



ELLA **DUKE**
FITZGERALD **ELLINGTON**
JIMMY JONES JOE COMFORT GUS JOHNSON
THE STOCKHOLM CONCERT, 1966

PABLO RECORDS
CD 2308-242



Never Before Released!





Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe – auf einem kleinen, handlichen Tonträger.

Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist:

DDD Digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung.

ADD Analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung.

AAD Analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung. Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte.

Eine Reinigung erübrigt sich, wenn die Compact Disc nur am Rande angetastet und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction – on a small, convenient sound-carrier unit.

The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

This recording technology is identified on the back cover by a three-letter code:

DDD Digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD Analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD Analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records.

No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

***WARNING:** Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licences for the use of recordings for public performance or broadcasting, such licences may be obtained from such institution. (For the United Kingdom: Phonographic Performance Ltd., Ganton House, 14-22 Ganton Street, London W1V 1LB).

Le système Compact Disc Digital Audio

permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique.

Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

DDD Utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

ADD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

AAD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microillon.

Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est replacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être prosaït. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc

offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine.

Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

DDD Si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

ADD Sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

AAD Riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali.

Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco.

Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

Printed in West Germany

ELLA FITZGERALD · DUKE ELLINGTON
"THE STOCKHOLM CONCERT, 1966"

- | | |
|---------------------------|------|
| 1. IMAGINE MY FRUSTRATION | 4:43 |
| 2. DUKE'S PLACE | 4:53 |
| 3. SATIN DOLL | 2:53 |
| 4. SOMETHING TO LIVE FOR | 4:44 |
| 5. WIVES AND LOVERS | 2:13 |
| 6. SO DANCO SAMBA | 3:45 |
| 7. LET'S DO IT | 4:23 |
| 8. LOVER MAN | 4:21 |
| 9. COTTONTAIL | 4:54 |

Produced by Norman Granz

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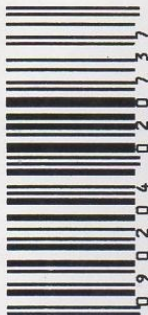
CD 2308-242

COMPACT
disc
DIGITAL AUDIO

Stereo

ELLA FITZGERALD · DUKE ELLINGTON · "THE STOCKHOLM CONCERT, 1966"

PABLO LIVE



ELLA FITZGERALD DUKE ELLINGTON

JIMMY JONES JOE COMFORT GUS JOHNSON

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IMAGINE MY FRUSTRATION (4:43) DUKE'S PLACE (4:53) SATIN DOLL (2:53)
SOMETHING TO LIVE FOR (4:44) WIVES AND LOVERS (2:13)
SO DANCO SAMBA (3:45) LET'S DO IT (4:23) LOVER MAN (4:21) COTTONTAIL (4:54)

Producer's Notes:

In the 1960s I presented several concerts with Ella Fitzgerald and Duke Ellington and Ella, a product of the big-band era, reveled in the wonderful musical setting the Duke Ellington band provided.

This concert was recorded in Stockholm in 1966. The crowd was enthusiastically responsive and Ella, stimulated by all this, sang one of her loosest and most adventuresome concerts. Her rhythm section at the time, which was incorporated into the Ellington band, was Jimmy Jones, Gus Johnson, and Joe Comfort. I especially call your attention to two songs that demonstrate how hard Ella can swing when she puts her mind to it—"Imagine My Frustration" and "Duke's Place." Her closing number "Cottontail," with Duke kicking off an insanely fast tempo, is possibly the best scatting that Ella has ever done, particularly when trading fours with Paul Gonsalves. This is quite simply some of the best singing Ella has ever recorded, and with peerless accompaniment by the Ellington band.

Duke Ellington Orchestra:

Piano: Duke Ellington
Bass: John Lamb
Drums: Sam Woodyard
Saxes: Paul Gonsalves, Jimmy Hamilton, Johnny Hodges, Russell Procope, Harry Carney
Trumpets: Cootie Williams, Herb Jones, Cat Anderson, Mercer Ellington
Trombones: Lawrence Brown, Buster Cooper, Chuck Connors
Soloists: Paul Gonsalves, Johnny Hodges, Cootie Williams

Ella's Trio:

Piano: Jimmy Jones
Bass: Joe Comfort
Drums: Gus Johnson

Producer: Norman Granz
Photo: Norman Granz
Layout & Design: Norman Granz and Sheldon Marks

Recorded at Konserhuset
Stockholm, 1966

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