

SARAH VAUGHAN  
FEELIN' GOOD

MRL 379  
MAINSTREAM  
  
379  
distribution  
exclusive  
SONOPRESSE





## SIDE 1

- \*AND THE FEELINGS GOOD . . . . . 4:20
- \*\*\*JUST A LITTLE LOVIN' . . . . . 3:07
- \*\*ALONE AGAIN (NATURALLY) . . . . . 4:25
- \*\*RAINY DAYS AND MONDAYS . . . . . 3:42
- \*\*DEEP IN THE NIGHT . . . . . 3:17

PRODUCED BY—BOB SHAD

ARRANGED AND CONDUCTED BY

\*PETER MATZ, \*\*MICHEL LEGRAND, \*\*\*JACK ELLIOTT &amp; ALLYN FERGUSON

Until her current affiliation with Mainstream—this album being the third of what I hope will be a long and bountiful series—the extraordinary instrument that is Sarah Vaughan's voice had been heard far too seldom on records in recent years. Sarah had continued to headline bills at various nocturnal spas in this country and abroad. But those of us who create our own night clubs at home, with a record player and more generous brews than we'd get if we weren't our own bartenders, had difficulty finding out what Sarah was sounding like these days.

Now, in these Mainstream sets, we know. That lustrous sound and astonishingly full range are still reverberatingly present, along with Sarah's deeply pulsing rhythmic assurance. (Consider this woman's command of time—she can make the suggestion of a sigh swing!) There is also a continually growing thrust of *authority*. What occasionally used to be a rather baroque celebration of her powers has now been disciplined so that the soaring, plunging inventiveness is more and more organic—a necessary though provocatively unpredictable extension of exactly what she wants to say through a song.

For my taste, this album is particularly satisfying since the arrangements—by Peter Matz, Jack Elliott & Allyn Ferguson, and one by Michel Legrand—are leaner and more resilient than some of the too luxuriant scores Sarah has been clothed with on recordings in the past. Sarah doesn't need cushioning. Her own sensuously glowing gamut of colors is opulent unto itself. But when the scores, as most of the time here, are crisply driving or spaciouly reflective, they complement and stimulate Sarah's highly fertile imagination.

What particularly impresses me about the performances in this set is Sarah's heightened dramatic sensibility. I don't mean melodrama or bathos. Quite the contrary. On both easy-going and exultant swingers and on introspective ballads, Sarah has achieved here a finely balanced control of narrative line, musical dynamics, and pacing that make her naturally dramatic voice even more of an arrestingly expressive weaver of moods and spells and tales that it has ever been.

Added to that fusion of powers is a quality Sarah has always had—the sense she communicates of reserve force. What for most other singers would be a spirit-depleting climax is for Sarah just a warmup. Because then, if the song and emotional ambience call for it, she climbs on to even more exultant climatic heights.

Listening to her now, therefore-fully using, enjoying, and controlling her prodigious resources—is one of the more assured

## SIDE 2

- \*\*\*RUN TO ME . . . . . 3:00
- \*\*EASY EVIL . . . . . 3:04
- \*PROMISE ME . . . . . 4:00
- \*\*TAKE A LOVE SONG . . . . . 3:25
- \*\*\*GREATEST SHOW ON EARTH . . . . . 3:00
- \*WHEN YOU THINK OF IT . . . . . 4:00

COVER DESIGN—MPI

pleasures in music. And when the songs, as on this set, are judiciously chosen and skillfully balanced, the result is the kind of album you'll be reaching for years hence when the urge is on you for something more soul-filling, more substantial, than whatever may be the trendy hits of that particular time.

One more thing about Sarah that helps illuminate the particular excitement she is capable of striking in a performance. Bob Shad, the redoubtable chief of staff of Mainstream, was telling me about an evening he had recently spent with Sarah.

"She had worked two shows that night, and she had worked hard," Shad recalls. "So when she was through, we went into a joint to relax. Well, Jimmy Rowles was playing piano. Sarah sat for a while, and then said, 'I've got to sing!' And there she was, up there with Rowles. She just loves to sing."

Yes, she does. One of the most vivid memories of my after-hours listening years has to do with a night at Minton's in Harlem back in the 1950's. I forget which band I'd come to hear, but about two in the morning, Sarah came in after finishing a gig downtown. I don't think she was in the place more than five minutes before she was up on the stand—and wailing! She improvised for more than an hour, and the flow of ideas, the strength and resonance of that voice, never flagged. A lot of mythology has been written about certain voices coming on like horns, but Sarah's voice veritably did that night—a horn of astonishing, seemingly bottomless, plenty. But not just a horn. That night it was all coming together, as it is now with Sarah these later years. She was telling stories as well as stretching out musically, and therefore, the lyrics were not being swept aside in the horn-like flights but were being made even more palpably, unexpectedly, meaningful, as an integral part of all that stunning music was coming down.

Anyway, as you may have surmised, I have long been in Sarah's debt for many times of pleasure. And I am especially glad that the Sarah of now—whose mastery of her instrument is so compelling—has a chance to preserve on these Mainstream albums a peak period of her art. And I mean art. Not the peak. She is too much a continually self-challenging musician, and takes too much joy in discovering new places her voice can take her, to ever stop evolving.

But right now, Sarah has so much to say, and has so remarkably developed an instrument to say it with, that this is the kind of album you can make part of your estate. Its value, in just plain pleasure, is going to keep going up.

NAT HENTOFF

MAINSTREAM

TRADE MARK OF RED LION PRODUCTIONS, LTD., INC.



STEREO  
MRL 379

SIDE A

- "FEELIN' GOOD"  
SARAH VAUGHAN
- 1. AND THE FEELINGS GOOD 4:20  
(N. Gimbel/C. Fox)
  - \*\*\* 2. JUST A LITTLE LOVIN' 3:07  
(Mann/Well)
  - 3. ALONE AGAIN (naturally) 4:25  
(R. O'Sullivan)
  - 4. RAINY DAYS AND MONDAYS 3:42  
(Nichols/Williams)
  - \*\* 5. DEEP IN THE NIGHT 3:17  
(Miller/Miriam)

Arr. & Conducted by Peter MATZ  
\*\* Michel LEGRAND  
\*\*\* Jack ELLIOTT & Ailyn FERGUSON

Made in USA

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MAINSTREAM

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"FEELIN' GOOD"  
SARAH VAUGHAN

STEREO  
MRL 379

SIDE B

- \*\*\* 1. RUN TO ME 3:00  
(Big Gans/R. Strigwood)
- 2. EASY EYIL 3:04  
(Alan O'Day)
- 3. PROMISE ME 4:00  
(Peter Matz/Carol Hall)
- 4. TAKE A LOVE SONG 3:25  
(D. Hathaway/N. McKinnor)
- \*\*\* 5. GREATEST SHOW ON EARTH 3:00  
(J. Marcellino/M. Larson)
- 6. WHEN YOU THINK OF IT 4:00  
(R. Allen/A. Kent)

Arr. & Conducted by Peter MATZ  
\*\* Michel LEGRAND  
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MAL 379 (B)

- \*ALONE AGAIN (NATURALLY)
- \*EASY EVIL
- \*WHEN YOU THINK OF IT
- \*TAKE A LOVE SONG
- \*AND THE FEELINGS GOOD
- \*PROMISE ME
- \*RAINY DAYS AND MONDAYS
- \*DEEP IN THE NIGHT
- \*\*RUN TO ME
- \*\*\*GREATEST SHOW ON EARTH
- \*\*\*JUST A LITTLE LOVIN'



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MAINSTREAM RECORDS

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