

TPS 4170

stereo

# Joya Sherrill *sings* Duke



*Popular Series*

**FEATURING:**

billy strayhorn • cootie  
williams • paul gonsalves •  
ray nance • sam woodyard •  
joe benjamin

**PLAYING:**

mood indigo • prelude to a  
kiss • i'm beginning to see  
the light • sophisticated  
lady • kissing bug • in a sen-  
timental mood • duke's place  
• i'm just a lucky so and so •  
day dreams • things ain't what  
they used to be • squeeze me  
• a flower is a lovesome  
thing

**Decca**  
BY REQUEST



**20<sup>th</sup>**  
**CENTURY-FOX**  
**RECORDS**

**JOYA SHERRILL SINGS DUKE**

33 1/3 R.P.M.  
STEREO

TFS 4170

547 266-2

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RIEM MDPB



**Joya**  
**Sherrill**  
sings  
**Duke**



	Time
1. <b>Mood Indigo</b> (Albany "Barney" Bigard-Edward Kennedy "Duke" Ellington-Mitchell Parish)	2:17
2. <b>Prelude to a Kiss</b> (Duke Ellington-Irving Gordon)	3:49
3. <b>I'm Beginning to See the Light</b> (Duke Ellington-Johnny Hodges, b. Cornelius Hodge-Harry Hagg James-Don George)	1:56
4. <b>Sophisticated Lady</b> (Duke Ellington-Lawrence Brown-Otto Hardwicke-Mitchell Parish)	2:50
5. <b>Kissing Bug</b> (Rex Stewart-William Thomas "Billy" Strayhorn-Joya Sherrill)	1:49
6. <b>In a Sentimental Mood</b> (Duke Ellington-Emanuel "Manny" Kurtz)	2:23
7. <b>Duke's Place</b> (Duke Ellington-Bill Katz-Ruth Roberts-Robert Thiele)	2:36
8. <b>I'm Just a Lucky So-and-So</b> (Duke Ellington-Mack David)	2:51
9. <b>Day Dream</b> (Billy Strayhorn-John Latouche)	3:54
10. <b>Things Ain't What They Used to Be</b> (Mercer Kennedy Ellington-Ted Persons)	3:32
11. <b>Just Squeeze Me (but Don't Tease Me)</b> (Duke Ellington-Lee Gaines)	2:48
12. <b>A Flower Is a Lovesome Thing</b> (Billy Strayhorn)	2:52

Joya Sherrill sings on all tracks accompanied by:

On tracks 1, 2, 4-7, 10, and 11: Cootie Williams (tpt); Johnny Hodges (as); Paul Gonsalves (ts); Ernie Harper (p); John Lamb (b); Sam Woodyard (d).

On tracks 1, 2, 5, 6, and 11: Omit Gonsalves.

On tracks 4-6 and 11: Omit Hodges.

On tracks 2 and 6: Omit Williams.

Recorded January 12, 1965 in Chicago

On tracks 3, 8, 9, and 12: Ray Nance (cornet); Billy Strayhorn (p); Joe Benjamin (b); Shep Shepherd (d).

On tracks 9 and 12: Nance (vln) replaces (cornet).

Recorded January 20, 1965 possibly at Bell Sound Studio, New York City

Original-LP issue: *Joya Sherrill Sings Duke* 20th Century-Fox TFS 4170

Original recordings produced by **Mercer Ellington**

Original-LP cover photographer unknown

Original-LP cover design by David Frankel

Tracks are in their original-LP sequence.

# Joya Sherrill sings Duke

## JOYA SHERRILL SINGS DUKE

Washingtonians come from Washington, Londoners from London, Bostonians from Boston, Parisians from Paris, and Muscovites from Moscow. Everybody knows that. It seems to be the rule for people to be known by the name of the place in which they live, but it is seldom a place is named for the people who come from it.

The contemporaries, alumni and alumnae of the Duke Ellington orchestra usually wind up as Ellingtonians, but should there be — let us imagine — a place or building entirely inhabited by them, it would be known simply as Duke's Place. There would never be any planning. All of a sudden the building would exist. And in effect it did so, to become the setting for this album.

When I first met Joya in Duke's Place, she was with the band, in Chicago, before affairs took me away from it. I knew her then as a highly capable vocalist, and I heard of her triumphs on the Benny Goodman tour of Russia for the State Department — but until we met once more in January 1965, I never realized the contribution time had made to her sound in terms of warmth.

So Duke's Place just had to happen all over again, because it is such a good place to have a party. "We had a beautiful time," people often say, "and it was such a shame it wasn't recorded!" But this time we decided to have a ball and to record it, too. We gathered refreshments and such available guests as Johnny Hodges, Cootie Williams, Paul Gonsalves,

Ernie Harper, John Lamb, and Sam Woodyard, and into the studio we all went, into a studio that instantly transformed itself into Duke's Place.

Again, there was absolutely no planning. Things just happen in Duke's Place, vocally, instrumentally, melodically, rhythmically, and harmonically. We would think of a tune, find out what key suited Joya, and just start playing. You will notice that not all the guests are playing all the time. Every now and then they left their chairs to get refills, but each time they came back with something new and inspiring to offer.

About a week later, Duke's Place magically materialized again, this time in New York and with new guests — Billy Strayhorn, Ray Nance, Joe Benjamin, and Shep Shepherd. As before, Joya was free to choose from the whole Ellington repertoire, and her choice testifies handsomely both to her taste and to her flexibility as a singer. Her pleasure at being with old associates and those musicians she has always admired is something I feel comes through very clearly here.

Of course, this record is more than a souvenir of a couple of lively parties. It is your personal invitation to come on in and have a ball — in Duke's Place!

Mercer Ellington

*[Reprinted from the original-LP liner notes]*



# SHERRILL SINGS DUKE

## 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 (JATP).

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 as well as the 20th Century-Fox jazz library, is devoted to reissuing its classics on CD while continuing to record major talent producing new jazz classics today.

visit us at [www.verveinteractive.com](http://www.verveinteractive.com)

## Reissue

Supervised by **Bryan Koniarz**  
 Researched and restored by **Carlos Kase**  
 and **Ben Young**  
 Mastered by **Ronny Brook** at PolyGram Studios  
 Production coordinated by **Tom Greenwood**  
 Series art directed and designed by **Sung Lee/STAIN**  
 Package layout by **SMAY VISION**  
 Design coordinated by **Suzanne White**  
 Special thanks to Ben Franklin, Deborah Hay, Morris Hodara, Leon Leavitt, Phil Schaap, Cynthia Sesso, Joya Sherrill, the Institute of Jazz Studies, and the staff at PolyGram Studios

## Verve by Request

Some of Verve's most popular LPs are now being given new life — in this latest reissue series, Verve by Request. Fans of these jazz originals have demanded their reissue. So now, specially priced, these favorites get the Verve treatment: original cover art, bonus material (where available), and superior digital sound. The people have spoken.

Chet Baker <i>Baby Breeze</i>	538 328-2
Count Basie <i>Basie's Beatle Bag</i>	557 455-2
Willie Bobo <i>Juicy</i>	519 857-2
Buddy Bregman <i>Swinging Kicks</i>	559 514-2
Oscar Brown, Jr. <i>Mr. Oscar Brown, Jr. Goes to Washington</i>	557 452-2
Blossom Dearie <i>Give Him the Ooh-la-la</i>	517 067-2
Bill Evans <i>From Left to Right</i>	557 451-2
Tal Farlow <i>The Swinging Guitar of Tal Farlow</i>	559 515-2
Ella Fitzgerald <i>Get Happy!</i>	523 321-2
Ella Fitzgerald <i>Rhythm Is My Business</i>	559 513-2
Ella Fitzgerald-Count Basie-Joe Williams <i>One O'Clock Jump</i>	559 806-2
Stan Getz <i>What the World Needs Now — Stan Getz Plays Bacharach and David</i>	557 450-2
Astrud Gilberto-Walter Wanderley <i>A Certain Smile, a Certain Sadness</i>	557 449-2
Dizzy Gillespie <i>Jambo Caribe</i>	557 492-2
Benny Golson <i>Tune in, Turn on to the Hippest Commercials of the Sixties</i>	559 793-2
Woody Herman <i>Songs for Hip Lovers</i>	559 872-2
Milt Jackson <i>In a New Setting</i>	538 620-2
Bob James <i>Bold Conceptions</i>	557 454-2
Quincy Jones <i>Big Band Bossa Nova</i>	557 913-2
Gene Krupa-Buddy Rich <i>The Drum Battle at JATP</i>	559 810-2
Ramsey Lewis Trio <i>Down to Earth</i>	538 329-2
Herbie Mann <i>Flautista! — Herbie Mann Plays Afro-Cuban Jazz</i>	557 448-2
Anita O'Day <i>All the Sad Young Men</i>	517 065-2
Anita O'Day-Cal Tjader <i>Time for 2</i>	559 808-2
Patti Page <i>In the Land of Hi-Fi</i>	538 330-2
Oscar Peterson <i>With Respect to Nat</i>	557 486-2
Tony Scott <i>Music for Yoga Meditation and Other Joys</i>	835 371-2
Joya Sherrill <i>Sings Duke</i>	547 266-2
Jimmy Smith <i>Any Number Can Win</i>	557 447-2
Jimmy Smith <i>Peter and the Wolf</i>	547 264-2
Cal Tjader <i>Soul Burst</i>	557 446-2
Mel Tormé <i>Swingin' on the Moon</i>	511 385-2
Miguelito Valdes <i>Invidiables</i>	559 807-2
Marcos Valle <i>Samba '68</i>	559 516-2
Sarah Vaughan <i>Sings the Mancini Songbook</i>	558 401-2
Walter Wanderley <i>Rain Forest</i>	825 533-2
The Tony Williams Lifetime <i>Ego</i>	559 512-2
Phil Woods <i>Round Trip</i>	559 804-2





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MERCER ELLINGTON.

## SIDE A

### mood indigo (A)

(IRVING MILLS - DUKE ELLINGTON - ABANY DIGARD)  
MILLS MUSIC CORP. - ASCAP

### prelude to a kiss (A)

(DUKE ELLINGTON - IRVING MILLS - IRVING GORDON)  
MILLS MUSIC CORP. - ASCAP

### i'm beginning to see the light (B)

(HARRY JAMES - DUKE ELLINGTON - JOHNNY HODGES - DON GEORGE)  
ALMO MUSIC INC. - ASCAP

### sophisticated lady (A)

(DUKE ELLINGTON - IRVING MILLS - MITCHELL PARISH)  
MILLS MUSIC CORP. - ASCAP

### kissing bug (A)

(REX STEWART - BILLY STRAYHORN - JOYA SHERRILL)  
TEMPO MUSIC INC. - ASCAP

### in a sentimental mood (A)

(DUKE ELLINGTON - IRVING MILLS - MANNY KUHTZ)  
AMERICAN ACADEMY OF MUSIC - ASCAP

## SIDE B

### duke's place (A)

(DUKE ELLINGTON - RUTH ROBERTS - BILL KATZ - ROBERT THELID)  
ROBBINS MUSIC - ASCAP

### i'm just a lucky so and so (B)

(DUKE ELLINGTON - MACK DAVID)  
PARAMOUNT MUSIC CORP. - ASCAP

### day dreams (B)

(DUKE ELLINGTON)  
TEMPO MUSIC INC. - ASCAP

### things ain't what they used to be (A)

(MERCER ELLINGTON - TED NELSONS)  
TEMPO MUSIC INC. - ASCAP

### squeeze me (A)

(CLARENCE WILLIAMS - THOMAS WALLER)  
FRODOCK MUSIC CORP. - ASCAP

### a flower is a lovesome thing (B)

(BILLY STRAYHORN)  
TEMPO MUSIC INC. - ASCAP

(A) JOYA SHERRILL, VOCAL;

COOTIE WILLIAMS, TRUMPET;  
JOHNNY HODGES, ALTO SAXOPHONE;  
PAUL GONSALVES, TENOR SAXOPHONE;  
ERNE HARPER, PIANO;  
JOHN LAMB, BASS;  
SAM WOODYARD, DRUMS.

(B) JOYA SHERRILL, VOCAL;

RAY NANCE, CORNET AND VIOLIN;  
BILLY STRAYHORN, PIANO;  
JOE BENJAMIN, BASS;  
SHEP SHEPHERD, DRUMS.  
RECORDED IN NEW YORK, 20 JANUARY, 1965.

RECORDED IN CHICAGO, 12 JANUARY, 1965.

MERCER ELLINGTON, MUSICAL DIRECTOR.

\*JOHNNY HODGES APPEARS BY COURTESY  
OF VERVE RECORDS.



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NEW YORK, N. Y. 10019  
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# Joya Sherrill sings Duke

One-time Duke Ellington vocalist Joya Sherrill, highly regarded for her super-diction and articulation, recorded these 1965 dates in the confident company of all-star Ellington alumni. This loose, yet swinging collaboration is, as the original liner notes say, "your personal invitation to come on in and have a ball — in Duke's Place!"

- |  |      |
|--|------|
| 1. Mood Indigo                           | 2:17 |
| 2. Prelude to a Kiss                     | 3:49 |
| 3. I'm Beginning to See the Light        | 1:56 |
| 4. Sophisticated Lady                    | 2:50 |
| 5. Kissing Bug                           | 1:49 |
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| 7. Duke's Place                          | 2:36 |
| 8. I'm Just a Lucky So-and-So            | 2:51 |
| 9. Day Dream                             | 3:54 |
| 10. Things Ain't What They Used to Be    | 3:32 |
| 11. Just Squeeze Me (but Don't Tease Me) | 2:48 |
| 12. A Flower Is a Lovesome Thing         | 2:52 |

**Joya Sherrill** with (collective personnel): Cootie Williams (tpt); Ray Nance (cornet, vln); Johnny Hodges (as); Paul Gonsalves (ts); Ernie Harper, Billy Strayhorn (p); Joe Benjamin, John Lamb (b); Shep Shepherd, Sam Woodyard (d).  
Recorded January 1965

Original recordings produced by **Mercer Ellington**  
Original-LP cover design by David Frankel

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Joya Sherrill sings Duke

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