

A TRIBUTE TO  
**DUKE ELLINGTON**  
"WE LOVE YOU MADLY"

LOUIS ARMSTRONG  
COUNT BASIE  
ROY ELDRIDGE  
ELLA FITZGERALD  
STAN GETZ  
DIZZIE GILLESPIE  
COLEMAN HAWKINS

AL HIBBLER  
JOHNNY HODGES  
BILLIE HOLIDAY  
GENE KRUPA  
WES MONTGOMERY  
OSCAR PETERSON  
BUDDY RICH



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A TRIBUTE TO  
**DUKE ELLINGTON**  
"WE LOVE YOU MADLY"

Happiness is a swinging tribute to a musical giant while he is still with us. Too much eloquence and expertise are wasted on posthumous projects. Which is why I look upon this collection with such verve. (Pardon the free plug.)

Consider some of the artists in this tribute: Billie Holiday, Coleman Hawkins, Wes Montgomery, Johnny Hodges, Louis Armstrong. Of that group, only Satchmo was able to bask in the warmth of uninhibited adoration.

Therefore Duke must look upon recorded bouquets such as this with extra appreciation. In retrospect, a whole pantheon of superstars are proclaiming "We love you madly" in the most meaningful medium available to them: by singing and swinging choice examples of Ellingtonia.

With Ella it's virtually impossible to tell what is a re-issue or a new release. Her voice hasn't aged since her Chick Webb days. Her contribution is a relaxed swinger that radiates its love madly. Count Basie is the logical choice for a hard swinger like *Perdido*. The Count, as durable as the Duke, sets the mood (as well as the groove) with one of his patented solo introductions, then the band takes over, obviously aware that they're in the company of royalty.

Sophisticated Lady finds Oscar Peterson in one of his reflective solo moods until Ray Brown gently nudges him with a quiet but firm pulse. The mood ends as it began, with Peterson exploring the ad lib tempo. The "tone" proceeds from *Sophisticated* to *Mellow* as Coleman Hawkins dominates the next track. Oscar is still seated at the keyboard, but his approach this time is strictly funky. A good contrast in tenor sax technique can be heard in the playing of Stan Getz. Willie Bean's style is strictly straight ahead. Getz boasts a cool, cerebral sound. But Getz and Hawkins are merely using different routes to arrive at the same destination. As Duke himself put it—with what has become the last word in jazz credo—*It Don't Mean A Thing If It Ain't Got That Swing*.

Another study in opposites can be heard in the remaining vocal tracks. Al Hibbler's *I Let A Song Go Out Of My Heart* contains his famous "hesitation lingo" technique as well as those extra syllables. Louis Armstrong, claiming he *Don't Get Around Much Anymore*, sings with that eternal twinkle in his throat, while Billie Holiday reveals the ever-present sob in her throat on *Prelude To A Kiss*. None of the three can be considered a lyric writer's best friend. Each in his or her own way "tolerated" lyrics as a vehicle for using the voice instrumentally. Duke's music offers them the ideal medium for getting those musical messages across.

The most remarkable quality about Duke's writing is its appeal to the polar extremes in jazz. Consider the contrasts in some of the remaining tracks. The frenetic shouters, *Cottontail*, is given an exciting going over by a *Jazz At The Philharmonic* group featuring Buddy Rich, Lester Young, Benny Carter, Charlie Shavers, Flip Phillips and the Oscar Peterson Trio (Barney Kessel and Ray Brown.) *Satin Doll* comes across as smooth as its title, thanks to Coleman Hawkins, Johnny Hodges and Roy Eldridge. A group led by Gene Krupa gives Duke's *A Train* the kind of rite that typified the small combo swing of the late 50's. And Wes Montgomery, preferring a slower mode of transportation, steers Duke's *Caravan* with the distinctive octave sound of the mid-60's that still sounds so fresh today.

The tune that really stands the test of time, *Mood Indigo*, reveals how durable Duke's original conceptions are. That distinctive, close-voiced blend is given a beautiful reading here in a combo fronted by Johnny Hodges. In his quiet, rhapsodic style, he seems to be saying what all the other musicians in this collection are proclaiming: Edward Kennedy Ellington, we love you madly!

Harvey Siders  
West Coast Editor  
Down Beat Magazine



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**A TRIBUTE TO DUKE ELLINGTON  
WE LOVE YOU MADLY**

1. LOVE YOU MADLY - ELLA FITZGERALD (Duke Ellington) 4:38 - 2. PERDIDO - COUNT BASIE (Juan Tizol) 4:51  
3. SOPHISTICATED LADY - OSCAR PETERSON (Ellington-Mills-Parish) 2:26  
4. IN A MELLOW TONE - COLEMAN HAWKINS (Duke Ellington) 4:44

Produced Under the Personal Supervision  
of Norman Granz

Produced for Reissue by Eric Miller

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**A TRIBUTE TO DUKE ELLINGTON  
WE LOVE YOU MADLY**

1. IT DON'T MEAN A THING (If It Ain't Got That Swing) - STAN GETZ (Ellington-Mills) 6:17 - 2. I LET A SONG GO OUT OF MY HEART - AL HIBBLER (Mills-Redmond-Nemo) 2:42 - 3. CARAVAN - WES MONTGOMERY (Mills-Ellington-Tizol) 2:35  
4. TAKE THE "A" TRAIN - GENE KRUPA (Billy Strayhorn) 5:30

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**A TRIBUTE TO DUKE ELLINGTON  
WE LOVE YOU MADLY**

1. **PRELUDE TO A KISS** - BILLIE HOLIDAY (Gordon-Mills-Ellington) 5:33 - 2. **JOHNNY COME LATELY** - DIZZY GILLESPIE (Billy Strayhorn) 3:35 - 3. **DON'T GET AROUND MUCH ANY MORE** - LOUIS ARMSTRONG (Russell-Ellington) 3:37 - 4. **MOOD INDIGO** - JOHNNY HODGES (Ellington-Mills-Bigard) 6:17

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**A TRIBUTE TO DUKE ELLINGTON  
WE LOVE YOU MADLY**

1. **COTTON TAIL** - BUDDY RICH (Duke Ellington) 6:05  
2. **SATIN DOLL** - HAWKINS-HODGES-ELDRIDGE (Ellington-Mercer-Strayhorn) 11:05

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# A TRIBUTE TO DUKE ELLINGTON "WE LOVE YOU MADLY"

Side One	
1) Love You Madly (Ella Fitzgerald) .....	4:38
2) Perdido (Count Basie) .....	4:51
3) Sophisticated Lady (Oscar Peterson) .....	2:26
4) In A Mellow Tone (Coleman Hawkins) .....	4:44
Side Two	
5) It Don't Mean A Thing (If It Ain't Got That Swing) (Stan Getz) .....	6:17
6) Let A Song Go Out Of My Heart (Al Hibbler) .....	2:42
7) Caravan (Wes Montgomery) .....	2:35
8) Take The "A" Train (Gene Krupa) .....	5:30
Side Three	
9) Prelude To A Kiss (Billie Holiday) .....	5:33
10) Johnny Come Lately (Dizzy Gillespie) .....	3:36
11) Don't Get Around Much Any More (Louis Armstrong) .....	3:37
12) Mood Indigo (Johnny Hodges) .....	6:17
Side Four	
13) Cotton Tail (Buddy Rich) .....	6:05
14) Satin Doll (Hawkins-Hodges-Eldridge) .....	11:06

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Norman Granz

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## Personnel

- Ella Fitzgerald acc. by Ben Webster, ts; Oscar Peterson, p; Herb Ellis, g; Ray Brown, b; Alvin Stoller, d; rec. in Los Angeles, October 28, 1957
- Count Basie & his Orchestra: Reunald Jones, Thad Jones, Wendell Culley, Joe Newman, tp; Bill Hughes, Harry Coker, Benny Powell, tb; Marshall Royal, cl, as; Ernie Wilkins, as, ts; Frank Weses, Frank Foster, ts; Charlie Fowlkes, bs; Count Basie, p; Freddie Green, g; Eddie Jones, b; Gus Johnson, d; rec. in New York, June 1954
- Oscar Peterson, p; Ray Brown, b; Ed Thigpen, d; rec. in Paris, May 18, 1958
- Coleman Hawkins, ts; Oscar Peterson, p; Ray Brown, b; Herb Ellis, g; Alvin Stoller, d; rec. in Los Angeles, October 24, 1957
- Stan Getz, ts; Bob Brockmeyer, valve trombone; John Williams, p; Frank Isola, d; Teddy Kotick, b; rec. in Los Angeles, July 30, 1953
- Al Hibbler acc. by Leroy Lovett & his Orchestra: Talf Jordan, Bob Johnson, Bill Scott, tp; Ted Kelly, George Matthews, tb; Hilton Jefferson, George Dosey, as; Pizze Simon, ts; Hayward Henry, bs; Leroy Lovett, p; Lloyd Trotman, b; Billy Smith, d; rec. in New York, February 11, 1954
- Arranged & Conducted by Johnny Pellé
- Gene Krupa Quartet: Eddie Wasserman, fl, cl, ts; Ronnie Ball, p; Jimmy Garrison, b; Gene Krupa, d; rec. in New York, January 1959
- Billie Holiday acc. by Harry Edison, tp; Benny Carter, as; Jimmy Rowles, p; Barney Kessel, g; John Simmons, b; Larry Barker, d; rec. in Los Angeles, August 23, 1965
- Dizzy Gillespie & his Orchestra: Dizzy Gillespie, tp; Benny Green, tb; Robert de Souza, fl; Stan Webb, Paul Richie, John Murtaugh, Ernest Bright, woodwinds; Richard Berg, Ray Alcorn, Joe Singer, tr; Ja McAllister, tu; Hank Jones, p; George Duvivier, b; Charlie Persip, d; George Devens, vbs; rec. in New York, April 27, 1960
- Louis Armstrong with Russell Garcia's Orchestra: Louis Armstrong, tp, voc.; with large studio orchestra under the direction of Russell Garcia; rec. in Los Angeles, August 14, 1957
- Johnny Hodges, as; Arthur Clark, ts; Harold Baker, tp; Lawrence Brown, tb; Leroy Lovett, p; John Williams, b; Louis Bellson, d; rec. in New York, January 7, 1955
- Roy Eldridge, Charlie Shavers, tp; Benny Carter, as; Lester Young, Flip Phillips, ts; Oscar Peterson, p; Barney Kessel, g; Ray Brown, b; Buddy Rich, d; rec. in Berlin, February 1953
- Coleman Hawkins, ts; Roy Eldridge, tp; Johnny Hodges, as; Tommy Franagan, p; Edward Locke, d; Major Holley, b.

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