



ella at duke's Ella Fitzgerald and Duke Ellington place

	Time
Something to Live For (Edward Kennedy "Duke" Ellington–William Thomas "Billy" Strayhorn)	3:35
2. A Flower Is a Lovesome Thing (aka "Passion") (Billy Strayhorn)	5:00
3. Passion Flower (Billy Strayhorn)	4:39
4. I Like the Sunrise (Duke Ellington)	3:26
5. Azure (Duke Ellington–Irving Mills)	6:48
6. Imagine My Frustration (Duke Ellington-Billy Strayhorn-Gerald Stanley Wilson)	4:49
7. Duke's Place (aka "C-Jam Blues") (Duke Ellington-Bill Katz-Ruth Roberts-Robert Thiele)	4:13
Brown-skin Gal (in the Calico Gown) (Duke Ellington–Paul Francis Webster)	5:05
9. What Am I Here For? (Duke Ellington-Frank Paul Lovecchio aka "Frankie Laine")	5:35
10. Cotton Tail (Duke Ellington)	3:41
Ella Fitzgerald sings on all tracks, accompanied by: Duke Ellington and His Orchestra: Cat Anderson, Herbie Jones, Cootie Williams (t); Las Brown, Chuck Connors, Buster Cooper (tb); Jimmy Hamilton (cl, ts); Johnny Hodges, I	

Procope (as); Paul Gonsalves (ts); Harry Carney (bs); Jimmy Jones (p); John Lamb (b); Sam Woodyard (d); Ellington (arr, cond).

Tracks 1-4: Jones (arr) replaces Ellington.

Tracks 5-7, 9, and 10: Ellington (p) replaces Jones.

Track 6: Gerald Wilson (arr) replaces Ellington.

Recorded October 18, 19, and 20, 1965 at United Recorders, Hollywood

Original LP issue: Ella at Duke's Place Verve V6-4070

Original recordings produced by Norman Granz

Cover photograph by Jay Thompson



Reissuing ELLA AT DUKE'S PLACE

Considering the magnitude of their collective achievement the first time Ella Fitzgerald and Duke Ellington's men came together in 1957, it is a little surprising that their 1965 rematch, a single-LP affair, was generally perceived at the time as just another good record. This is reflected in the fact that in 1966, the year of its initial release, it came in 27th in the down beat annual readers' poll, receiving just thirty-eight votes (the Beatles' Revolver was no. 28, with just one vote fewer). This in the year Ellington won in the Big Band category by polling more than twice as many votes as Count Basie, who was no. 2, and in the Composer category by four times as many votes as the runner-up there, Thelonious Monk. Fitzgerald, of course, won the Female Vocal vote comfortably over Nancy Wilson and Carmen McRae, with Nina Simone a distant fourth.

Was the record deserving of such a fate? From the evidence of surviving Ellington band members and from a look at both Fitzgerald's and Ellington's itineraries at this time, certainly a great deal of effort was expended by all concerned to make this a special date. One might have expected this from producer Norman Granz, by this time no longer running Verve but still involved in all aspects of Fitzgerald's professional life, but not from Ellington, who was well known for leaving everything until the last minute.

A glance at the track list shows just two pieces, "Azure" and "Cotton Tail", shared with the Ellington-Fitzgerald songbook sessions, and both of these songs were done then with small groups, one featuring Ben Webster and the other a tender duet with Barney Kessel. So the selections and arrangements here were new in this combination.

The regular Ellington bassist at this time, John Lamb, resorts to his diary to get the precise order of events, discovering that, in fact, although Fitzgerald and Ellington's band did embark on a string of concerts around California in October 1965, these sessions came first. "Duke and [Billy] Strayhorn moved into the Rodeo Hotel in Beverly Hills for a week, October 15 to 22, and while we continued to gig in the evenings, there were three days of joint recording with Ella during the afternoons at United Recorders."

A gig in Lewistown, Idaho for the twentieth was actually canceled, no doubt so that the album could be properly finished. It was only after this time that Fitzgerald started appearing with the band, singing much the same selection of songs as she'd just recorded: Indeed, Variety went to print soon afterwards to say that Ella at Duke's Place was culled from tapes of a California concert on the twenty-third. Lamb refutes this: "That is definitely not so, because there was more than one take of many of the numbers." The other refutation comes from the recollections of Ellington trombonist Buster Cooper:

"I remember the sessions well; they were better than the rehearsals for pulling the material together. [But] Duke knew what he wanted before we went into the studio. Room was made for Ella. On **Duke's Place**, I had a solo taken out and given over to Ella, because the song became too long for us both to fit in; I remember that all right!"

Cooper also clearly recalls the atmosphere of the session — a friendly industriousness.

"Ella idolized Duke and Strayhorn as human beings and for their creativity. She would just listen to everything they'd say. We ran down the charts once and she caught them. She has the greatest ear in the world. And great rhythm, plus perfect intonation. Duke did most of the piano playing. It was a collaboration; he would always be checking, 'Oh, now — how do you feel? Is it comfortable for you?' He would always go in the direction of his artists, and he respected her ability so much. It was a typical Ellington session; the man was a genius!"

Lamb recalls.

"We'd done the majority of the pieces before, but new charts were prepared [for the date]. Ella went along with the selections which had been decided upon. Strayhom brought in some slow things which were new. They were trying to get takes all the way through, with a lot of care given to the overall sound. Ella was mostly in the sound booth and we were in the open area."

What neither man remembers is that pianist Jimmy Jones both played on and arranged four numbers for this session, two of Strayhorn's (Passion Flower and A Flower Is a Lovesome Thing), one of Ellington's (I Like the Sunrise), and one of their collaborations (Something to Live For). These were the first recorded, and all four tracks were on side one of the original LP release, dubbed in the liner notes (no doubt by Ellington) "The pretty, the lovely, the tender, the hold-me-close side". (Side two was called "The finger-snapping, head-shaking,

'Unissued takes of several selections are known to circulate among collectors, but suitable sound sources for them have not been located.

toe-tapping, go-for-yourself side".) Jones's comment on his own involvement was, "It's like going to school, being around this band."

This was not simply a case of getting someone to cover for Ellington at the last minute. because not only was the bandleader overseeing every aspect of the performances, personally directing Fitzgerald's individual obbligatists for just the shades he wanted, but each of the four Jones arrangements has a fully integrated and thought-through chart. The charts are superbly played by the band and astonishingly well sung by Fitzgerald, who at times reaches a level of emotionality (the two "Flower" pieces are redolent with what can only be termed erotic

longing) rarely if ever associated with her. The continuity of style among all three arrangers employed is such that the fifth title on the first side, Azure, whose melody was initially written and is newly scored by Ellington alone, is completely of a piece with the first four. Side two is not so homogeneous, and at times on the up-tempo selections such as "Duke's

Place" and Cotton Tail there is an uncharacteristically awkward straining for effect from Fitzgerald. In fact "Cotton Tail", the album's closer, finds the band unable to settle into a smooth delivery of its section work due to an improbably fast rhythm from the bass and drums. Brown-skin Gal (in the Calico Gown), originally heard in Ellington's 1941 musical Jump for Joy, sails along majestically for half of its length, only for the tempo to be doubled and the effect dissipated. In short, on the finger-snapping side, when it came to rethinks, Ellington won some and lost some.

Asked whether Norman Granz ever attempted to involve himself in such musical matters, Cooper is in no doubt: All Granz's work was done prior to the recording session.

"Definitely, Granz was a professional in his approach. He would never interfere in the musical process. He was naturally very tight with Ella, being her manager, and he was tight with Duke at that time. Sure - [Granz and Duke] had their arguments. I was there and I heard them. But the music came first. Granz wasn't a musician - didn't know what a C-chord was - and that's why he kept right out of the music. He had too much respect for Duke and Strayhorn to do anything else."

Perhaps, finally, everyone simply had too much fun to worry overly about the rushed tempos or the slight vocal strain here and there. Lamb remembers, "Ella kidded and joked around; she was so easy to work with. Duke and Strayhorn had been with her before, and these were very happy sessions. At the time we were doing so much recording that we didn't much think about it." But one event that occurred immediately after the album was completed sticks in Lamb's mind very clearly.

"After the recording, we all went over to Ella's house in Beverly Hills, at her invitation. We had a big session — that's what I really remember! Ella had all this wonderful food laid on, and it was a beautiful party. Duke and Strayhorn were there, and so was Granz — we all had a great time. It was a beautiful thing for Ella to do."

As, in retrospect, was the album Ella at Duke's Place.

Keith Shadwick November 1995

REISSUE

Supervised by Michael Lang • Researched by Ben Young • Mastered by Steven Fallone at PolyGram Studios Notes edited by Peter Pullman • Production coordinated by Aric Lach Morrison • Production assistance by Marina Detienne and Jessica Raimi · Art designed and directed by Wendi Traub-Cohen · Design coordinated by Nichell Delvaille · Photographs by Herman Leonard · Special thanks to Benny Aasland, Mercer Ellington, Toby Gleason, Sjef Hoefsmit, Dr. Irwin Kaiser, Steven Lasker, Phil Schaap, Jerry Valburn, Patricia Willard, the Institute of Jazz Studies and the staff at PolyGram Studios

A BRIEF HISTORY OF VERVE

In 1944 Norman Granz promoted his first concert, a benefit held at the Philharmonic Auditorium in Los Angeles, The live recording, issued in 1946, was a prototype of swinging jazz in concert, known as Jazz at the Philharmonic.

After his initial labels, Clef and Norgran, had been established, Granz inaugurated Verve Records in 1956 and he brought these earlier efforts under the Verve banner. The Verve catalog grew through the Fifties and Sixties to include most of the major figures in jazz.

Verve, which now incorporates the Mercury Records/EmArcy jazz catalog, is devoted to reissuing its classics on CD while continuing to record major talent producing new jazz classics today.

To be on our mailing list (US only), please write to: Verve Records • Department E • 825 Eighth Avenue • New York, NY 10019

Verve Interactive: http://www.jazzonln.com/JAZZ/verve.htm



The Ella Fitzgerald Songbooks:
Sings the Harold Arlen Songbook Volume One
Sings the Harold Arlen Songbook Volume Two
Sings the Irving Berlin Songbook Volume One. 829 534-2
Sings the Irving Berlin Songbook Volume Two
Sings the Duke Ellington Songbook (3 CDs) 837 035-2
Day Dream: Best of the Duke Ellington Songbook
Sings the George and Ira Gershwin Songbook (3 CDs) 825 024-2
Oh, Lady, Be Good! Best of the Gershwin Songbook
Sings the Jerome Kern Songbook
Sings the Johnny Mercer Songbook. 823 247-2
Sings the Cole Porter Songbook Volume One
Sings the Cole Porter Songbook Volume Two
Sings the Rodgers and Hart Songbook Volume One
Sings the Rodgers and Hart Songbook Volume Two
The Complete Ella Fitzgerald Song Books on Verve (16 CDs)
Other Ella Fitzgerald CDs
At the Opera House – featuring Oscar Peterson
The Best of the Song Books
The Best of the Song Books: The Ballads
Best of Ella Fitzgerald: First Lady of Song
Clap Hands, Here Comes Charlie!
The Complete Ella in Berlin: Mack the Knife
Ella and Basie
Ella and Louis
Ella and Louis Again
Ella in Rome: The Birthday Concert
Ella Returns to Berlin
Ella Swings Brightly with Nelson
Ella Swings Gently with Nelson
Ella Swings Lightly
Ella Wishes You a Swinging Christmas
First Lady of Song (3 CDs)
Like Someone in Love – featuring Stan Getz
Porgy and Bess – featuring Louis Armstrong
These Are the Blues – featuring Roy Eldridge

ella at duke's Ella Fitzgerald and Duke Ellington place





Regardless of what themes they employ, the teaming of any pair of arists as greatly respected as Duke Ellington and Ellin Firegrad in Invasibly sets and the Critical Control of the Contr

chance (e. get together in a recording autho, the When the existed legan the artists themselves formed a timight, with Ella at the part, the rhythm that the part of the part of the part of the part personal supposition at her right. Life always seems to stand still when you look at the Ellington personal supposition at her right. Life always seems to stand still when you look at the Ellington of the part of the part of the part of the Russell Proceeds have been there 20 years and Plumy 15 years' service, be the bully of the tenur, that Russell Proceeds have been there 20 years and Plumy and the part of the part of the part of the Russell Proceeds have been there 20 years and seems and the part of the part of the part of the second that the part of the part of the part of the change in the part of the part of the part of the Otton at record deals fine in a tendency among of integers to considered in a recentific, like

curlers and unshiny stockings. This excessive in-formality (let's face it, the "nobody's going to see me" excuse is fraudulent) was not for Ella. She came on looking sharp, as if dressed for a party.

came on looking sharp, as if dressed for a party. Which, in effect, it was.

The party began officially when producer Norman Granz called for order, and the Ellington-Strayhorn tunes arranged by Jimmy Jones were run down first. As it turned out, these were the

THE PRETTY THE LOVELY THE TENDER THE HOLD ME CLOSE SIDE

1. Something To Live For.

Something To Live For 2.
 There is a very special hierary behald Something To Live For. The original denie of this one, now was the first campie. The two had not be the charge of the company of the company of the company of the was the first campie. The two had not be the charge of 1938. Impressed by the suphilated polytics and music the youngster auditioned for him that night, some days. There mould late, in February is a transport was carried young to the company of the property of the company of the company of the regard was carried, sociously at the time is never-nowed. In the company of the property of the company of the compan

in 1939, for a young singer Duke was trying out, a girl named Jean Eldridge. To this day, if you ask Duke Ellington to name the best record he ever made, he will either grin and answer: "The one made, he will either grin and answer: "The one coming up!" or he will say: "I remember one I did in 1939 called Something To Live For. Everything just seemed to go right on that one. Besides, did you know that was the first record on which Stray-

horn unt our collaborator?

Naturally, for any song that held such notaligic strength for Ellington, a new version had a special meaning. But Illa yes solo, a new dersion had a special meaning, But Illa yes solo, an ewe dimension is added: a verse, sung free of tempo and accompanied at the pinno by Jimmy Jones, who accepted a suggestion to play when Duke, in a typical no-besse colling gettine, turned over the keyboard to him. As the chorus starts, the arrangement eases into tempo and dree are touches of Paul Coant in the property of the into tempo and there are touches of Paul Gon-aslues' tenor along with a remarkably Ellingtonian series of reed voicings by Mr. Jones. Duke, whose sense of balance is no less immaculate than his clothing, was careful not to let Paul intrude on Ella. "All I want," he said, "is a smoky atmosphere. Not too much, Paul; just a light, smoky sound."

This is a tender song with a poignant lyric, one in which Ella brings out every nuance. She is possibly the only singer who, by lending her per-sonal beauty to a melody and lyric, can somehow make it appear that she is adding her own subtle alterations when actually she is singing the pre-scribed theme note for note and word for word. To only deviation here occurs in the short and logical tag.

2 A Flower Is A Lovesome Thing 4-58 This Strayborn-Ellinggon collaboration is one of the more recherche items in the present set—the kind about which older and wiser Ellingson camp followers will knowingly exclaim: "Why, don't you remember that? Johnny Hodges recorded it on and 1d 78 for a label called Sunrise Records in 1949,

control from 1 thind called Gaussian Security in 1982, and the control in 1982, and the control

3 Passion Flower

3. Passion Flower Flowers, or subjects associated indirectly with flowers, have provided the inspiration for several works prominent in the Ellington book. Passion for a Johnny Hodges date, recorded in July 1941 with a small contingent from the band. Strayborn clearly had Hodges in mind when he and Duke sent to work on this originally, its long notes and went to work on this originality; its long notes and lugubrious harmonic contours seem to cry out for the Hodges glissando. But Ella reminds us here that any melody as simple and attractive as this must logically lend itself to lyrics.

4. I Like The Sunrise

4. I Like The Survise

Librita, the West Arlicas Republic that echesated its centential in 1947, was the impiration for this nour. The Librita proventiest commisterior than 1947, the Arlicas provinciant commisterior than 1947, the Librita State of the Control of the Contr

toured as accompanist for Sarah Vaughan for for years, was sidelined for two years by illness, then years is sufficient for two years by illness, then singers. It was not until 1958 that he took up arranging seriously. Today he is to busy with write the property of the

5 Azuro

5. Azure
Azure
An is title hints, Azure originally was insteaded as in the hints, Azure originally was insteaded like Mood Indigo, it was an instrumental, recorded by the full orcelation in 1947a. 1 six we mothed with a sistence bar chotus. For Blat's version, Duke arranged an overteament in long mater (i.e. extends the choice in the contract of the proposed in t was a good tune with which liberties could reason-ably be taken. The result is an extended perform-ance with more variety, color, rhythmic and melodic interest than one would have thought it possible to extract from so fundamental at theme

THE FINGER-SNAPPING, HEAD-SHAKING,

1. Imagine My Frustration..... Imagine My Frustration. 4.47
 The newest tune in the album, this is the result of a three-way collaboration of Gerald Wilson, Billy Strayborn and Duke Ellingineo. Written as an instrumental, it was arranged for the boad by Gerald Wilson, who like Jimmy Jones, considers himself a quasi-Ellingionian. Gerald's town hig band has been one of the best in the country for some has been one of the best in the country for some form the sound of the best of the country for some form the sound of the best of the country for some form the sound from these to time.

tranger excitos and has written charts for the band of mines to linear. Buggine, Inspire Mr. Frantzino mines to linear. Buggine, Inspire Mr. Frantzino mines to me of the high his of the 1905 Monterey and the mines of the high his of the 1905 Monterey and the mines of the high his of the 1905 Monterey of the composition on the found in the level of the composition on the found in the bendy neck and roll taged, rhythanic character, immy of the composition on the found in the burtons and the composition of the composition o

Thing, here we have a song about a wallflower.

2. Duke's Place

Like so many sides in the Ellington repertoire

Like so many idea in the Ellipsion reportise, this has had not reviewed as an intrumental and the has had not reviewed as a minumental and in the properties of the properties

In this interpretation, Ella shares the honors with Cootie Williams, Johnny Hodges, Paul Gonsalves and Jimmy Hamilton.

Brownskin Gal In

The Calico Gown....

The Calico Gown.

Older Ellispos admisres will recall this as one control of the convincing enough, such seeming incongruities can

convincing enough, such seeming incongruines can be overcome.

The track opens with just Jimmy Jones, Ella and bassist, Paul Lamb. Paul Gonsalves is heard from later. After the doubling up of the tempo there is a tenor solo by Jimmy Hamilton.

A What Am I Here For

4. What Am I Here For Just about veryone in the music world has tried his hand sooner or later at writing the words for an Ellington melody, regular song writers, ambi-tious tyrot, A & R men, even name singers (re-bried of the control of the control of the con-trol Genes Go Fishley?). What Am I Here For Pan Spring See Pishley? What Am I Here For has tyrics by Frankie Laine. A song from a vintage Ellington period of 1942, it is given a unique and heart-warning treatment here with interplay be-tween Ells and Full Consulves.

5. Cotton Tail

5. Cotton Tall
Cotton Tall (s. of course, one of the monumental Elliagions students). Not only the theme but the Cotton Tall (s. of course, one of the monumental Elliagions students). Not only the theme but the quarter-centry use wasted. In this new version, for instance, was wasted in the new version, for instance, wasted to the contract of the course of the cour

instrumentalist or vocalist. One of those rare oc-casions came about when Conton Tail was made. When the final tape was played back, the orchestra and everyone deep present burst into applause. Grin-and everyone deep resent burst into applause. Grin-you're just saying that because you are in a burst to get out of there? But I suspect she knew, just as we all did, that nothing could top the inspiration of this magnificent take.

of this magnificent take.

After the excitement died down, Norman Granz said to Duke and Ella, "Well, you think everything to OK.? Can we let the puys go or do we need another take of anything?" Duke smiled, "I have a little suggestion," he said, "let's make another album." Notes by LEONARD FEATHER

ELLA FITZGERALD, vocals

DUKE ELLINGTON, conductor, composer, lyricist, arranger, plans JIMMY JONES, arranger, plano BILLY STRAYHORN, composer,

MERCER ELLINOTON tormest HERB JONES, trumpet COOTIE WILLIAMS, trumpet LAWRENCE BROWN trombone BUSTER COOPER, trombone CHUCK CONNERS has trombon IOHNNY HODGES, trombone

RUSSELL PROCOPE, alto saxophone PAUL GONSALVES, tenor saxophone JIMMY HAMILTON, tenor saxophone and clarinet HARRY CARNEY, baritone saxophone and bas, clarinet

JOHN LAMB, bass LOUIS BELLSON deums Ubum produced by Norman Granz

Director of Engineering: Val Valentin Cover photo: Jay Thompson Black & white photos: Norman Granz All compositions ASCAP





1. Something to Live For

(aka "Passion")

2. A Flower Is a Lovesome Thing

Verve

ella at duke's Ella Fitzgerald and Duke Ellington place



File under: Duke Ellington and Ella Fitzgerald

rom the evidence of surviving band members and from a look at both Ella Fitzgerald's and Duke Ellington's itineraries at this time, certainly a great deal of effort was expended by all to make this 1965 date (a rematch of the principals' legendary 1957 songbook sessions) special in all regards. Ellington trombonist Buster Cooper remembers, "Ella idolized Duke and [Billy] Strayhorn She would just listen to everything they'd say, . . . It was a collaboration; [Duke] would always be checking, 'Oh, now — how do you feel? Is it comfortable for you?"

The charts are superbly played and astonishingly well sung by Fitzgerald, who at times reaches a level of emotionality rarely if ever associated with her. The continuity of style in everyone's playing, in fact, on all of the charts (contributed variously by Ellington, Strayhorn, and the underrated Jimmy Jones) makes the session a masterpiece. And one lovely reunion.

3. Passion Flower	4:39	John Lamb (b); Sam Woodyard (d).
4. I Like the Sunrise	3:26	Original recordings produced by Norman Granz Cover photograph by Jay Thompson
5. Azure	6:48	
6. Imagine My Frustration	4:49	http://www.jaz
7. Duke's Place (aka "C-Jam Blues")	4:13	© 1965 & © 19
8. Brown-skin Gal (in the Calico Gown)	5:05	division of Polydivision of Po
9. What Am I Here For?	5:35	Avenue, New Y
10. Cotton Tail	3:41	hiring, lending



John Lamb (b): Sam Woodyard (d).

Verve Interactive: http://www.jazzonln.com/JAZZ/verve.htm

Ella Fitzgerald (vcl) with Duke Ellington and His Orchestra: Cat Anderson, Herbie Jones, Cootie Williams (t); Lawrence Brown, Chuck Connors,

Buster Cooper (tb); Jimmy Hamilton (cl, ts); Russell Procope (as, cl);

Johnny Hodges (as); Paul Gonsalves (ts); Harry Carney (bs); Ellington (p);

1965 & © 1996 PolyGram Records, Inc. Manufactured and marketed by Verve Records, a division of PolyGram Classics and Jazz, a division of PolyGram Records, Inc., 825 Eighth Avenue, New York, New York, All rights reserved. Unauthorized copying, reproduction, hiring, lending, public performance, and broadcasting prohibited. Printed in USA

Ella Fitzgerald and Duke Ellington Ella at Duke's Place

314 529 700-2