

Broadway and The Concert Sinatra (an album often mistaken for a live recording), Sarah Vaughan with Great Songs From Hit Shows and Doris Day with Show Time .

These singers, especially Sinatra and Fitzgerald, had acquired a reputation of being consummate performers of the Great American Songbook, a songbook which by and large had been written before the outbreak of the Second World War, and which had been aped in its popularity with youth by Rock and Roll by the time of the Vietnam War. With many George and Ira Gershwin, Porter and Berlin standards having been written in the 1920s and 1930s, whilst Sinatra and Fitzgerald were growing up.

On Ella Sings Broadway , Ella connects with the Broadway songs of the previous decade and a half, vastly different in musical terms to the Great American Songbook standards from 40 years previously.

ELLA SINGS BROADWAY



Ella Fitzgerald combined forces with a studio orchestra conducted and arranged by Marty Paich for this 1962 studio session covering selections from hit Broadway productions, featuring compositions by Rodgers & Hammerstein, Lerner & Loewe, Adler & Ross, and Frank Loesser. While the arrangements feature brief ensemble passages, the songs are a vehicle for the singer and are deliberately brief. Surprisingly, few of these Broadway tunes became standards for jazz singers. "Hernando's Hideaway" found favor with Fitzgerald and she added it to her repertoire for time; this version is entertaining with a prominent role for the bass clarinet, though it is somewhat hampered by its rather mundane lyric. The campy "Steam Heat" is inevitably associated with Shirley McClaine, but Ella makes a good effort on a number that would be considered a misfit by most of her fans. "If I Were a Bell" is fairly swinging; while the swinging "Almost Like

Being in Love" is clearly the gem of the date, although both songs feature a distracting backup vocal group that should have been omitted. Ella's enthusiasm and spirited vocals carry the day.

Ella Fitzgerald, with an orchestra arranged and conducted by the American bandleader Marty Paich. Ella had previously recorded with Paich and his more familiar Dek-tette on the 1957 album *Ella Swings Lightly*, and was to record with him again on her 1967 album *Whisper Not*. Shortly before the sessions for *Ella Sings Broadway*, Ella had recorded two singles with Marty Paich, the Antonio Carlos Jobim song 'Desafinado' and a Bossa Nova version of the jazz standard 'Stardust'.

This album is a musical departure for Ella in many senses. As the author David Hajdu comments in his liner notes for the 2001 reissue of *Ella Sings Broadway*, virtually every important singer of standards had recorded an album of musical-theatre songs, Sinatra with *My Kind of*

Ella Sings Broadway

- 1 Hernando's Hideaway 3:17**
- 2 If I Were A Bell 2:22**
- 3 Warm All Over 2:46**
- 4 Almost Like Being In Love 3:02**
- 5 Dites-Moi 2:30**
- 6 I Could Have Danced All Night 2:22**
- 7 Show Me 2:22**
- 8 No Other Love 2:20**
- 9 Steam Heat 3:27**
- 10 Whatever Lola Wants 3:13**
- 11 Guys And Dolls 2:44**
- 12 Somebody Somewhere 3:12**

Arranged By – Marty Paich Conductor – Marty Paich
Recording Info: Transferred from a 15ips 2-track tape
Producer: Norman Granz
Recorded October 1963 by Verve