

Jazz pianists and their fans also owe a large debt to Norman Granz. In 1949, he was instrumental in bringing a young Canadian player named Oscar Peterson to the U.S. to record and perform. The two enjoyed a long working relationship. Peterson has said that Granz's vision for the music helped him secure a Grammy; when the pianist won the award for his 1978 live recording in Montreux, Switzerland, Peterson gave the trophy to Granz as a thank-you gift. Between 1953 and 1956, Granz also produced the solo recordings of legendary pianist Art Tatum. Re-released in the 1970s, these classic Tatum sides have been snapped up by a whole new generation of jazz lovers.

Between 1960 and 1974, Granz stepped out of the studio and devoted himself to JATP concerts in Europe, and promoted American acts as diverse as the Osmonds, Santana and the Mothers of Invention. He returned to making jazz albums in 1974, when he founded Pablo Records. Like many of his other projects, Pablo Records encouraged casual jam sessions: Granz felt the format favored individual expression in an age of conformity. He sold the label in 1986 and retired, after a lifetime of producing some of the best concerts and albums in jazz history.

2 CONCERTS
19^H 30 et 22^H 15
2 MAI 1957

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JAZZ MAGAZINE

Jazz at the philharmonic

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ELLA FITZGERALD

Live in France

at the Salle Pleyel, Paris 1957



Norman Granz, the impresario who made his name at the helm of Jazz at the Philharmonic, was hardly impressed when he first heard Ella Fitzgerald with the Ink Spots in his hometown of Los Angeles in the early '40s. The singer was equally hesitant about Granz's vaunted intensity when, four years after she debuted with JATP in 1949, he asked to become her personal manager. Nevertheless, he began producing her records in 1956 with the formation of Verve Records, resulting in some of the most thrilling and enduring vocal sides of all time. The combination of Granz's business savvy and Fitzgerald's immense talent elevated her status from one of jazz's most beloved singers to the international First Lady of Song.

When he was just 25, Granz produced his first "Jazz at the Philharmonic" concert. Held at the Los Angeles Philharmonic Auditorium on July 2, 1944, the show was an overwhelming success and marked the start of Granz's meteoric rise as a producer. Thanks to Granz's diplomacy and honesty with the players, the Jazz at the Philharmonic series could bring together the biggest stars of the era and present them in what was essentially a jam-session format.

JATP proved so popular that Granz organized international tours for

the show — even though, as Davis points out, he refused to bring the musicians into the segregated South. He also started recording the concerts and releasing the material on his new Clef Records label. In 1949, Clef released *The Jazz Scene*, one of the first jazz box sets. Its 12 sides of music attempted to provide a cross-section of modern jazz, featuring artists such as Coleman Hawkins, Charlie Parker, Lester Young, Duke Ellington and Bud Powell. That same year, Granz produced *Bird with Strings* (later compiled on *Charlie Parker with Strings*), one of Charlie Parker's most popular recordings.

By the 1950s, Granz had become one of the most important producers in jazz. Though he had worked with most of the great musicians of the day, Granz had special relationships with a select few, including Ella Fitzgerald. Granz produced her "Songbook" series for the Verve label; for *The Cole Porter Songbook*, Granz and Fitzgerald carefully chose songs that would highlight both Fitzgerald's talents as a singer and Porter's range as a composer. By pairing Fitzgerald with top-tier artists such as Louis Armstrong and Duke Ellington, Granz helped create some of the greatest recordings in the annals of 20th-century popular music.

Ella Fitzgerald Live In France

Recorded in Mono

1 Intro 2:42

2 Get Me Singing The Blues with Norman Granz Intro 2:35

3 Angel Eyes 3:30

4 April in Paris 3:57

5 Air mAil Special 3:55

6 Don't Mean a Thing with Norman Granz Intro 7:52

Bonus Tracks from Rodgers & Hart Song Book (Stereo)

Recorded by Verve Records released in 1956

7 I've Got Five Dollars 2:41

8 Give it back to the Indians 3:11

9 I Didn't Know What Time it Was 3:46

10 To Keep My Love Alive 3:34

Ella Fitzgerald, vocals

Artists for the live tracks: Oscar Peterson, piano Roy Eldridge, trumpet

Stuff Smith, violin Herb Ellis, guitar Ray Brown, bass Jo Jones, drums

Don Abney, piano on intro Track 1

Recorded May 2, 1957, at the Salle Pleyel, Paris for Norman Granz Jazz at the Philharmonic Series (Mono Tracks)



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