

Sarah Vaughan



The Complete Columbia Recordings
1949-1953

united archives

3 CD
Digitally remastered





Sarah Vaughan

The Complete Columbia Recordings
1949-1953

Conception : **Jean-Pierre Jackson**

Remastering : **Art & Son Studios, Paris**

Reissue Producer : **Eric Guillemaud**

CD 1

January 20, 1949 - New York

Sarah Vauhan (vcl) Chris Griffin, Jimmy Maxwell, Red Solomon (tp) Buddy Morrow, John d'Agostino (tb) Bernie Kaufman, Harry Terrill (as) Hank Ross, Harold Feldman (ts) Wolfe Tannenbaum (bars) Billy Rowland (p) Bob Haggart (cb) Bunny Shawker (dms) - vocal group, string section & harp

1. **Black Coffee** (*Webster-Burke*) [3'18]
2. **Bianca** (*Cole Porter*) [3'09]
3. **As You Desire Me** (*Wrubel*) [2'35]

January 25, 1949 - New York

Sarah Vauhan (vcl) Andy Ferretti, Jimmy Maxwell, Red Solomon (tp) Buddy Morrow, John d'Agostino (tb) Bernie Kaufman, Harry Terrill (as) Irving Horowitz, Hank Ross (ts) Wolfe Tannenbaum (bars) Billy Rowland (p) Bob Haggart (cb) Terry Snyder (dms) Meyer Rosen (harp).

4. **While You Are Gone** (*Thompson*) [3'08]

May 5, 1949 - Los Angeles

Sarah Vauhan (vcl) Joe Lippman Orchestra.

5. **Tonight I Shall Sleep** (*Ellington-Gordon-Ellington*) [3'23]
6. **That Lucky Old Sun** (*Gillespie-Smith*) [3'23]

July 7, 1949 - New York

Sarah Vauhan (vcl) Sid Cooper, Hymie Schertzer (as) Irving Horowitz, Art Drelinger (ts) Jimmy Jones (p) Al Caiola (g) Jack Lesberg (cb) Bunny Shawker (dms) - unknown vocal group*.

7. **Give Me A Song With A Beautiful Melody** (*Cahn-Styne*) [2'43]
8. **Make Believe*** (*Davis-Shilkret*) [2'41]
9. **You Taught Me To Love Again** (*Carpenter-Dorsey-Wood*) [3'18]
10. **Just Friends** (*Lewis-Klemmer*) [3'00]

September 25, 1949 - New York

Sarah Vauhan (vcl) Billy Butterfield, Andy Ferretti, Jimmy Maxwell, (tp) Will Bradley, John D'Agostino, Billy Pritchard (tb) Sid Cooper, Stan Webb (as) Harold Feldman, Hank Ross (ts) Bernie Kaufman (bars) Jimmy Jones (p) Tony Mottola (g) Bob Haggart (cb) Terry Snyder (dms)

11. **Lonely Girl** (*Bobby Troup*) [2'20]

September 28, 1949 - New York

Sarah Vauhan (vcl) Billy Butterfield, Andy Ferretti, Jimmy Maxwell (tp) Will Bradley, John D'Agostino, Billy Pritchard (tb) Sid Cooper, Stan Webb (as) Harold Feldman, Hank Ross (ts) Bernie Kaufman (bars) Jimmy Jones (p) Tony Mottola (g) Bob Haggart (cb) Terry Snyder (dms)

12. **You Say You Care** (*Robin-Slyne*) [2'50]
13. **Fool's Paradise** (*Merrill*) [2'53]
14. **I Cried For You** (*Freed-Arnheim-Luman*) [2'25]

December 21, 1949 - New York

Sarah Vauhan (vcl) Billy Butterfield, Taft Jordan (tp) Will Bradley (tb) Toots Mondello, Hymie Schertzer (as) Art Drellinger, George Kelly (ts) Stan Webb (bars) Jimmy Jones (p) Al Caiola (g) Eddie Safranski (cb) Cozy Cole (dms), Joe Lippman (dir).

15. **You're Mine, You** (*Heyman-Green*) [3'11]
16. **I'm Crazy To Love You** (*Werner-Werner-Marino*) [3'00]
17. **Summertime** (*Gershwin-Heyward*) [3'16]
18. **The Nearness Of You** (*Washington-Carmichael*) [3'21]

May 4, 1950 - New York

Sarah Vauhan (vcl) Bob Cusamano, John Carroll, Bernie Privin (tp) John D'Agostino, Jack Satterfield (tb) Bill Versaci, Paul Ricci, Tom Parshley, Harry Terrill, G. Tudor (saxes) Bernie Leighton (p) Art Ryerson (g) Frank Carroll (cb) Terry Snyder (dms)

19. **Our Very Own** (*Elliott-Young*) [3'13]
20. **Don't Be Afraid** (*Newman-Roberts*) [2'55]

May 18, 1950 - New York

Sarah Vaughan (vcl) Miles Davis (tp) Bennie Green (tb) Tony Scott (cl) Budd Johnson (ts) Jimmy Jones (p) Freddie Green (g) Billy Taylor Sr. (cb) J.C. Heard (dms) George Teadwell (dir).

21. **Ain't Misbehavin'** (*Razaf-Fats Waller-Brooks*) [3'01]
22. **Goodnight My Love** (*Gordon-Revel*) [3'29]
23. **Can't Get Out Of This Mood** (*Loesser-McHugh*) [2'50]
24. **It Might As Well Be Spring** (*Rodgers-Hammerstein*) [3'12]

CD2

May 19, 1950 - New York

Sarah Vaughan (vcl) Miles Davis (tp) Bennie Green (tb) Tony Scott (cl) Budd Johnson (ts) Jimmy Jones (p)
Mundell Lowe (g) Billy Taylor Sr. (cb) J.C. Heard (dms) George Teadwell (dir).

1. **Mean To Me** (*Turk-Ahlert*) [2'55]
2. **Come Rain Or Come Shine** (*Mercer-Arlen*) [3'24]
3. **Nice Work If You Can Get It** (*G & I Gershwin*) [2'36]
4. **East Of The Sun** (*Bowman*) [3'07]

July 27, 1950 - New York

Sarah Vauhan (vcl) Chris Griffin, Jimmy Maxwell, Red Solomon (tp) Buddy Morrow, Will Bradley, Jack Satterfield (tb) Bill Versaci, Jimmy Abato, Al Klink, Russ Banzer, Jimmy Odriche (saxes) Bud Powell (p)
Mundell Lowe (g) Frank Carroll (cb) Terry Snyder (dms) Norman Leyden (dir).

5. **I Love The Guy** (*Coben*) [2'34]
6. **Thinking Of You** (*Kalmar-Ruby*) [3'03]

September 5, 1950 - New York

Sarah Vauhan (vcl) Chris Griffin, Jimmy Maxwell, Red Solomon (tp) Buddy Morrow, Jack Satterfield (tb) Bill Versaci, John Fulton, Jimmy Abato, Russ Banzer, Jimmy Odriche (saxes) Stan Freeman (p) Mundell Lowe (g)
Frank Carroll (cb) Terry Snyder (dms) Norman Leyden (dir.)

7. **Perdido** (*Lengsfelder-Drake-Tizol*) [2'31]

September 7, 1950 - New York

Sarah Vauhan (vcl) Chris Griffin, Jimmy Maxwell, Red Solomon (tp) Buddy Morrow, Jack Satterfield (tb) Bill Versaci, John Fulton, Jimmy Abato, Russ Banzer, Jimmy Odriche (saxes) Stan Freeman (p) Mundell Lowe (g)
Frank Carroll (cb) Terry Snyder (dms) Norman Leyden (dir).

8. **Whippa-Whippa-Woo** (*Webster-Miller*) [3'08]

December 6, 1950 - New York

Sarah Vauhan (vcl) Bernie Privin, Yank Lawson, Carl Poole (tp) Will Bradley, Billy Rauch, Jack Satterfield (tb)
Bill Versaci, Al Klink, Jimmy Abato, Bill Hiltz (saxes) Jimmy Jones (p) Mundell Lowe (g) Frank Carroll (cb)
Bunny Shawker (dms) Jose Mangual* (bgo).

9. **I'll Know** (*Loesser*) [3'18]
10. **De Gas Pipe She's Leakin' Joe*** (*Carabello-Germano*) [2'43]

January 17, 1951 - New York

Sarah Vauhan (vcl) Norman Leyden Orchestra, inc. Frank Carroll (cb), Billy Taylor (chimes)
unknown string section

11. **Ave Maria** (*traditional*) [3'28]
12. **City Called Heaven** (*traditional*) [3'31]

April 4, 1951 - New York

Sarah Vauhan (vcl) Jimmy Abato, Bernie Kaufman, Al Freistat, Russ Banzer, Edwin C. Brown (bois) Stan Freeman (p) George Ockner, E. Green, Samuel Carmell, Julius Schachter, Raoul Poliakin, Albert Pratz (vln) Richard Dickler, Frank Brieff (alto) Frank Miller (vle) Art Ryerson (g) Frank Carroll (cb) Terry Snyder (dms) Percy Faith (dir).

13. **Deep Purple** (*Parish-De Rose*) [3'09]
14. **These Things I Offer You** (*Nevis-Benjamin-Weiss*) [3'01]

June 1, 1951 - Los Angeles

Sarah Vauhan (vcl) Ziggy Elman, Zeke Zarchy, Frank Beach (tp) Bill Schaefer, Allan Thompson, Elmer Smithers (tb) Fred Stulce, Harold Lawson, Don Lodice, Babe Russin, Leonard Hartman (saxes) Milton Raskin (p) George Van Eps (g) John Ryan (cb) Nick Fatool (dms) Paul Weston (dir).

15. **Vanity** (*Manus-Bierman-Wood*) [2'35]
16. **My Reverie** (*Debussy-Clinton*) [2'34]
17. **Out Of Breath** (*Benjamin-Weiss-Meyer*) [2'38]
18. **After Hours** (*Gordon*) [2'51]

September 19, 1951 - New York

Sarah Vauhan (vcl) Jimmy Abato, Russ Banzer, Al Freistat, Toots Mondello, Harold Feldman (saxes) Stan Freeman (p) George Ockner, E. Green, Samuel Carmell, Julius Schachter, Milton Lomax, Alexander Cores (vln) Richard Dickler, Sid Brecher (alto) L. Laporte (vle) Art Ryerson (g) Frank Carroll (cb) Phil Kraus (dms, vib) Percy Faith (dir).

19. **Just A Moment More** (*Livingston-Evans*) [3'20]
20. **Pinky** (*Alfred Newman*) [2'43]
21. **I Ran All The Way Home** (*Benjamin-Weiss*) [3'11]
22. **A Miracle Happened** (*Daniel-Newman*) [3'19]

CD3

March 19, 1952 - New York

Sarah Vauhan (vcl) Jack Satterfield, Larry Altpeter, Al Godlis (tp) Russ Banzer, Al Freistat, Toots Mondello, Bill Versaci, Paul Ricci (saxes) Bob Kitis (p) George Ockner, E. Green, Samuel Carmell, Gene Orloff (vln) Richard Dickler, Sid Brecher (alto) Bernard Greenhouse (vlc) Art Ryerson (g) Frank Carroll (cb) Phil Kraus (dms)

1. **Street Of Dreams** (*Lewis-Young*) [3'05]
2. **Time To Go** (*Allan-Frank-Getzov*) [2'59]
3. **Corner To Corner** (*Mott-Marcus*) [2'59]
4. **If Someone Had Told Me** (*Tobias-De Rose*) [2'57]

July 28, 1952 - New York

Sarah Vauhan (vcl) Chris Griffin, Red Solomon, Jimmy Milazzo (tp) Larry Altpeter, Roland Dupont, John D'Agostino (tb) Bernie Kaufman, Al Freistat, Bill Versaci, Ted Gompers, Henry Freeman (saxes) Lou Stein (p) Art Ryerson (g) Frank Carroll (cb) Terry Snider (dms) string section, Percy Faith (dir).

5. **Say You'll Wait For Me** (*Cavanaugh-Mascheroni-Ravastini*) [3'06]
6. **Sinner Or Saint** (*Gordon*) [2'59]
7. **My Tormented Heart** (*Nelson-Toselli*) [3'02]
8. **Mighty Lonesome Feeling** (*Galopp-Kent*) [2'50]

December 30, 1952 - New York

Sarah Vauhan (vcl) Percy Faith Orchestra.

9. **It's All In The Mind** (*Fisher-Roberts*) [3'22]
10. **I Confess** (*Lawrence-Hoffstein-Armesson*) [2'22]
11. **Lover's Quarrel** (*Richardson-McAlpin*) [2'40]
12. **Time** (*Bryant-Bryant*) [3'05]

January 5, 1953 - New York

Sarah Vauhan (vcl) Red Solomon, Jimmy Milazzo, P. Cincillo (tp) Larry Altpeter, Roland Dupont, John D'Agostino (tb) Bernie Kaufman, Jimmy Abato, Bill Versaci, Russ Banzer, Harold Feldman (saxes) George Ockner, E. Green, Samuel Carmell, Julius Schachter, Albert Pratz (vln) Richard Dickler, Sid Brecher (alto) Lou Stein (p) Art Ryerson (g) Frank Carroll (cb) Terry Snider (dms)

13. **Linger Awhile** (*Owens-Rose*) [2'02]
14. **Spring Will Be A Little Late This Year** (*Loesser*) [2'42]
15. **A Blues Serenade** (*Parish-Signorelli*) [2'37]
16. **Ooh, Watcha Doin' To Me** (*Rogers-Field*) [1'56]

Bonus tracks

May 11, 1945 - New York (Guild label)

Sarah Vaughan (vcl) Dizzy Gillespie (tp) Charlie Parker (as) Al Haig (p) Curley Russell (cb) Sid Catlett (dms).

17. **Lover Man** (*Ram Ramirez-Davis-Sherman*) [3'24]

January 9, 1946 - New York (Crown label)

Sarah Vaughan (vcl) Clarence Brereton (tp) Buster Bailey (cl) Russell Procope (as) Billy Kyle (p)

John Kirby (cb, dir) Bill Beason (dms).

18. **I'm Scared** (*Leveen-Singer*) [2'33]
19. **You Go To My Head** (*Gillespie-Coots*) [3'02]
20. **I Could Make You Love Me** (*De Rose-Russell*) [2'46]
21. **It Might As Well Be Spring** (*Rodgers-Hammerstein*) [2'59]

March 18, 1946 - New York (HRS label)

Sarah Vaughan (vcl) George Treadwell (tp) Dicky Wells (tb, dir) Budd Johnson (ts) Cecil Scott (bars) Jimmy

Jones (p) Brick Fleagle (g) Sid Weiss (cb) Jimmy Crawford (dms).

22. **We're Trough** (*Dameron-Greer*) [2'38]

December 22, 1949 - New York (MGM label)

Sarah Vaughan, Billy Eckstine (vcl) Toots Mondello, Bernie Kaufman (as) Art Drellinger, Hank Ross (ts, cl, bcl)

Jimmy Jones (p) Sid Weiss (cb) Bunny Shawker (dms) Joe Lippman (dir).

23. **Ev'ry Day** (*Fain-Kahal*) [2'57]
24. **I Love You** (*Cole Porter*) [2'39]
25. **Dedicated To You** (*Cahn-Chaplin-Zaret*) [2'48]
26. **You're All I Need** (*Kaper-Jurmann-Kahn*) [3'04]

JAZZ at the HOWARD

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Clown Prince Of Fun
* **CLAY TYSON**



AT THE HOWARD THEATRE IN WASHINGTON D.C.

Golden Age of Jazz ?



Sarah Vaughan with Roy Elridge (1911-1989, left) and Dizzy Gillespie (1917-1993, right) - 1945



Sarah Vaughan, 1949-1953

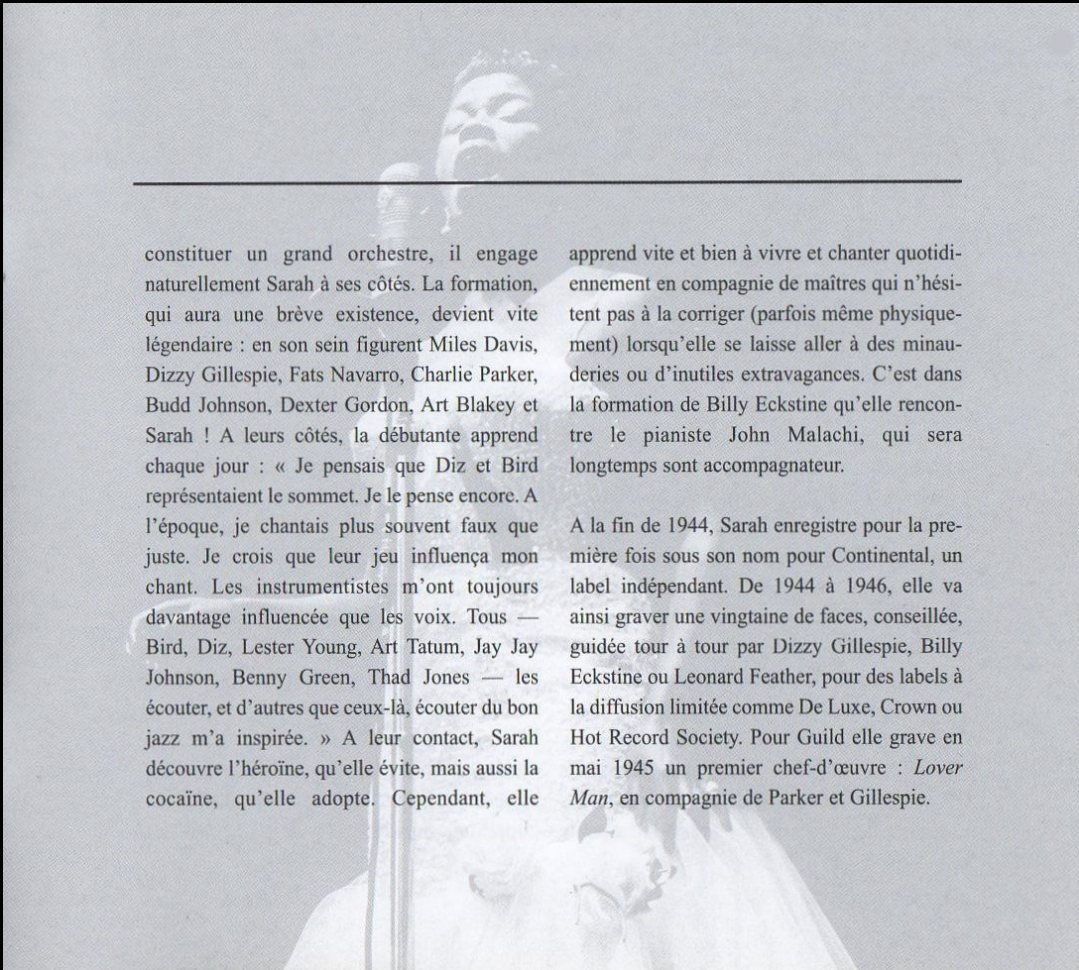
Lorsque fin 1948 Sarah Vaughan signe un contrat avec Columbia Records, elle n'a que vingt-quatre ans, mais cela fait six ans qu'elle chante en public.

Un soir d'octobre 1942, elle a pris le train depuis sa ville natale de Newark, dans le New Jersey, pour se rendre à New York, au légendaire Apollo de Harlem où est organisé, ce soir-là comme beaucoup d'autres, un radio-crochet, c'est-à-dire un concours de chanteurs et chanteuses amateurs. Un groupe d'amis l'accompagne, ce sont eux qui ont payé le billet pour elle. Tremblante, paniquée, la jeune femme interprète *Body And Soul* devant le public noir le plus difficile : un triomphe.

La rumeur peut commencer à courir. Billy Eckstine, alors chanteur du grand orchestre de

Earl Hines, la recommande au chef. Ce dernier, après l'avoir écoutée, l'engage... comme second piano et chanteuse, licenciant Madeline Green, alors vocaliste en titre. Sarah se voit offrir l'occasion d'une chanson à la fin de chaque set. Les musiciens de l'orchestre adoptent rapidement cette maigre provinciale qui n'a pas vingt ans mais qui jure autant et aussi bien qu'eux. Dès 1943, malgré la présence dans les rangs de deux jeunes gens qui font déjà beaucoup parler d'eux, Charlie Parker et Dizzy Gillespie, les duos avec Billy Eckstine deviennent une des attractions de l'orchestre. C'est de cette époque que date sa prédilection pour les duos avec le baryton à la voix de velours, comme lors de cette séance pour MGM de décembre 1949.

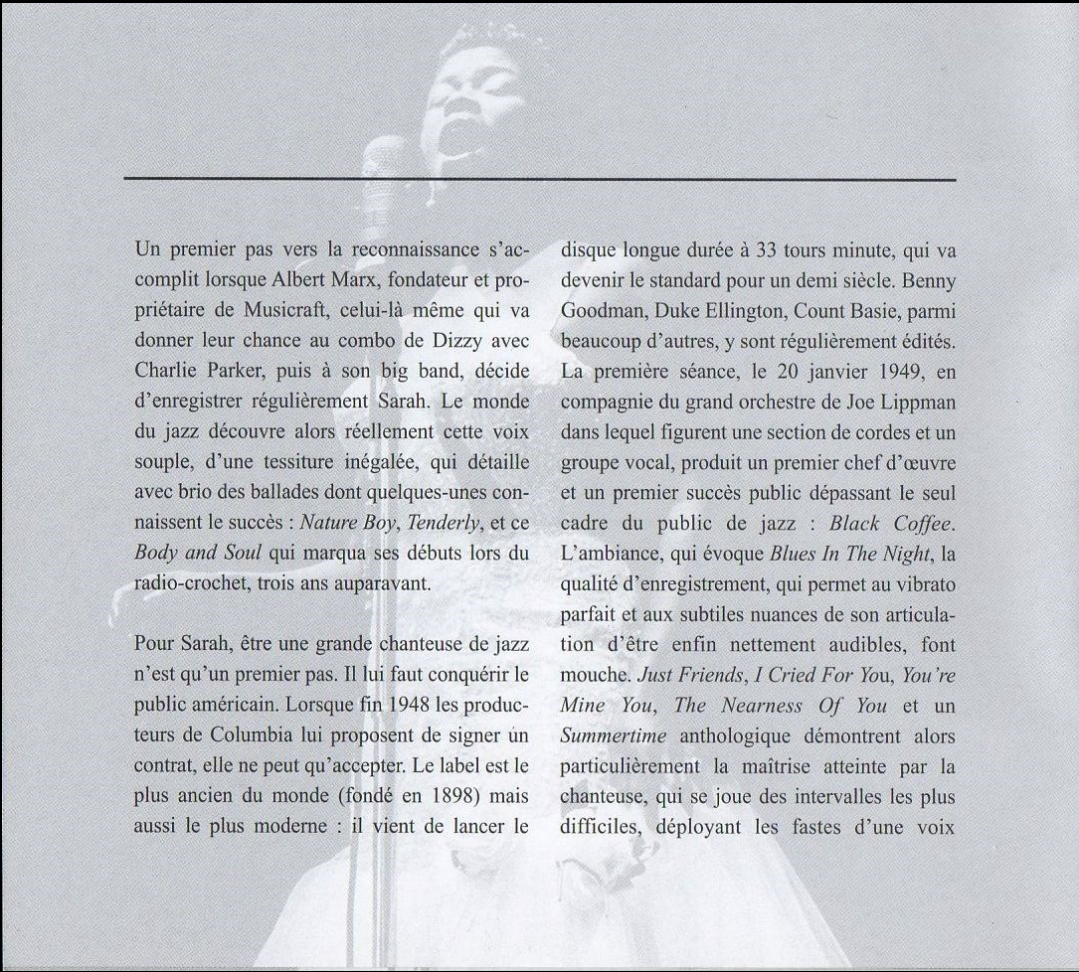
Lorsque Billy Eckstine quitte Earl Hines pour



constituer un grand orchestre, il engage naturellement Sarah à ses côtés. La formation, qui aura une brève existence, devient vite légendaire : en son sein figurent Miles Davis, Dizzy Gillespie, Fats Navarro, Charlie Parker, Budd Johnson, Dexter Gordon, Art Blakey et Sarah ! A leurs côtés, la débutante apprend chaque jour : « Je pensais que Diz et Bird représentaient le sommet. Je le pense encore. A l'époque, je chantais plus souvent faux que juste. Je crois que leur jeu influença mon chant. Les instrumentistes m'ont toujours davantage influencée que les voix. Tous — Bird, Diz, Lester Young, Art Tatum, Jay Jay Johnson, Benny Green, Thad Jones — les écouter, et d'autres que ceux-là, écouter du bon jazz m'a inspirée. » A leur contact, Sarah découvre l'héroïne, qu'elle évite, mais aussi la cocaïne, qu'elle adopte. Cependant, elle

apprend vite et bien à vivre et chanter quotidiennement en compagnie de maîtres qui n'hésitent pas à la corriger (parfois même physiquement) lorsqu'elle se laisse aller à des minauderies ou d'inutiles extravagances. C'est dans la formation de Billy Eckstine qu'elle rencontre le pianiste John Malachi, qui sera longtemps son accompagnateur.

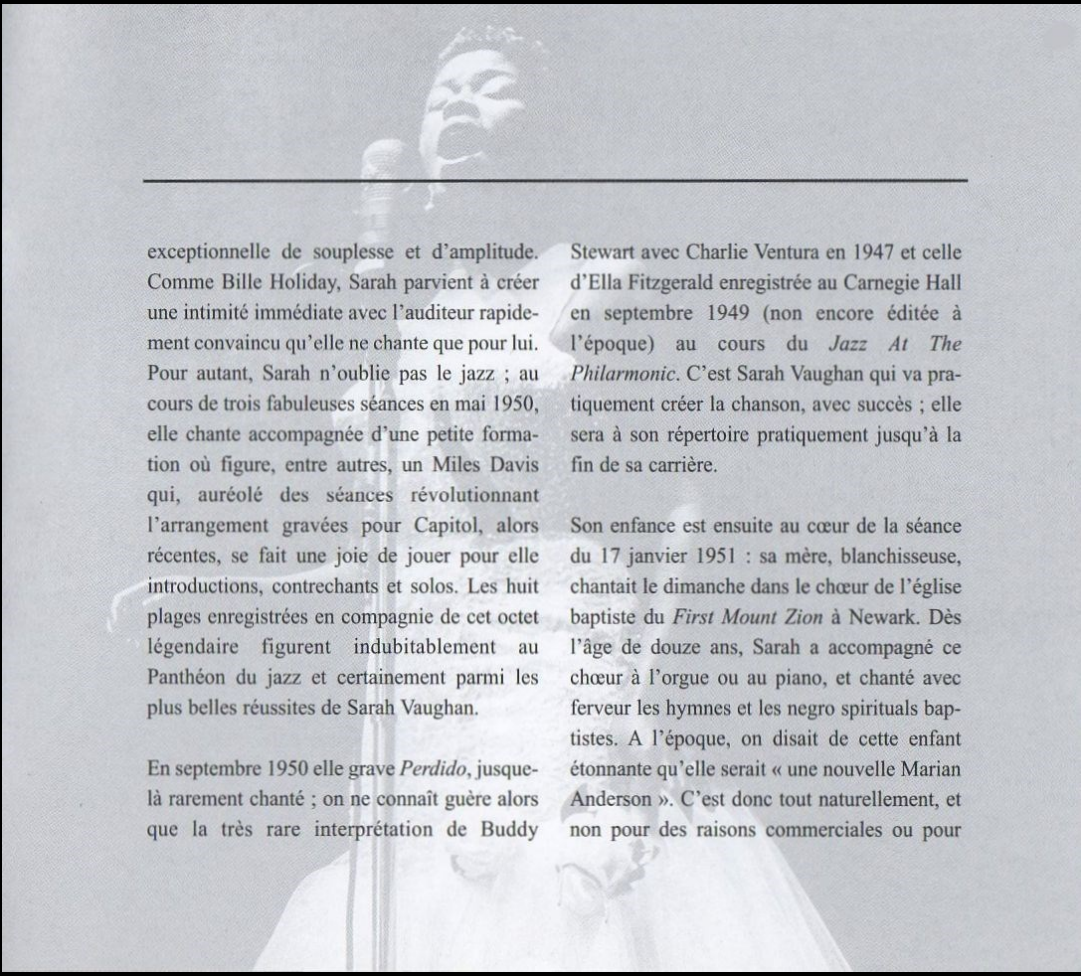
A la fin de 1944, Sarah enregistre pour la première fois sous son nom pour Continental, un label indépendant. De 1944 à 1946, elle va ainsi graver une vingtaine de faces, conseillée, guidée tour à tour par Dizzy Gillespie, Billy Eckstine ou Leonard Feather, pour des labels à la diffusion limitée comme De Luxe, Crown ou Hot Record Society. Pour Guild elle grave en mai 1945 un premier chef-d'œuvre : *Lover Man*, en compagnie de Parker et Gillespie.



Un premier pas vers la reconnaissance s'accomplit lorsque Albert Marx, fondateur et propriétaire de Musicraft, celui-là même qui va donner leur chance au combo de Dizzy avec Charlie Parker, puis à son big band, décide d'enregistrer régulièrement Sarah. Le monde du jazz découvre alors réellement cette voix souple, d'une tessiture inégalée, qui détaille avec brio des ballades dont quelques-unes connaissent le succès : *Nature Boy*, *Tenderly*, et ce *Body and Soul* qui marqua ses débuts lors du radio-crochet, trois ans auparavant.

Pour Sarah, être une grande chanteuse de jazz n'est qu'un premier pas. Il lui faut conquérir le public américain. Lorsque fin 1948 les producteurs de Columbia lui proposent de signer un contrat, elle ne peut qu'accepter. Le label est le plus ancien du monde (fondé en 1898) mais aussi le plus moderne : il vient de lancer le

disque longue durée à 33 tours minute, qui va devenir le standard pour un demi siècle. Benny Goodman, Duke Ellington, Count Basie, parmi beaucoup d'autres, y sont régulièrement édités. La première séance, le 20 janvier 1949, en compagnie du grand orchestre de Joe Lippman dans lequel figurent une section de cordes et un groupe vocal, produit un premier chef d'œuvre et un premier succès public dépassant le seul cadre du public de jazz : *Black Coffee*. L'ambiance, qui évoque *Blues In The Night*, la qualité d'enregistrement, qui permet au vibrato parfait et aux subtiles nuances de son articulation d'être enfin nettement audibles, font mouche. *Just Friends*, *I Cried For You*, *You're Mine You*, *The Nearness Of You* et un *Summertime* anthologique démontrent alors particulièrement la maîtrise atteinte par la chanteuse, qui se joue des intervalles les plus difficiles, déployant les fastes d'une voix

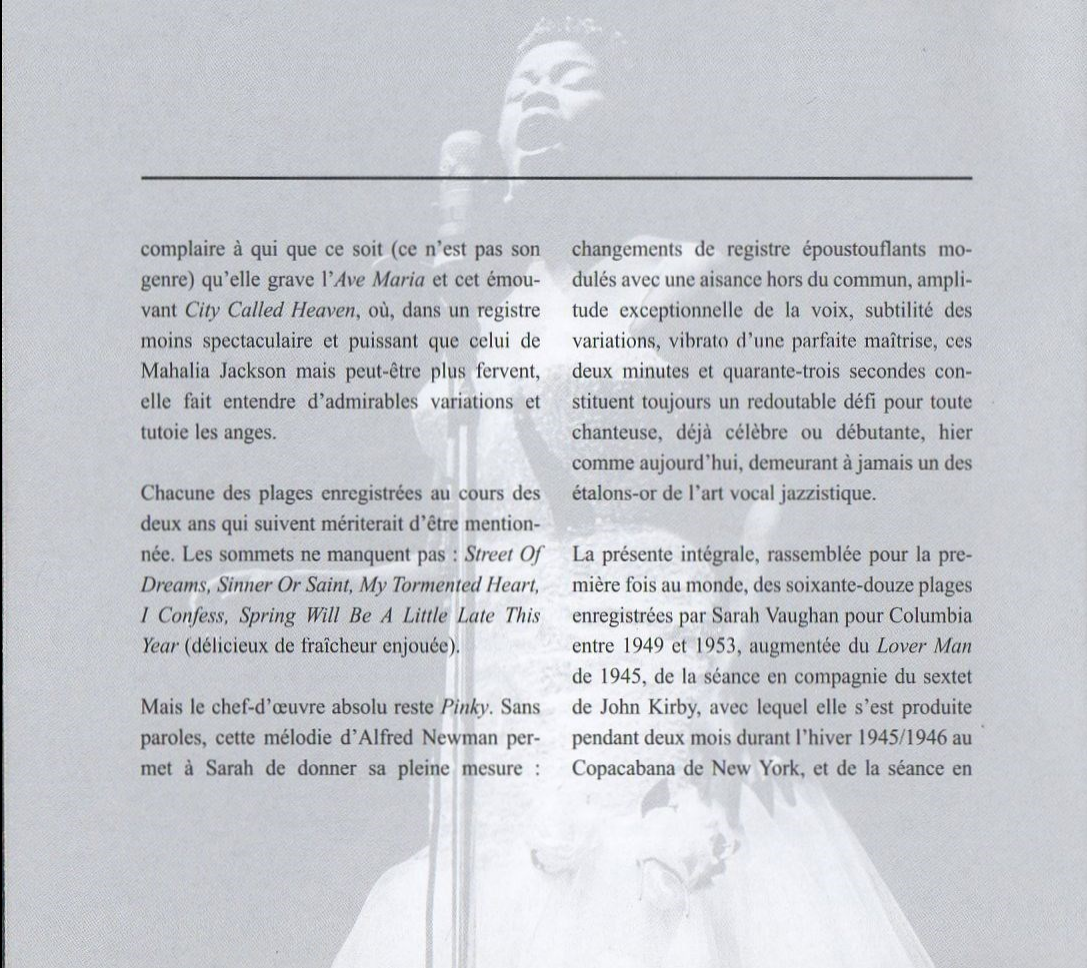


exceptionnelle de souplesse et d'amplitude. Comme Bille Holiday, Sarah parvient à créer une intimité immédiate avec l'auditeur rapidement convaincu qu'elle ne chante que pour lui. Pour autant, Sarah n'oublie pas le jazz ; au cours de trois fabuleuses séances en mai 1950, elle chante accompagnée d'une petite formation où figure, entre autres, un Miles Davis qui, auréolé des séances révolutionnant l'arrangement gravées pour Capitol, alors récentes, se fait une joie de jouer pour elle introductions, contrechants et solos. Les huit plages enregistrées en compagnie de cet octet légendaire figurent indubitablement au Panthéon du jazz et certainement parmi les plus belles réussites de Sarah Vaughan.

En septembre 1950 elle grave *Perdido*, jusque-là rarement chanté ; on ne connaît guère alors que la très rare interprétation de Buddy

Stewart avec Charlie Ventura en 1947 et celle d'Ella Fitzgerald enregistrée au Carnegie Hall en septembre 1949 (non encore éditée à l'époque) au cours du *Jazz At The Philharmonic*. C'est Sarah Vaughan qui va pratiquement créer la chanson, avec succès ; elle sera à son répertoire pratiquement jusqu'à la fin de sa carrière.

Son enfance est ensuite au cœur de la séance du 17 janvier 1951 : sa mère, blanchisseuse, chantait le dimanche dans le chœur de l'église baptiste du *First Mount Zion* à Newark. Dès l'âge de douze ans, Sarah a accompagné ce chœur à l'orgue ou au piano, et chanté avec ferveur les hymnes et les negro spirituals baptistes. A l'époque, on disait de cette enfant étonnante qu'elle serait « une nouvelle Marian Anderson ». C'est donc tout naturellement, et non pour des raisons commerciales ou pour



complaire à qui que ce soit (ce n'est pas son genre) qu'elle grave l'*Ave Maria* et cet émouvant *City Called Heaven*, où, dans un registre moins spectaculaire et puissant que celui de Mahalia Jackson mais peut-être plus fervent, elle fait entendre d'admirables variations et tutoie les anges.

Chacune des plages enregistrées au cours des deux ans qui suivent mériterait d'être mentionnée. Les sommets ne manquent pas : *Street Of Dreams*, *Sinner Or Saint, My Tormented Heart*, *I Confess*, *Spring Will Be A Little Late This Year* (délicieux de fraîcheur enjouée).

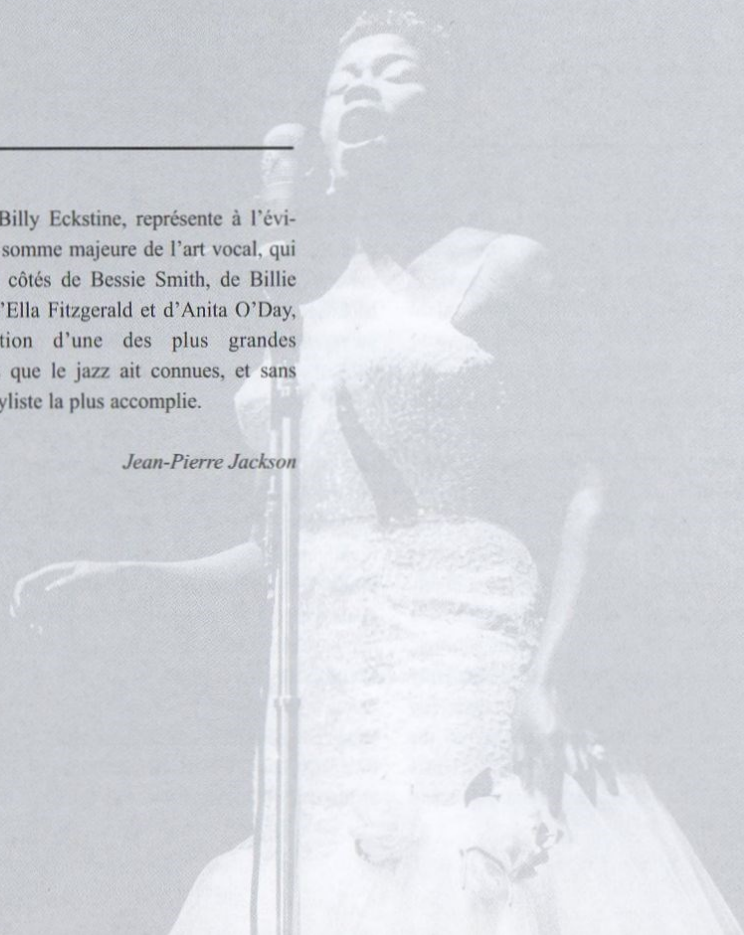
Mais le chef-d'œuvre absolu reste *Pinky*. Sans paroles, cette mélodie d'Alfred Newman permet à Sarah de donner sa pleine mesure :

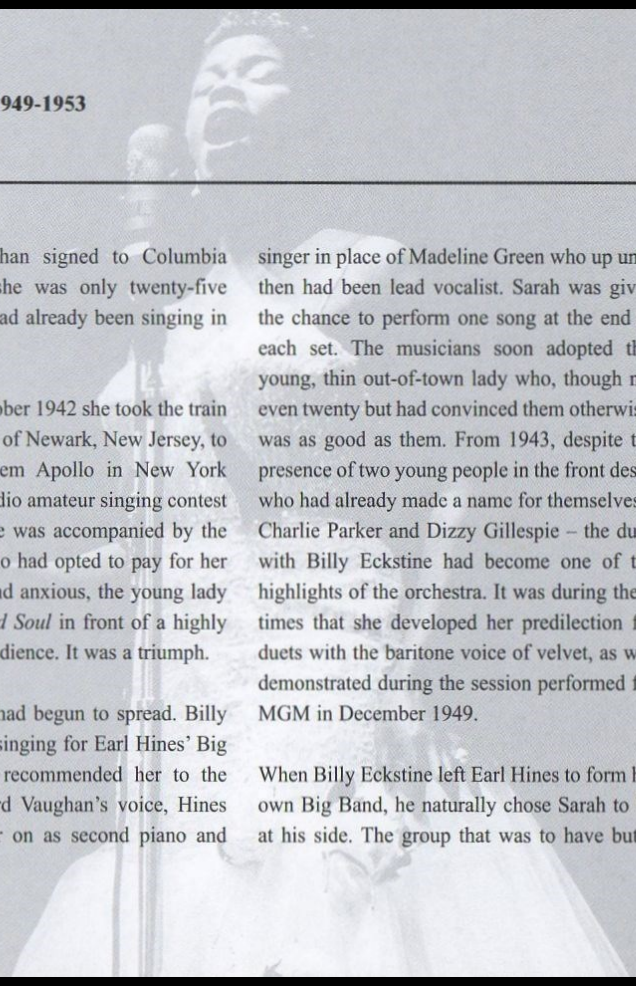
changements de registre époustouffants modulés avec une aisance hors du commun, amplitude exceptionnelle de la voix, subtilité des variations, vibrato d'une parfaite maîtrise, ces deux minutes et quarante-trois secondes constituent toujours un redoutable défi pour toute chanteuse, déjà célèbre ou débutante, hier comme aujourd'hui, demeurant à jamais un des étalons-or de l'art vocal jazzistique.

La présente intégrale, rassemblée pour la première fois au monde, des soixante-douze plages enregistrées par Sarah Vaughan pour Columbia entre 1949 et 1953, augmentée du *Lover Man* de 1945, de la séance en compagnie du sextet de John Kirby, avec lequel elle s'est produite pendant deux mois durant l'hiver 1945/1946 au Copacabana de New York, et de la séance en

duo avec Billy Eckstine, représente à l'évidence une somme majeure de l'art vocal, qui signe, aux côtés de Bessie Smith, de Billie Holiday, d'Ella Fitzgerald et d'Anita O'Day, la révélation d'une des plus grandes chanteuses que le jazz ait connues, et sans doute la styliste la plus accomplie.

Jean-Pierre Jackson





Sarah Vaughan, 1949-1953

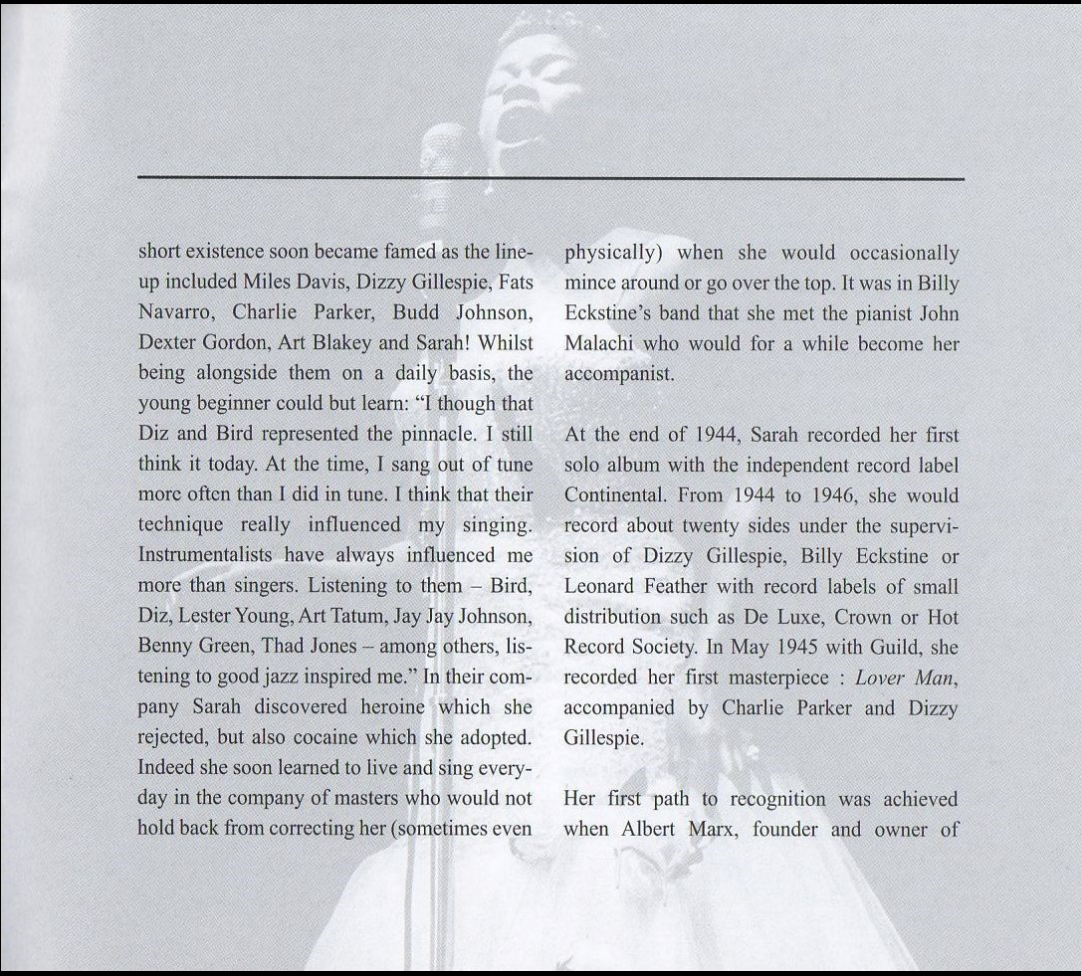
When Sarah Vaughan signed to Columbia Records in 1948 she was only twenty-five years old, but she had already been singing in public for six years.

One evening in October 1942 she took the train from her hometown of Newark, New Jersey, to the legendary Harlem Apollo in New York where a common radio amateur singing contest was being held. She was accompanied by the group of friends who had opted to pay for her ticket. Trembling and anxious, the young lady performed *Body and Soul* in front of a highly demanding black audience. It was a triumph.

From here rumour had begun to spread. Billy Eckstine, who was singing for Earl Hines' Big Bang at the time, recommended her to the leader. Having heard Vaughan's voice, Hines decided to take her on as second piano and

singer in place of Madeline Green who up until then had been lead vocalist. Sarah was given the chance to perform one song at the end of each set. The musicians soon adopted this young, thin out-of-town lady who, though not even twenty but had convinced them otherwise, was as good as them. From 1943, despite the presence of two young people in the front desks who had already made a name for themselves – Charlie Parker and Dizzy Gillespie – the duos with Billy Eckstine had become one of the highlights of the orchestra. It was during these times that she developed her predilection for duets with the baritone voice of velvet, as was demonstrated during the session performed for MGM in December 1949.

When Billy Eckstine left Earl Hines to form his own Big Band, he naturally chose Sarah to be at his side. The group that was to have but a

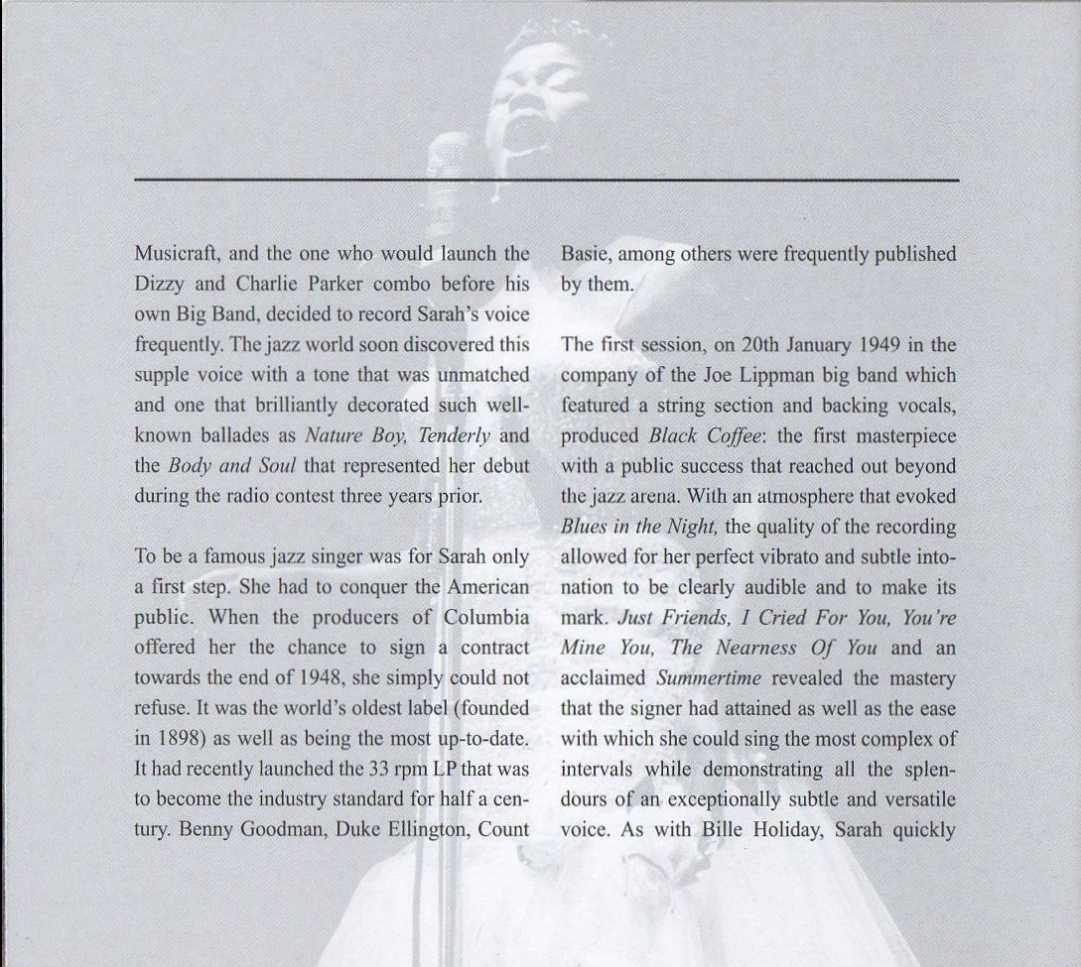


short existence soon became famed as the line-up included Miles Davis, Dizzy Gillespie, Fats Navarro, Charlie Parker, Budd Johnson, Dexter Gordon, Art Blakey and Sarah! Whilst being alongside them on a daily basis, the young beginner could but learn: "I though that Diz and Bird represented the pinnacle. I still think it today. At the time, I sang out of tune more often than I did in tune. I think that their technique really influenced my singing. Instrumentalists have always influenced me more than singers. Listening to them – Bird, Diz, Lester Young, Art Tatum, Jay Jay Johnson, Benny Green, Thad Jones – among others, listening to good jazz inspired me." In their company Sarah discovered heroine which she rejected, but also cocaine which she adopted. Indeed she soon learned to live and sing everyday in the company of masters who would not hold back from correcting her (sometimes even

physically) when she would occasionally mince around or go over the top. It was in Billy Eckstine's band that she met the pianist John Malachi who would for a while become her accompanist.

At the end of 1944, Sarah recorded her first solo album with the independent record label Continental. From 1944 to 1946, she would record about twenty sides under the supervision of Dizzy Gillespie, Billy Eckstine or Leonard Feather with record labels of small distribution such as De Luxe, Crown or Hot Record Society. In May 1945 with Guild, she recorded her first masterpiece : *Lover Man*, accompanied by Charlie Parker and Dizzy Gillespie.

Her first path to recognition was achieved when Albert Marx, founder and owner of

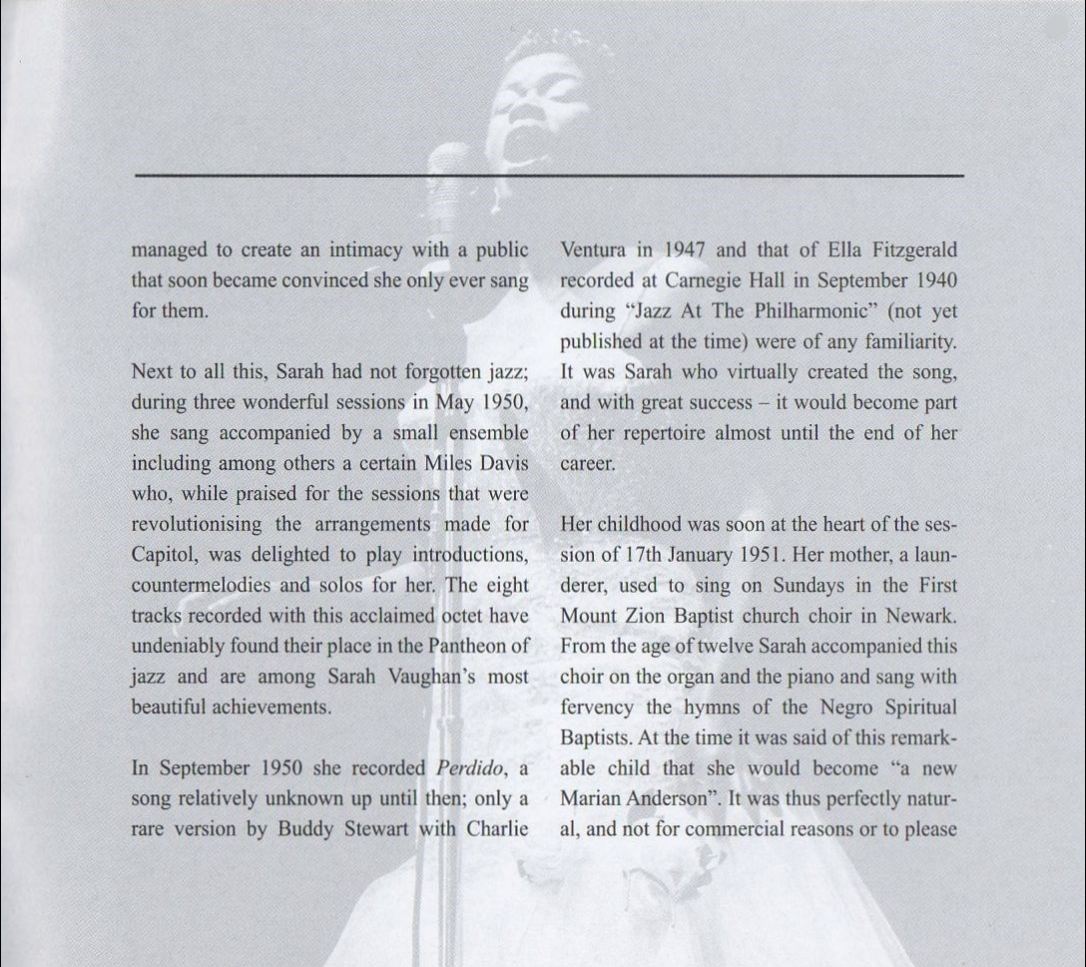


Musicraft, and the one who would launch the Dizzy and Charlie Parker combo before his own Big Band, decided to record Sarah's voice frequently. The jazz world soon discovered this supple voice with a tone that was unmatched and one that brilliantly decorated such well-known ballades as *Nature Boy*, *Tenderly* and the *Body and Soul* that represented her debut during the radio contest three years prior.

To be a famous jazz singer was for Sarah only a first step. She had to conquer the American public. When the producers of Columbia offered her the chance to sign a contract towards the end of 1948, she simply could not refuse. It was the world's oldest label (founded in 1898) as well as being the most up-to-date. It had recently launched the 33 rpm LP that was to become the industry standard for half a century. Benny Goodman, Duke Ellington, Count

Basie, among others were frequently published by them.

The first session, on 20th January 1949 in the company of the Joe Lippman big band which featured a string section and backing vocals, produced *Black Coffee*: the first masterpiece with a public success that reached out beyond the jazz arena. With an atmosphere that evoked *Blues in the Night*, the quality of the recording allowed for her perfect vibrato and subtle intonation to be clearly audible and to make its mark. *Just Friends*, *I Cried For You*, *You're Mine You*, *The Nearness Of You* and an acclaimed *Summertime* revealed the mastery that the signer had attained as well as the ease with which she could sing the most complex of intervals while demonstrating all the splendours of an exceptionally subtle and versatile voice. As with Bille Holiday, Sarah quickly



managed to create an intimacy with a public that soon became convinced she only ever sang for them.

Next to all this, Sarah had not forgotten jazz; during three wonderful sessions in May 1950, she sang accompanied by a small ensemble including among others a certain Miles Davis who, while praised for the sessions that were revolutionising the arrangements made for Capitol, was delighted to play introductions, countermelodies and solos for her. The eight tracks recorded with this acclaimed octet have undeniably found their place in the Pantheon of jazz and are among Sarah Vaughan's most beautiful achievements.

In September 1950 she recorded *Perdido*, a song relatively unknown up until then; only a rare version by Buddy Stewart with Charlie

Ventura in 1947 and that of Ella Fitzgerald recorded at Carnegie Hall in September 1940 during "Jazz At The Philharmonic" (not yet published at the time) were of any familiarity. It was Sarah who virtually created the song, and with great success – it would become part of her repertoire almost until the end of her career.

Her childhood was soon at the heart of the session of 17th January 1951. Her mother, a launderer, used to sing on Sundays in the First Mount Zion Baptist church choir in Newark. From the age of twelve Sarah accompanied this choir on the organ and the piano and sang with fervency the hymns of the Negro Spiritual Baptists. At the time it was said of this remarkable child that she would become "a new Marian Anderson". It was thus perfectly natural, and not for commercial reasons or to please

anyone in particular (it was not her style), for her to record *Ave Maria* and the moving *City Called Heaven*. Though it was in a key that was less spectacular and powerful than the one chosen by Mahalia Jackson, though perhaps somewhat warmer, she was able to demonstrate exceptional variations and seemed to befriend the angels.

Each track recorded during the following two years are worthy of mention. The pinnacles are clear: *Street Of Dreams*, *Sinner Or Saint*, *My Tormented Heart*, *I Confess*, *Spring Will Be A Little Late This Year* (all fresh, dynamic and delectable).

But the absolute masterpiece remains *Pinky*. Without question it is the melody by Alfred Newman that allowed Sarah to give her all: incredible key-changes delivered with unequalled ease, astounding fullness of voice,

subtle variations, perfectly controlled vibrato – these two minutes and forty-five seconds of vocal jazz art still prove to be a challenge for all beginners or famous singers. This compilation brings together for the very first time the seventy-two tracks recorded by Sarah Vaughan for Columbia between 1949 and 1953. Along with *Lover Man* from 1945, the session with John Kirby with whom she worked for two months during the winter of 1945/1946 at the Copacabana in New York, and the duet with Billy Eckstine; the CD represents a true tour de force in vocal art. It portrays, alongside Bessie Smith, Billy Holiday, Ella Fitzgerald and Anita O'Day, a revelation of one of the greatest singers, and no doubt the most accomplished stylists, that the Jazz genre has ever known.

Jean-Pierre Jackson
Translation : Christophe Evans



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also available

**Miles Davis
The Complete Live Recordings**

1948 - 1955

UAR503.10 - 10 CD

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The Last Notes**

1953-1954

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**Louis Armstrong
The Nice & Philadelphia Concerts**

1948-1949

UAR502.2 - 2 CD

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UAR504.

1



January 20, 1949 - New York

1. Black Coffee 3'18
2. Bianca 3'09
3. As You Desire Me 2'35

January 25, 1949 - New York

4. While You Are Gone 3'08

May 6, 1949 - Los Angeles

5. Tonight I Shall Sleep 3'23
6. That Lucky Old Sun 3'23

July 7, 1949 - New York

7. Give Me A Song 2'43
8. Make Believe 2'41
9. You Taught Me To Love Again 3'18
10. Just Friends 3'00

September 25, 1949 - New York

11. Lonely Girl 2'20

September 28, 1949 - New York

12. You Say You Care 2'50
13. Fool's Paradise 2'53
14. I Cried For You 2'25

December 21, 1949 - New York

15. You're Mine, You 3'11
16. I'm Crazy To Love You 3'00
17. Summertime 3'16
18. The Nearness Of You 3'21

May 4, 1950 - New York

19. Our Very Own 3'13
20. Don't Be Afraid 2'55

May 18, 1950 - New York

21. Ain't Misbehavin' 3'01
22. Goodnight My Love 3'29
23. Can't Get Out Of This Mood 2'50
24. It Might As Well Be Spring 3'12



Sarah Vaughan

The Complete Columbia Recordings
1949-1953



CD1

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CAR 594.3

2



May 5, 1950 - New York

1. Mean To Me 2'55
2. Come Rain Or Come Shine 3'24
3. Nice Work If You Can Get It 2'36
4. East Of The Sun 3'07

July 27, 1950 - New York

5. I Love The Guy 2'34
6. Thinking Of You 3'03

September 5, 1950 - New York

7. Perdido 2'31

September 7, 1950 - New York

8. Whippa-Whippa-Woo 3'08

December 6, 1950 - New York

9. I'll Know 3'18
10. De Gas Pipe She's Leakin' Joe 2'43

January 17, 1951 - New York

11. Ave Maria 3'28
12. City Called Heaven 3'31

April 4, 1951 - New York

13. Deep Purple 3'09
14. These Things I Offer You 3'01

June 1, 1951 - Los Angeles

15. Vanity 2'35
16. My Reverie 2'34
17. Out Of Breath 2'38
18. After Hours 2'51

September 19, 1951 - New York

19. Just A Moment More 3'20
20. Pinky 2'43
21. I Ran All The Way Home 3'11
22. A Miracle Happened 3'19



Sarah Vaughan

The Complete Columbia Recordings
1949-1953

CD2

united
archives

UAR501.3

3



March 19, 1952 - New York

- | | | |
|----|------------------------|------|
| 1. | Street Of Dreams | 3'05 |
| 2. | Time To Go | 2'59 |
| 3. | Corner To Corner | 2'59 |
| 4. | If Someone Had Told Me | 2'57 |

July 28, 1952 - New York

- | | | |
|----|-------------------------|------|
| 5. | Say You'll Wait For Me | 3'06 |
| 6. | Sinner Or Saint | 2'59 |
| 7. | My Tormented Heart | 3'02 |
| 8. | Mighty Lonesome Feeling | 2'50 |

December 30, 1952 - New York

- | | | |
|-----|----------------------|------|
| 9. | It's All In The Mind | 3'22 |
| 10. | I Confess | 2'22 |
| 11. | Lover's Quarrel | 2'40 |
| 12. | Time | 3'05 |

January 5, 1953 - New York

- | | | |
|-----|--|------|
| 13. | Linger Awhile | 2'02 |
| 14. | Spring Will Be A Little Late This Year | 2'42 |
| 15. | A Blues Serenade | 2'37 |
| 16. | Ooh, Watcha Doin' To Me | 1'56 |

Bonus tracks

May 11, 1945 - New York
(Guild label)

- | | | |
|-----|-----------|------|
| 17. | Lover Man | 3'24 |
|-----|-----------|------|

January 9, 1946 - New York
(Crown label)

- | | | |
|-----|----------------------------|------|
| 18. | I'm Scared | 2'33 |
| 19. | You Go To My Head | 3'02 |
| 20. | I Could Make You Love Me | 2'46 |
| 21. | It Might As Well Be Spring | 2'59 |

March 18, 1946 - New York
(HRS label)

- | | | |
|-----|---------------|------|
| 22. | We're Through | 2'38 |
|-----|---------------|------|

December 22, 1949 - New York
(MGM label)

- | | | |
|-----|-------------------|------|
| 23. | Ev'ry Day | 2'57 |
| 24. | I Love You | 2'39 |
| 25. | Dedicated To You | 2'48 |
| 26. | You're All I Need | 3'04 |



Sarah Vaughan

The Complete Columbia Recordings
1949-1953



CD3

united
archives

CAR5613

This set documents for the first time all the studio recordings made by **Sarah Vaughan** for **Columbia** (1949-1953). The high definition digital remastering enables the listener to hear *The Divine* singing alongside other legendary musicians such as **Miles Davis**, **Dizzy Gillespie** or **Charlie Parker** in a repertoire on which she so famously made her mark.

CD1

1. Black Coffee
2. Bianca
3. As You Desire Me
4. While You Are Gone
5. Tonight I Shall Sleep
6. That Lucky Old Sun
7. Give Me A Song
8. Make Believe
9. You Taught Me To Love Again
10. Just Friends
11. Lonely Girl
12. You Say You Care
13. Fool's Paradise
14. I Cried For You
15. You're Mine, You
16. I'm Crazy To Love You
17. Summertime
18. The Nearness Of You
19. Our Very Own
20. Don't Be Afraid
21. Ain't Misbehavin'
22. Goodnight My Love
23. Can't Get Out Of This Mood
24. It Might As Well Be Spring

CD2

1. Mean To Me
2. Come Rain Or Come Shine
3. Nice Work If You Can Get It
4. East Of The Sun
5. I Love The Guy
6. Thinking Of You
7. Perdido
8. Whippa-Whippa-Woo
9. I'll Know
10. De Gas Pipe She's Leakin' Joe
11. Ave Maria
12. City Called Heaven
13. Deep Purple
14. These Things I Offer You
15. Vanity
16. My Reverie
17. Out Of Breath
18. After Hours
19. Just A Moment More
20. Pinky
21. I Ran All The Way Home
22. A Miracle Happened

CD3

1. Street Of Dreams
2. Time To Go
3. Corner To Corner
4. If Someone Had Told Me
5. Say You'll Wait For Me
6. Sinner Or Saint
7. My Tormented Heart
8. Mighty Lonesome Feeling
9. It's All In The Mind
10. I Confess
11. Lover's Quarrel
12. Time
13. Linger Awhile
14. Spring Will Be A Little Late
15. A Blues Serenade
16. Oooh, Watcha Doin' To Me

Bonus tracks

Guild label

17. Lover Man

Crown label

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

HRS label

22. We're Trough

MGM label

23. Ev'ry Day
24. I Love You
25. Dedicated To You
26. You're All I Need

Total time

CD1 : 73'29 - CD2 : 66'30 - CD3 : 74'30

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UAR5043

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Sarah Vaughan
The Complete Columbia Recordings - 1949-1953

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