

Frank Sinatra recorded Sy Oliver's arrangement of "**Blue Skies**" arrangement with Tommy Dorsey and his Orchestra on July 15, 1941, featuring Buddy Rich on drums and Ziggy Elman on trumpet. This arrangement is one of a series (including "Marie" and "East of the Sun") in which Dorsey's vocalist engages in a dialogue with members of the band. "**I've Got You Under My Skin**" was arranged by Nelson Riddle for one of Sinatra's first recording sessions for Capitol Records, on April 30, 1953. Riddle was hired to ghost-write in the style of Billy May. But Sinatra immediately noticed the distinctive approach taken in Riddle's arrangement, asking "Hey, who wrote this?" after hearing it. It was the beginning of a long and fruitful relationship, contributing to many of Sinatra's finest recordings. Billy May arranged "**Indian Summer**" for Sinatra's first recording with the Duke Ellington Orchestra, *Francis A. & Edward K.*, released on Sinatra's Reprise label in 1968. Although the album is not considered among Sinatra's (or Ellington's) best work, "Indian Summer" is a remarkable track, featuring a devastatingly lyrical solo by alto saxophonist Johnny Hodges.

The words "**The Best is Yet to Come**" are inscribed on Sinatra's tombstone, and the song was the last one he performed live, on February 25, 1995. This arrangement by Quincy Jones comes from Sinatra's 1964 studio recording with Count Basie, *It Might as Well Be Swing*, which also includes Quincy Jones's arrangement of "**Fly Me to the Moon.**" "**All or Nothing At All**" is one of Sinatra's first recordings, recorded with Harry James on August 31, 1939. And it's a piece that he continued to come back to throughout his long career, even recording a disco version in 1977. When Sinatra auditioned for Tommy Dorsey, he sang "All or Nothing At All." And the 1939 Harry James recording recreated tonight became Sinatra's first million-seller in 1943, when Columbia Records re-released it during the 1942-1944 musicians' strike. Sinatra first recorded "**You Make Me Feel So Young**" for his landmark *Songs for Swingin' Lovers!*, released in 1956. Quincy Jones wrote this arrangement for Sinatra's first live album recorded in 1966, *Sinatra at the Sands*, accompanied by Count Basie and his Orchestra.

"**Too Marvelous for Words**," "**It Happened in Monterey**," and "**Love is Here to Stay**" were all arranged by Nelson Riddle for *Songs for Swingin' Lovers!* These 1956 recordings feature many of Sinatra's favorite musicians, including trumpet soloist Harry "Sweets" Edison and bass trombonist George Roberts. Originally composed as an instrumental, "**Witchcraft**" was released as a single in 1957, remaining on the *Billboard* top 40 for 14 weeks. In 1959, "Witchcraft" was nominated in the first ever Grammy awards for 6 awards including Record of the Year, Song of the Year and Best Arrangement. "**Summer Wind**" was recorded for Sinatra's 1966 *Strangers in the Night*, the last album on which Sinatra worked with arranger Nelson Riddle. Ann Ronell's heartbreaking "**Willow Weep for Me**" comes from what Nelson Riddle described as "the best vocal album I've ever done," 1958's *Frank Sinatra Sings Only for the Lonely*, featuring unusually flexible tempos and large symphonic instrumentation. Nelson Riddle's arrangement of Cole Porter's "**I've Got You Under My Skin**" was described by Sinatra as Riddle's "shining hour." After the first take, the musicians gave Nelson Riddle an ovation. The bass trombone solo after the first chorus was suggested by the bass trombonist George Roberts, who had played on Bill Russo's similarly orchestrated "23° North, 82° West" with Stan Kenton's Orchestra.