

VOLUME TWO



2615 033

A PANORAMIC TRUE
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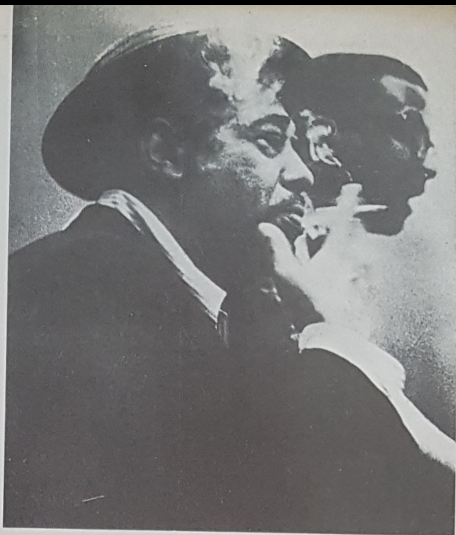
ELLA FITZGERALD *sings the* DUKE ELLINGTON

song book

ELLSA • DAY DREAM
GOT IT BAD AND THAT
UT YOU • LOST IN MEDI
JUST A LUCKY SO AND SO
AIL • JUST SQUEEZE ME
GOT IT • IT DON'T MEAN
CHELSEA BRIDGE • I'M
O • CARAVAN • IN A S
ROCKIN' IN RHYTHM • I
OP ME OFF IN • DON'T
DE TO A KISS • JUST A
YOU • I LET A SONG GO
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Y DREAM • TAKE TH
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KY SO AND SO • LUSH
SQUEEZE ME (BUT DO
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ES • IN A SENTIMENT
HYTHM • I AIN'T GOT
N • DON'T GET AROU
• JUST A SITTING' A
A SONG GO OUT O
HEAR FROM ME • I
CKIN' • DAY DREAM
OT IT BAD AND THAT
ELSEA • LOST IN MEDIATION ALL TOO SOON AZURE • LOST IN MEDIATION • ALL TOO SOON • AZURE • I'M
JUST A LUCKY SO AND SO • LUSH LIFE • PERDIDO • CARAVAN • I'M JUST A LUCKY SO AND SO • LUSH LIFE • I'M
AIL • JUST SQUEEZE ME (BUT DON'T TEASE ME) • SOLITUDE • CLEMENTINE • COTTON TAIL • JUST SQUEEZE ME
MY BED • IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING) • IT DON'T MEAN A THING (IF IT AIN'T GOT T
CHELSEA BRIDGE • I'M BEGINNING TO SEE THE LIGHT • CHELSEA BRIDGE • I'M BEGINNING TO SEE THE LIGHT •
ME OFF IN • IN A SENTIMENTAL MOOD • SATI with DUKE ELLINGTON and his ORCHESTRA DOLL • I'M JUST
ROCKIN' IN RHYTHM • I AIN'T GOT NOTHIN' BUT THE BLUES • ROCKIN' IN RHYTHM • I AIN'T GOT NOTHIN' BUT T
TE TEASE ME • DON'T GET AROUND ME • PRELUDE



ALL • I DIDN'T KNOW ABOUT
JU NOHIN' BUT THE BLUES
E • I DIDN'T KNOW ABOUT Y
JUST A SITTING' AND A ROCK
MY HEART • ROCKS IN MY
OM ME • I DIDN'T KNOW ABOUT
A TRAIN • EVER
THAT AIN'T GOOD
N • AZURE • I
LUSH LIFE •
T SQUEEZE ME
IT AIN'T GOT
EE THE LIGHT •
OLL • PRELUDE
NOTHIN' BUT
COTTON TAIL
JUST A SITTING' A
MY HEART • RO
I ME • I DIDN'T
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T KNOW ABOUT
TRAIN • EVERY
THAT AIN'T GOOD
AZURE • I'M
LUSH LIFE • I'M
JUST SQUEEZE ME
SEE THE LIGHT •
DOLL • I'M JUST
ROCKIN' IN RHYTHM • I AIN'T GOT NOTHIN' BUT T
TE TEASE ME • DON'T GET AROUND ME • PRELUDE



In these music-wealthy days, with an embarrassment of melodic riches available daily and nightly to the aficionado who seeks them on records and at clubs, in concert halls and at music festivals, it is easy to become skeptical, to reject the routine performance as mediocre, the competent as commonplace, and to view the exceptional as merely acceptable. Only once in a very long while does an event occur that can perceptibly affect the pulse-beat or blood pressure of the jaded, overindulged enthusiast. Such an event was the decision of Norman Granz to present Ella Fitzgerald in a cavalcade of Duke Ellington compositions.

Ever since she won her first magazine poll in 1937, Ella Fitzgerald's entronement as the "First Lady of Song" has been a fact accepted universally. Similarly, Duke Ellington has long occupied a place as composer and arranger that matches in dignity and global esteem the reputation enjoyed by Ella. Thus the union on records of these two unique talents was a logical and possibly predestined move.

Although Ella has been the beloved favorite of her contemporaries for all these years, comparatively little has been written about her, chiefly because of her intense modesty and lack of interest in personal publicity. An investigation of her early days reveals that she was motivated first by a schoolgirlish enthusiasm for the stage in general—she was considered a champion dancer by fellow teenagers in Yonkers, N. Y., and was more interested at first in dancing than singing—and later by the desire to contribute to the family coffers, after her mother's death, when she lived with an aunt and made the rounds of the Harlem amateur hours in an attempt to get into show business. Later, after success and financial security were assured, her motivation was, as it still is, the constant desire to meet new musical challenges, improve her compass and her musical knowledge, sing the best songs with the best possible settings in the best possible media. With

the help of Norman Granz, who a few years ago shook hands with her and agreed to act as her personal manager (there has never been a contract), all these ambitions have been realized.

The road was not easy in the early years. Ella's first appearance, at the Apollo Theatre on 125th Street, won her a prize, and after bandleader Benny Carter had caught her in this show and told critic John Hammond about her, they both arranged to take Ella up to the home of the late Fletcher Henderson, the great arranger and bandleader of the 1930s. "I guess I didn't make too much of an impression," Ella recalls, "because Fletcher said he'd get in touch with me later, but nothing ever happened."

As the weary round of amateur hours continued, word leaked downtown to the CBS offices, where there was some talk of putting Ella on a show with one of the most popular singers of the day, Arthur Tracy (the Street Singer, of *Maria* fame). An audition was arranged, a contract drawn up, and Ella was promised a buildup comparable with Connee Boswell's—an impressive offer in those days, for Connee, best known then as the principal member of the Boswell Sisters' vocal trio, was Ella's favorite singer. But at this juncture the dream vanished when Ella's mother died suddenly, leaving her with nobody legally responsible for signing an agreement on her behalf.

A week or so later Ella sang *Lost in a Fog* at an amateur show. The pianist was unfamiliar with the tune and Ella really did get lost. The audience booted her off the stage—the only time in her life, for at all her other amateur appearances she had won a prize. She ran home to her aunt in bitter tears.

"Keep trying, child," said her aunt. "Those people who bood you will come back some day and appreciate you." This might have been described as the understatement of the decade.

Ella's long-delayed professional debut arrived very shortly in the shape of a week's work at the Harlem Opera

House, for \$50. Because she was still under age she had to turn down an offer to join the orchestra of Tiny Bradshaw, who happened to be in the show that week. However, Bradshaw and the chorus girls chipped in to buy the desperate teenager a gown, and the following week, when the late Chick Webb's band followed Bradshaw's at the theatre, an audition was arranged with a reluctant and apathetic Webb, who was convinced that one vocalist in his band was plenty (he already had a somewhat limp male ballad singer). Accompanied only by Webb's guitarist, Ella stood nervously in Webb's crowded little dressing room and sang the only three songs she knew—songs she had heard Connee Boswell sing on the air. Though still not sold, Webb grudgingly offered to use her on a one-night stand at Yale University. The reaction there was so good that a week later Ella opened with Chick Webb at the world-renowned "Home of Happy Feet," the Savoy Ballroom.

From there it was only a few steps to fame. Ella made her first records with the band the following year (1935), won the *Down Beat* award as best band singer in 1937, and established herself solidly both as composer and as hit record seller in 1938, when her adaptation of the old nursery rhyme *A Tisket A Tasket* became Webb's most successful record.

Paralleling Ella's career through the late 1930s and even since, Duke Ellington has enjoyed an unchallenged reign as the creator of more original material (and the word "more" is used here both qualitatively and quantitatively) than any of his distinguished contemporaries. The pride and joy of ASCAP since he became a member in 1935, Duke has kept up an endless flow of attractive melodies, some intended originally just for instrumental use though many have since been adapted to vocal treatment. The compositions in this set, for instance, cover a span from 1930 to 1957 and include ballads, instrumentals and rhythm songs, all ideally fitted to the peerless scope of Ella Fitzgerald's artistry.

I Let A Song Go Out Of My Heart was part of the score Duke wrote and played in a downtown re-creation, in 1938, of the old Harlem Cotton Club of the '20s. For this particular Cotton Club revue there were two lyric-writing collaborators, Henry Nemo (best known today as writer of such standards as *'Tis Autumn* and *Don't Take Your Love From Me*) and John Redmond, an ex-radio singer.

In A Sentimental Mood was one of the earliest Ellington works to stir up a big breeze along Tin Pan Alley, in 1935. The lyrics were the work of a Brooklynite, Emanuel Kurtz, who also participated in a ditty called *My Dreams Are Getting Better All The Time*. For this interpretation Ella is accompanied by Barney Kessel's guitar. This duo was constituted informally a few years ago when, touring Europe in the Jazz At The Philharmonic show, Ella and Barney would improvise together to relieve the monotony of long bus trips between dates.

Don't Get Around Much Anymore first saw the light of recording studios in Hollywood on May 4, 1940 when the Ellington band recorded an instrumental known as *Never No Lament*. The title change and the Bob Russell lyrics were a direct consequence of the obvious

ELLA FITZGERALD sings the DUKE ELLINGTON song book

'M JUST A LUCKY SO AND SO • LUSH LIFE • PERDIDO • CARAVAI
I TAIL • JUST SQUEEZE ME (BUT DON'T TEASE ME) • SOLITUDE •
OT THAT SWING) • IT DON'T MEAN A THING (IF IT AIN'T GOT TH/
'HELSEA BRIDGE • I'M BEGINNING TO SEE THE LIGHT • CHELSEA
JOD • SATIN DOLL • IN A SENTIMENTAL MOOD • SATIN DOLL •
IN ROCKIN' IN RHYTHM • I AIN'T GOT NOthin' BUT THE BLUES • RI
H ANY MORE • DON'T GET AROUND MUCH ANY MORE • DON'T GI
LUDE TO A KISS • JUST A SITTING AND A ROCKIN' • SOPHISTICAT
MY BED • I LET A SONG GO OUT OF MY HEART • ROCKS IN MY
JTHIN' TILL YOU HEAR FROM ME • I DIDN'T KNOW ABOUT YOU •

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RECORDS

ELLA FITZGERALD SINGS THE DUKE ELLINGTON
SONG BOOK - VOL II

DISQUE 1



FACE 1

ALBUM N° 2615 033

2367 182

2367 182 1

GU
33

1. I LET A SONG GO OUT OF MY HEART (Ellington-Nemo-Mills-Redmond)
2. IN A SENTIMENTAL MOOD (Ellington-Mills-Kurtz)
3. DON'T GET AROUND MUCH ANYMORE (Ellington-Russell)
4. PRELUDE TO A KISS (Ellington-Mills-Gordon)

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RECORDS

ELLA FITZGERALD SINGS THE DUKE ELLINGTON
SONG BOOK - VOL II

DISQUE 1



FACE 2

ALBUM N° 2615 033

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2367 182 2

GU
33

1. MOOD INDIGO (Bigard-Mills-Ellington)
2. IN A MELLOW TONE (Ellington-Gabler)
3. LOVE YOU MADLY (Ellington)
4. LUSH LIFE (Strayhorn)
5. SQUATTY ROO (Hodges)

M.G.M. Records - A division of Metro - Gol. May

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RECORDS

ELLA FITZGERALD SINGS THE DUKE ELLINGTON
SONG BOOK - VOL II

DISQUE 2



FACE 1

ALBUM N° 2615 033
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**GU
33**

1. I'M JUST A LUCKY SO AND SO
(Ellington-David)
2. ALL TOO SOON (Ellington-Sigman)
3. EVERYTHING BUT YOU (James-Ellington-George)
4. I GOT IT BAD AND THAT AINT GOOD
(Ellington-Webster)
5. BLI-BLIP (Kuller-Ellington)
6. CHELSEA BRIDGE (Strayhorn)

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RECORDS

ELLA FITZGERALD SINGS THE DUKE ELLINGTON
SONG BOOK - VOL II

DISQUE 2



FACE 2

ALBUM N° 2615 033
2367 183
2367 183 2

**GU
33**

1. PORTRAIT OF ELLA FITZGERALD (Ellington-Strayhorn)
First Movement : Royal Ancestry
Second Movement : All HEART
Third Movement : Beyond Category
Fourth Movement : Total Jazz
Observations by Edward Kennedy
Ellington and piano accomtrentment by William Strayhorn
2. THE E AND D BLUES (E for Ella D for Duke)
(Ellington-Strayhorn)

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melodic appeal of the tune, which led to its acceptance as a popular song hit a couple of years later. Ella takes this one slowly but with a compelling beat, changing the melody attractively during the last chorus. Ben Webster and Stuff Smith share the instrumental solo passage.

Prelude to a Kiss was recorded by the Ellington band as an instrumental in 1938; soon after, lyrics were added by Irving Gordon, who worked with Ellington on several songs during that period.

On the compositions *I Let a Song Go Out of My Heart*, *In a Sentimental Mood*, *Don't Get Around Much Anymore* and *Prelude to a Kiss*, the accompaniment was provided by Paul Smith, Ben Webster, Stuff Smith, Alvin Stoller and Barney Kessel. The second side of this record has backing by Oscar Peterson, Ben Webster, Ray Brown, Herb Ellis and Alvin Stoller.

Mood Indigo, first and foremost of the Ellington instrumental that became popular song hits, was recorded by the Ellington band (under the pseudonym of the Harlem Foot Warmers) in October, 1930. Ellington wrote the famous main theme; his clarinetist, Barney Bigard, collaborated on the melody for the verse.

In a Mellow Tone developed almost spontaneously within the Ellington ranks as a riff the band used to play on the chord pattern of the old song, *Rose Room*. Duke first recorded it in 1940.

Love You Madly, the most recent Ellington composition in this set, was an adaptation of a phrase Duke invariably employed in flattering his audiences. Written in 1950, it has long been one of Ella's favorite morsels of Ellingtonia.

Lush Life, recorded by Ella and Oscar Peterson, was written by Billy Strayhorn in 1938, a year before Strayhorn joined the Ellington band as assistant arranger. One of the rare examples of Strayhorn as writer of lyrics and melody, it shows a world-weary, effete mood quite extraordinary in its power of conviction when one considers that the composer was 22 years old when he wrote it (and had certainly never spent a week in Paris to ease the bite of it).

Squatty Roo was originally recorded by Johnny Hodges with a contingent from the Ellington Orchestra in 1941. It has since been occasionally used as an instrumental by others such as Oscar Peterson. Here Ella adds her own pop vocal.

The second record in this set, containing the Ellington big band and Ella, begins with *I'm Just a Lucky So and So*, which was written as a popular song, in collaboration with New York born Mack David, an ASCAPper since 1934 and author of many successful lyrics, among them *Sweet Etoile*, *Moon Love* and *Candy*. The Ellingtonians first recorded it in 1945.

All Too Soon, one of the most beautiful illustrations of Ellington's melodic creativity, was written and recorded as an instrumental in 1940; the lyrics were added later by Carl Sigman, a one-time NYU Bachelor of Laws and World War II Air Force hero, whose credits include *Crazy She Calls Me* and *My Heart Cries for You*.

Everything But You, written as a popular song in 1945, was a collaboration with lyricist Don George. An ASCAP man since 1942, George is a native New Yorker with several movie scores to his credit, among them *The*

Fabulous Dorseys; *Riding on a Rainbow* and *The City Senorita*.

I Got It Bad And That Ain't Good was part of the score of *Jump For Joy*, a revue in which the Ellington band participated in Hollywood in 1941; Ella sings the attractive and little-known verse; Johnny Hodges, an invaluable contributor to the original treatment is again eloquently present. The lyrics were written by Paul Francis Webster, a 25-year-old ASCAP man who went to Hollywood in 1935 and was active not only in film and stage show scores but in the writing of original motion picture stories.

Blip-Blip, a fanciful trifle of semi-bop talk, originated in the Jump For Joy show, with lyrics by Sid Kuller, another lyricist with many stage (Earl Carroll's Vanities) and screen (Goldwyn Follies) credits.

Chelsea Bridge, composed by Billy Strayhorn and recorded by the Duke's band in 1941, was described by Barry Ulanov (in the book *Duke Ellington*) as "a sensitive mood piece, in harmonies more than faintly reminiscent of Ravel... as a matter of fact, its main figure is a passing phrase in one of the French composer's *Valses Nobles et Sentimentales*. Until it was played for Billy about a year after he wrote *Chelsea Bridge* he'd never heard Ravel's ironic waltz? A Latin touch is added in this version, with Ella humming the languorous theme.

Portrait of Ella Fitzgerald, commissioned and written especially for this album, comprises four movements, each introduced verbally by Duke while Strayhorn ad libs at the piano. Among the featured soloists are Paul Gonzales in the first movement, *Royal Ancestry*; Harold Baker in *All Heart*; Clark Terry, and Paul Gonzales and Jimmy Hamilton in *Beyond Category*; Terry, Gonzales, John Sanaers and Hamilton in *Total Jazz*. If you have studied Ella's personality as it comes across the footlights I feel you will find a great deal of it translated into musical terms in this unique rhythmic pen-portrait.

Completing this set is *The E. & D. Blues*, a joyful journey by Ella and the Ellington band along that time-worn track, the traditional twelve-measure blues. Ella

in this performance, wordless but never at a loss for ideas, is in effect just one of the instrumentalists, ad libbing with the same dexterity as Hodges and the other peerless Ellingtonians. Nowhere in their collaboration is there a more convincing example of the spirit that predominated in the recording of this unique alliance between the greatest singer and the greatest composer-arranger-bandleader in the history of jazz.

Those are the facts of the performance to be heard on these four sides. But facts are only guideposts, mere incidental intelligence to keep the listener informed before the music itself makes its deep and lasting penetration. No facts or figures are essential to the appreciation of what occurs when two forces as powerful as the Fitzgerald vocal style and the Ellington brand of composition explode in mid-studio. As you step inside these grooves and watch the wondrous pyrotechnics that develop when Ella meets the Duke, you will observe that the music engendered by this memorable union is its own proud and perfect explanation.

Text by LEONARD FEATHER

(Author of *The Book of Jazz* and *The Encyclopedia of Jazz*)

Postscript: Although I've left the tune analysis to Leonard Feather, I felt I must say something about the "E & D Blues." As you heard in the "Portrait of Ella Fitzgerald," Duke, in discussing Ella's talents, instanced her jazz facet by the blues. We couldn't resist, therefore, having Duke and the band do an extended blues in which he was joined by Ella, because the blues, after all, is the very essence of jazz, and I think that of all the compositions in both volumes this is probably the most free-wheeling. By the way, if, by any chance, you've first picked up this album, Volume II, you might, to get the complete story of Ella Fitzgerald Sings The Duke Ellington Song Book, listen to Volume I.

NORMAN GRANZ

Producer of *Ella Fitzgerald Sings The Duke Ellington Song Book*



SENTIMENTAL MOOD • SATIN
I'VE GOT NOthin' BUT THE I
AROUND MUCH ANY MORE
SITTIN' AND A ROCKIN' • SO
OUT OF MY HEART • ROCK
ME • I DIDN'T KNOW ABOUT