You're right!"

I once asked Duke Ellington what his criteria were when he was employing a new musician for his orchestra. "I want someone who knows how to listen," Duke said.

When I was coming up as a writer about jazz, a special compliment the players had about a particular musician was that he or she had "big ears."

Tony Bennett's listening capacity is evidenced by the musicians he has chosen to work with through the years—Bobby Hockett, Bill Evans, Mill Jackson, Louis Bellon, and many more players who, as jazzmen

say, know how to "tell a story"—and in this tribute to Duke Ellington, Wynton Marsalis and Al Grey.

Not all singers are musicians. How to tell the difference? Think of how many renowned popular vocalists of any generation would sound recording with the Count Basie or Duke Ellington bands.

How many of those vocalists would be in the band, not just performing in front of it? How many could convincingly ride what Basie's guitarist, Freddie Green, called "the rhythm wave"? How many could really improvise—at the moment, not take it?

When you hear Tony Bennett's recordings with the Ellington and Basie bands, he is a musician among musicians. In his book, *The Good Life* (Pocket Books), Tony got to the essence of another musician's singular command of an audience; and in doing that, Bennett has described why he himself has transcended trends and brittle fashions, reaching and holding listeners of all ages and backgrounds. He wrote of Frank Sinatra: "He communicated precisely what he was feeling at any moment. He knocked down the wall between performer and audience, inviting listeners into his mind." And using the term "soul,"

2nd Session Thursday



as in "soul music"—Tony, too, invites listeners into that part of him. This celebration of Duke Ellington's music has its roots in Bennett's longtime knowledge of the creations of the most original, and the most multi-dimensional, American composer in our history.

Tony was first, as he puts it, "hooked on Duke's music" when, as a kid, he saw a show with Duke and Ethel Waters. Starting in 1958, he often worked with Duke and they became real friends. (Knowing someone well adds depth to the interpretation of his music.)

In his book, as an index of his respect for the man and his music, Tony writes that he violated Louis Prima's advice to him to always get top billing when you work with someone else. Tony did not have his name on top of the marquee when he worked with Bob Hope, Frank Sinatra, Count Basie—and Duke Ellington. As he says, "I'm sure I don't have to explain why."

Tony once dedicated an album, *Bennett On Holiday*, to "the greatest lady of them all, Billie Holiday." Before Tony was in a position to have a say in where his name should appear on the billing, Lady Day said: "Look out for this boy, Tony Bennett, he's really going somewhere."

Considering Billie's nonpareil stature in American music, that's like a young writer getting an endorsement from Ralph Ellison or William Faulkner.

With these credentials, Tony has approached *Bennett Sings Ellington Hot & Cool* with an understanding of Duke's advice when anyone played his music—even a member of his own band. Trombonist Britt Woodman tells of when he first joined the band and Duke called a number that trombonist Lawrence Brown, whom Britt greatly admired, used to be featured on. Britt played what Brown used to play, and later Duke called Britt into his dressing room.

"Whenever you play," Duke said to the new man, "I want you to play yourself."

Tony Bennett, because of his deep respect and affection for Ellington, plays himself here, but with great care to keep the spirit as well as the indelible signature of Duke's music. Also, for me, this session reverberates with what Duke once said: "The memory of things gone is important to a jazz musician." Quoting that, a *New York Times* editorial writer added: "But what is gone returns, its pulse kicking, when Ellington's music plays, and never mind what past it is, for the music still carries us forward."

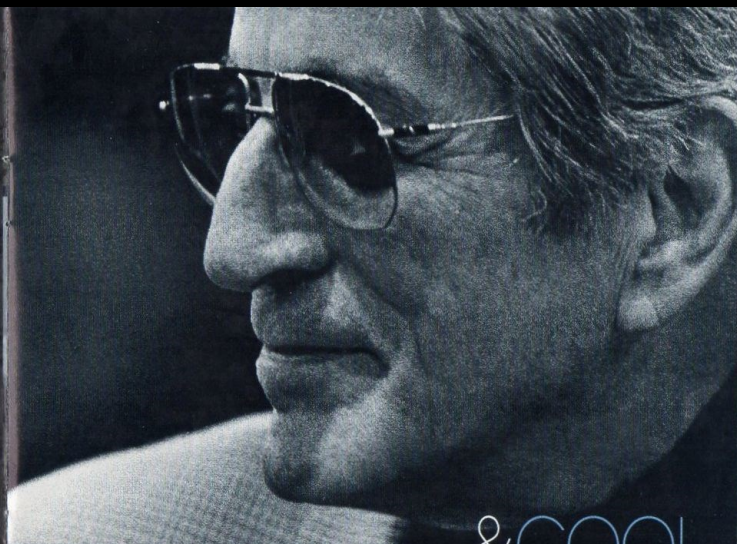
And Tony Bennett, with many personal memories of Duke as well of his music, carries it forward in this set.

In *The Good Life*, Tony answers the title of one of Duke Ellington's songs, "What Am I Here For?" He writes: "I wanted to reach all ages. I wanted to do it for myself... but I also wanted to do it for Cole Porter, Duke Ellington, and all the wonderful composers, arrangers and instrumentalists I'd ever worked with. I wanted to be one of the keepers of the flame when it came to great music... I wanted to reach all ages."

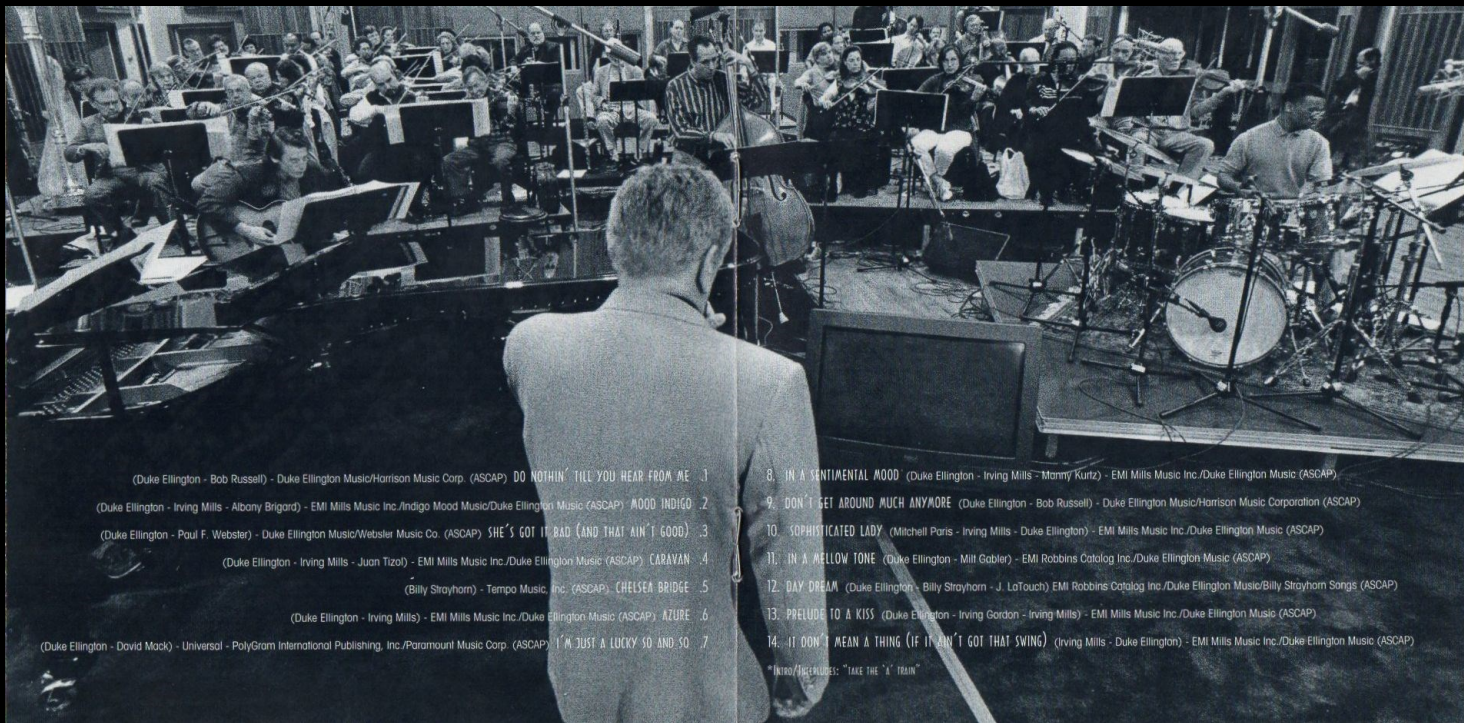
He is indeed living "The Good Life," and it's all the more satisfying, I expect, because he brings pleasure to so many others by continually regenerating the life force in the timeless songs of America's most evocative composers.

Duke Ellington's highest praise of a musician—words he rarely used—was that this performer was "beyond category." Without hyperbole, I think Tony Bennett fits that description.

-Nat Henloff



&COOL



(Duke Ellington - Bob Russell) - Duke Ellington Music/Harrison Music Corp. (ASCAP) DO NOTHING TILL YOU HEAR FROM ME 1

(Duke Ellington - Irving Mills - Albany Brigard) - EMI Mills Music Inc./Indigo Mood Music/Duke Ellington Music (ASCAP) MOOD INDIGO 2

(Duke Ellington - Paul F. Webster) - Duke Ellington Music/Webster Music Co. (ASCAP) SHE'S GOT IT BAD (AND THAT AIN'T GOOD) 3

(Duke Ellington - Irving Mills - Juan Tizol) - EMI Mills Music Inc./Duke Ellington Music (ASCAP) CARAVAN 4

(Billy Strayhorn) - Tempo Music, Inc. (ASCAP) CHELSEA BRIDGE 5

(Duke Ellington - Irving Mills) - EMI Mills Music Inc./Duke Ellington Music (ASCAP) AZURE 6

(Duke Ellington - David Mack) - Universal - PolyGram International Publishing, Inc./Paramount Music Corp. (ASCAP) I'M JUST A LUCKY SO AND SO 7

8. IN A SENTIMENTAL MOOD (Duke Ellington - Irving Mills - Mammy Kurtz) - EMI Mills Music Inc./Duke Ellington Music (ASCAP)

9. DON'T GET AROUND MUCH ANYMORE (Duke Ellington - Bob Russell) - Duke Ellington Music/Harrison Music Corporation (ASCAP)

10. SOPHISTICATED LADY (Mitchell Paris - Irving Mills - Duke Ellington) - EMI Mills Music Inc./Duke Ellington Music (ASCAP)

11. IN A MELLOW TONE (Duke Ellington - Mill Gabler) - EMI Robbins Catalog Inc./Duke Ellington Music (ASCAP)

12. DAY DREAM (Duke Ellington - Billy Strayhorn - J. LoTouch) EMI Robbins Catalog Inc./Duke Ellington Music/Billy Strayhorn Songs (ASCAP)

13. PRELUDE TO A KISS (Duke Ellington - Irving Gordon - Irving Mills) - EMI Mills Music Inc./Duke Ellington Music (ASCAP)

14. IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING) (Irving Mills - Duke Ellington) - EMI Mills Music Inc./Duke Ellington Music (ASCAP)

\*INTRO/HEADLINES: "TAKE THE 'A' TRAIN"

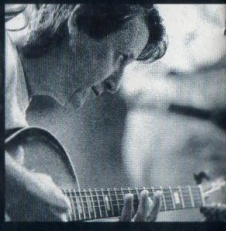




Clayton Cameron



Ralph Sharon



Gray Sargent



Al Grey



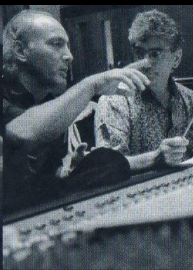
Ralph Burns



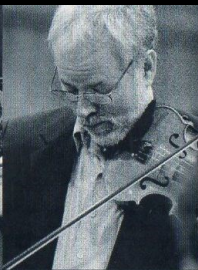
Paul Longosch



Tony & Ralph



Danny Bennett & Joel Moss



Joel Smirnoff



Tony, Jorge Calandrelli & Ralph



Wynton Marsalis

The Ralph Sharon Quartet:  
Ralph Sharon - Piano  
Clayton Cameron - Drums  
Paul Langsach - Bass  
Gray Sargent - Guitar

Feature performances by:

Wynton Marsalis - Trumpet on "Chelsea Bridge,"  
"She's Got It Bad (And That Ain't Good)," and "Mood Indigo"

Al Grey - Trombone on  
"She's Got It Bad (And That Ain't Good)" and "Mood Indigo"

Joel Smirnoff - Violin on "Sophisticated Lady"  
and "Prelude To A Kiss"

Orchestral charts Arranged and Conducted by Jorge Calandrelli  
Orchestra contracted by Jesse Levy  
Big Band charts Arranged and Conducted by Ralph Burns  
Big Band contracted by Emile Charlap

Produced by Tony Bennett and Danny Bennett  
Recorded and Mixed by Joel Moss  
Recorded and Mixed at The Hit Factory, New York, NY  
Assisted by Rob Murphy, Steve Schweidel, and Jason Groucott  
Mastered by Greg Calbi at Sterling Sound, New York, NY

Production Coordinator: Vance Anderson  
Engineering & Design Live Studio Monitoring: Tom Young

A&R: Don Devito  
Art Direction: Arnold Levine & Josh Cheuse  
Design: Frank Harkins  
All Photographs © Herman Leonard

Management:  
Danny Bennett, RPM Music Productions, Inc., New York, NY

I wanted to thank everyone who was involved in the making of  
this record. They achieved the height of professionalism.

SPECIAL THANKS TO:  
Tommy Mottola, Michele Anthony, Don Jenner, Will Bolwin,  
John Ingrassia, Larry Jenkins, Fran Defeo and everyone at  
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Sylvia Weiner, Vance Anderson, Tom Young and Alltel Systems for  
sound and staging support.

Wynton Marsalis appears courtesy of Columbia Records  
Joel Smirnoff 1st violinist of the Juilliard String Quartet appears  
courtesy of Sony Classical  
Al Grey appears courtesy of Grey Rose Music, Inc.

Tony Bennett uses Sennheiser and  
Neumann microphones exclusively

Ralph Sharon uses Steinway pianos exclusively provided  
by ProPiano, NY

Clayton Cameron exclusively uses Regal Tip Sticks and  
plays Ludwig drums

Sketch adapted from a photo by Herman Leonard

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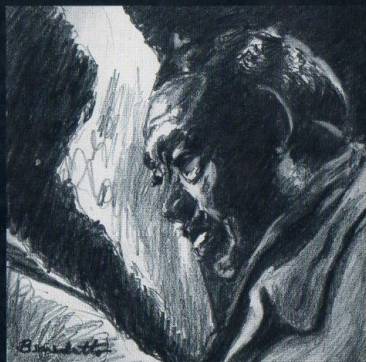
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D 132288  
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R SAX

TONY BENNETT

# IN A MELLOWTONE

Arr. by RALPH BURNS

4  
32  
32  
32  
32  
8  
8

mp  
mf

140  
145  
150  
155

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TONY BENNETT SINGS ELLINGTON HOT & COOL

RPM Records/COLUMBIA



1. DO NOTHING 'TILL YOU HEAR FROM ME 2. MOOD INDIGO 3. SHE'S GOT IT BAD (AND THAT AIN'T GOOD) 4. CARAVAN 5. CHELSEA BRIDGE  
6. AZURE 7. I'M JUST A LUCKY SO AND SO 8. IN A SENTIMENTAL MOOD 9. DON'T GET AROUND MUCH ANYMORE 10. SOPHISTICATED LADY  
11. IN A MELLOW TONE 12. DAY DREAM 13. PRELUDE TO A KISS 14. IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)



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Produced by Tony Bennett and Danny Bennett  
Recorded and Mixed by Joel Moss



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