



SARAH VAUGHAN 1944 - 1946

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|-----------|--|----------|------|
| 1 | I'LL WAIT AND PRAY (Valentine)
(D-122) | 12-05-44 | 2:55 |
| 2 | SIGNING OFF (Feather-Russell)
(3005) | 12-31-44 | 2:37 |
| 3 | INTERLUDE (NIGHT IN TUNISIA) (Gillespie-Paparelli-Leveen)
(3006) | 12-31-44 | 2:28 |
| 4 | NO SMOKE BLUES (Sanderson)
(3007) | 12-31-44 | 2:25 |
| 5 | EAST OF THE SUN (Bowman)
(3008) | 12-31-44 | 2:50 |
| 6 | LOVER MAN (Ramirez-Davis-Sherman)
(G-567) | 05-11-45 | 3:20 |
| 7 | WHAT MORE CAN A WOMAN DO? (Lee-Barbour)
(W-3325) | 05-25-45 | 3:00 |
| 8 | I'D RATHER HAVE A MEMORY THAN A DREAM (Feather-Russell)
(W-3326) | 05-25-45 | 2:40 |
| 9 | MEAN TO ME (Turk-Ahlerl)
(W-3327) | 05-25-45 | 2:39 |
| 10 | TIME AND AGAIN (Smith)
(5304) | 10-01-45 | 3:20 |
| 11 | I'M SCARED (Leveen-Singer)
(BL-18) | 01-09-46 | 2:32 |
| 12 | YOU GO TO MY HEAD (Gillespie-Coots)
(BL-19) | 01-09-46 | 3:00 |
| 13 | I COULD MAKE YOU LOVE ME (De Rose-Russell)
(BL-20) | 01-09-46 | 2:44 |

CLASSICS 958

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|-----------|---|----------|------|
| 14 | IT MIGHT AS WELL BE SPRING (Hammerstein II-Rodgers)
(BL-21) | 01-09-46 | 2:58 |
| 15 | ALL TOO SOON (Ellington-Sigman)
(SI-120) | 03-06-46 | 2:51 |
| 16 | WE'RE THROUGH (Dameron-Greer)
(1033-1) | 03-21-46 | 2:37 |
| 17 | A HUNDRED YEARS FROM TODAY (Young-Young-Washington)
(5458) | 04-30-46 | 2:54 |
| 18 | IF YOU COULD SEE ME NOW (Dameron-Sigman)
(5485) | 05-07-46 | 2:48 |
| 19 | I CAN MAKE YOU LOVE ME (De Rose-Russell)
(5486) | 05-07-46 | 3:01 |
| 20 | YOU'RE NOT THE KIND (Hudson-Mills)
(5487) | 05-07-46 | 2:45 |
| 21 | MY KINDA LOVE (Alter-Trent)
(5488) | 05-07-46 | 2:37 |
| 22 | YOU'RE BLASÉ (Hamilton-Sievier)
(5561) | 06-14-46 | 2:59 |

CLASSICS 958

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868 : ERSKINE HAWKINS 1941-45
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872 : EDMOND HALL 1944-45
873 : ERROLL GARNER 1944-45
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887 : WINGY MANONE 1936-37
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889 : THE THREE PEPPERS 1937-40
890 : BOBBY HACKETT 1938-40
891 : CLARENCE WILLIAMS 1934
892 : HELEN HUMES 1927-45
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894 : CHARLES BROWN 1944-45
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896 : BARNEY BIGARD 1944
- 897 : BESSIE SMITH 1928-29
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899 : BENNY GOODMAN 1937-38
900 : ZIGGY ELMAN 1938-39
901 : LEONARD FEATHER 1937-45
902 : JOE MARSALE 1944-45
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904 : BUSTER BAILEY 1925-40
905 : DJANGO REINHARDT 1942-43
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908 : TEDDY WILSON 1942-45
909 : GEORGE WETTLING 1940-44
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919 : BILLY KYLE 1937-38
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922 : LIONEL HAMPTON 1945-46
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- 931 : REX STEWART 1934-46
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943 : FATS WALLER 1938-39
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946 : LIONEL HAMPTON 1946
947 : EDDIE HEYWOOD 1944
948 : ILLINOIS JACQUET 1945-46
949 : STAN KENTON 1946
950 : HOT LIPS PAGE 1944-46
951 : DUKE ELLINGTON 1945 (VOLUME II)
952 : WINGY MANONE 1937-38
953 : CLARENCE WILLIAMS 1937-41
954 : SIDNEY BECHET 1945-46
955 : TOMMY DORSEY 1937
956 : JOHNNY GUARNIERI 1944-46
957 : IKE QUEBEC 1944-45
958 : SARAH VAUGHAN 1944-46
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964 : JOHN KIRBY 1945-46...

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CLASSICS 958

SARAH VAUGHAN 1944 - 1946

From the beginning it was evident that Sarah Vaughan herself imitated nobody; no other singer at least. Her principal sources of inspiration stemmed from the instrumental sounds that surrounded her from an early stage. Her emotional impact was immediate and unique." (Leonard Feather)

Sarah Lois "Sassy" Vaughan was born in Newark, New Jersey, on March 27, 1924. The daughter of a religious family, she took piano and organ lessons and began singing in the Mount Zion Baptist Church Choir in her hometown. In spring 1943, she sang at the Wednesday Night Amateur contest at the "Apollo" in Harlem. After hearing her rendition of "Body & Soul", Billy Eckstine, who was singing with Earl Hines's band at the time recommended her to the leader who offered her a job as second pianist and vocalist with his orchestra. In 1943, Hines' big band featured Dizzy Gillespie, Charlie Parker and several other musicians who became towering figures of bebop. It is highly regrettable for the history of jazz that no studio recordings could be made during that period. In 1944, Sarah Vaughan joined Billy Eckstine's new big band with whom she was finally able to make her first recording. Over the next two years, Sarah Vaughan was able to wax some of her finest vocals, often in the company of young, creative musicians. Her sessions with Parker, Gillespie and Tadd Dameron belong to the most influential vocal records since Billie Holiday's late-thirties sessions with Teddy Wilson. Sarah Vaughan became one of the greatest stars in the business and recorded with the finest bands in America. From the fifties onwards, she also worked with string accompaniments and made many rather commercial recordings. However, Sarah Vaughan never gave up singing with jazz bands, including many successful studio and concert appearances with Count Basie's big band. In 1951, she visited Europe for the first time. Over the next decades, her fame and reputation allowed her to travel extensively. Her vocal artistry has fortunately been preserved on hundreds of live and studio recordings. "The Divine" Sarah Vaughan died in Hidden Hills, California, on April 3, 1990.

This first volume of the complete recordings by Sarah Vaughan presented in chronological order, includes 22 pivotal tracks that belong to the finest moments in vocal jazz. For the sake of completeness, several recordings have been included which were not originally issued under her own name. Ms. Vaughan's premiere with sympathetic and highly competent support from Billy Eckstine's band, is followed by her first session as leader. "East Of The Sun" shows all the beauty of her phrasing and intonation, whereas "Signing Off" and "Interlude" ("Night In Tunisia") underline her new and different approach to jazz singing. "Lover Man" with Dizzy and Parker has since become a classic but her own wonderful session from May 1945 is much less known. The three resulting tracks mark an early highlight in Ms. Vaughan's career: Beautifully arranged, they include pristine solos plus Sarah Vaughan in the prime of her life! Although she worked regularly with John Kirby's small band in the winter of 1945/46, the next four tracks are not on the same level of creativity. In 1946, she sang with various other bands and studio formations - the best of which being Tony Scott's somewhat haphazard and improvised date. Therefore these tracks are less impressive than the music from her own first session for Musicraft. Tadd Dameron's great new composition "If You Could See Me Now" became a standard, not long after Sarah Vaughan's timeless interpretation was issued. To be continued...

Anatol Schenker, June 1997.

CLASSICS 958

DISCOGRAPHY SARAH VAUGHAN 1944-1946

BILLY ECKSTINE AND HIS ORCHESTRA: Billy Eckstine dir. Dizzy Gillespie-Shorty McConnell-Gail Brockman-Marion "Boonie" Hazel-t/Gerald Valentine-tb-a/Taswell Baird-Howard Scott-Alfred "Chippy" Outcalt-tb/John Jackson-Bill Frazier-as/Dexter Gordon-Gene Ammons-ts/Leo Parker-bar/John Malachi-p/Connie Wainwright-g/Tommy Porter-b/Art Blakey-d/Sarah Vaughan-v.

D-122 I'll Wait And Pray - vSV

New York, September 5, 1944.
De Luxe 2003

SARAH VAUGHAN WITH DIZZY GILLESPIE AND HIS ORCHESTRA: vocal with Dizzy Gillespie-t-p dir. Georgie Auld-ts/Aaron Sachs-cl/Leonard Feather-p/Chuck Wayne-g/Jack Lesberg-b/Morey Feld-d.

3005 Signing Off
3006 Interlude
3007 No Smoke Blues
3008 East Of The Sun - p/tDG

New York, December 31, 1944.
Continental 6024
Continental 6031
Continental 6061
Continental 6031

DIZZY GILLESPIE: Dizzy Gillespie-t/Charlie Parker-as/Al Haig-p/Dillon "Curley" Russell-b/Sid Catlett-d/Sarah Vaughan-v.

G-567 Lover Man Oh, Where Can You Be - vSV

New York, May 11, 1945.
Guild 1002

SARAH VAUGHAN: vocal with Dizzy Gillespie (as John Birks)-t/Charlie Parker-as/Flip Phillips-ts/Tad Dameron-p/Bill De Arango-g/Curley Russell-b/Max Roach-d.

W-3325 What More Can A Woman Do?
W-3326 I'd Rather Have A Memory Than A Dream
W-3327 Mean To Me

New York, May 25, 1945.
Continental 6008
Continental 6008
Continental 6024

SARAH VAUGHAN WITH STUFF SMITH AND HIS TRIO: vocal with Stuff Smith-vn/Freddy Jefferson-p/Pete Glover-d.

5304 Time And Again

New York, October 1, 1945.
Musicraft 337

JOHN KIRBY AND HIS ORCHESTRA: Clarence Brereton-t/Buster Bailey-cl/Russell Procope-as/Billy Kyle-p/John Kirby-b/Bill Beason-d/Sarah Vaughan-v.

BL-18 I'm Scared - vSV
BL-19 You Go To My Head - vSV
BL-20 I Could Make You Love Me - vSV
BL-21 It Might As Well Be Spring - vSV

New York, January 9, 1946.
Crown 107
Crown 109
Crown 118
Crown 108

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TONY SCOTT AND HIS DOWN BEAT CLUB SEPTET: Dizzy Gillespie (as B. Bopstein)-t/Trummy Young-tb/Tony Scott-cl/Ben Webster-ts/Jimmy Jones-p/Gene Ramey-b/Ed Nicholson-d/Sarah Vaughan-v.

SI-120 All Too Soon - vSV

New York, March 6, 1946.
Gotham 105

SARAH VAUGHAN WITH DICKY WELLS' BIG SEVEN: vocal with George Treadwell-t/Dicky Wells-tb/Budd Johnson-ts/Cecil Scott-bar/Jimmy Jones-p/Al McKibbon-b/Jimmy Crawford-d.

1033-1 We're Through

New York, March 21, 1946.
H.R.S. 1019

GEORGIE AULD AND HIS ORCHESTRA: Georgie Auld-as-ts-ss dir. Al Aaron-Danny Blue-Art House-Al Porcino-t/Tracy Allen-Mike Datz-Rude De Luca-tb/Lou Prissy-Gene Zanoni-as/Al Cohn-lrv Roth-ts/Serge Chaloff-bar/Roy Kral-p/Barry Galbraith-g/Ed Cunningham-b/Art Mardigan-d/Sarah Vaughan-v.

5458 A Hundred Years From Today - vSV

New York, April 30, 1946.
Musicraft 458

SARAH VAUGHAN AND ORCHESTRA UNDER THE DIRECTION OF TADD DAMERON: vocal with Freddy Webster-t/Leroy Harris-as/Hank Ross-cl/Leo Parker-bar/Bud Powell-p/Ted Sturgis-b/Kenny Clarke-d/9 strings.

5485 If You Could See Me Now
5486 I Can Make You Love Me
5487 You're Not The Kind
5488 My Kinda Love (One Way To Paradise)

New York, May 7, 1946.
Musicraft 380
Musicraft 398
Musicraft 380
Musicraft 398

GEORGIE AULD AND HIS ORCHESTRA: Georgie Auld-ss dir. Neal Hefti-Al Porcino-Sonny Rich-George Schwartz-t/Mike Datz-Gus Dixon-Johnny Mandel-tb/Gene Zanoni-Sam Zittman-as/Al Cohn-lrv Roth-ts/Serge Chaloff-bar/Harvey Leonard-p/Joe Pillicane-b/Art Mardigan-d/Sarah Vaughan-v.

5561 You're Blasé - vSV

New York, June 14, 1946.
Musicraft 394

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MADE IN BRUNEL - CLASSICS RECORDS



Dizzy Gillespie and Sarah Vaughan.

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SARAH VAUGHAN

1944 - 1946

DK 003

COMPACT
disc
DIGITAL AUDIO
A.A.D.



- | | | | | | | | |
|---|----------|----------|------|-------------------------------|----------|----------|------|
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1 BILLY ECKSTINE AND HIS ORCHESTRA. 2 TO 5 SARAH VAUGHAN WITH DIZZY GILLESPIE AND HIS ORCHESTRA.

6 DIZZY GILLESPIE. 7, 8, 9 SARA VAUGHN. 10 SARAH VAUGHN WITH STUFF SMITH AND HIS TRIO.

11 TO 14 JOHN KIRBY AND HIS ORCHESTRA. 15 TONY SCOTT AND HIS DOWN BEAT CLUB SEPTET.

16 SARAH VAUGHAN WITH DICKY WELLS' BIG SEVEN. 17, 22 GEORGIE AULD AND HIS ORCHESTRA.

18 TO 21 SARAH VAUGHAN & ORCHESTRA UNDER THE DIRECTION OF TADD DAMERON.

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