

# Sarah Swings Out

SOMETIMES I'M HAPPY • CHEROKEE • DON'T BE ON THE OUTSIDE • HOW HIGH THE MOON



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SARAH SWINGS OUT  
Sometimes I'm Happy (Youmans, Caesar)  
(from "Hit the Deck") Cherokee (Ray Noble)  
SARAH VAUGHAN, fea.: Julian "Cannonball"  
Adderly, alto sax; Roy Haynes, dms.;  
Jimmy Jones, pno.; Joe Benjamin,  
bass. Orchestra cond. by  
Ernie Wilkins

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SARAH SWINGS OUT  
Don't Be On the Outside (Wyche, Watts, Kelly). How  
High the Moon (Hamilton, Lewis) (from "Two  
For the Show") SARAH VAUGHAN, fea.: Julian  
"Cannonball" Adderly, alto sax; Roy  
Haynes, dms.; Jimmy Jones, pno.; Joe  
Benjamin, bass. Orch. cond.  
by Ernie Wilkins

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## SARAH SWINGS OUT

SARAH VAUGHAN

Side One: Sometimes I'm Happy (Caesar, Grey and Youmans), Cherokee (Roy Noble)

Side Two: Don't Be On The Outside (Wyche, Watts, Kelly), How High The Moon (Hamilton Lewis)

Featuring: Julian "Cannonball" Adderley (alto sax), Roy Haynes (drums),  
Jimmy Jones (piano), Joe Benjamin (bass)

Orchestra arranged and conducted by Ernie Wilkins

The glorious voice of Sarah Vaughan has been heard in every setting from a small rhythm combo to a full string ensemble, but the accompaniment on these sides is something new.

Ernie Wilkins was the arranger and conductor for the big swinging band on the three sessions recorded in November, 1955, which produced these four items. There were four trumpets (Ernie Royal played some of the lead), four trombones (including a noted two-trombone team), and a five man saxophone section in which the featured soloist is Julian "Cannonball" Adderley, the Florida flash, who flew north with alto under arm especially to take part on these dates. The rhythm section comprises Sarah's usual sidekicks, pianist Jimmy Jones, drummer Roy Haynes and bassist Joe Benjamin, with a guitarist added in the person of Turk Van Lake.

That the music provided for this stellar line-up is worthy of Sarah's and the musicians' talents should come as no surprise to anyone familiar with Ernie Wilkins's contribution to the modern music scene. Born in 1922 in St. Louis, he studied at Wilberforce

University, then spent three years in the Navy, most of this time being devoted to the great all-star band stationed at Great Lakes, with Clark Terry, Willie Smith, Gerald Wilson and a number of others who later achieved fame with name bands.

After leaving the Navy, Ernie worked with George Hudson, Earl Hines and Count Basie. He left Basie early in 1955 to stay in New York and concentrate on free-lancing arranging, mainly for Basie, the Dorsey Brothers and for various recording dates.

His work for this Sarah Vaughan session illustrates how firmly the roots of his work are planted in jazz soil, for the band swings consistently, not only in the overall ensemble and in the rhythm section feeling, but in the writing for the variously voiced horns behind Sarah.

The incredible Sassy is at her most astonishing on these sides. Bending the melodies to her unique individual conception, swooping up for unexpected high notes, soaring in for fabulous top-register endings, she demonstrates her uncanny flair for vocal calisthenics to an unprecedented degree.

*EmArcy*  
  
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