

SARAH VAUGHAN

1959



SPECIAL COLLECTORS EDITION
SERIES
JAZZ
TLP-5688

Original Mono Recording

Trip

SARAH VAUGHN

Sings Great Songs From Hit Shows Vol. 1

SIDE A
MONO

TLP-5589
(SLX-01732)

1. LITTLE GIRL BLUE (3:48)
(Rodgers & Hart) TB Harms Music/ASCAP
2. BUT NOT FOR ME (3:23)
(G & I Gershwin) New World Music & Harms Inc./ASCAP
3. COMES LOVE (2:23)
(Brown-Tobias-Sett) Chappell & Co./ASCAP
4. MY DARLING, MY DARLING (3:17)
(Frank Loesser) Frank Music Co./ASCAP
5. IT NEVER ENTERED MY MIND (3:36)
(Rodgers & Hart) Chappell & Co./ASCAP
6. LUCKY IN LOVE (1:51)
(DeSylvia-Brown & Henderson) DeSylvia-Brown & Henderson/ASCAP

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SIDE B
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TLP-5589
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1. AUTUMN IN NEW YORK (3:16)
(Vernon Duke) Harms Inc./ASCAP
2. BEWITCHED (3:26)
(Rodgers & Hart) Chappell & Co./ASCAP
3. IF THIS ISN'T LOVE (2:09)
(DeSylvia-Brown-Henderson) DeSylvia-Brown-Henderson/ASCAP
4. THE TOUCH OF YOUR HAND (2:11)
(Kern-Harburg) Irving Berlin Music Corp./ASCAP
5. HOMEWORK (3:08)
(Irving Berlin) Irving Berlin Music Corp./ASCAP
6. A TREE IN THE PARK (2:38)
(Rodgers & Hart) Harms Inc./ASCAP

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SARAH VAUGHAN

Sarah Lois Vaughan was born March 27, 1924 in Newark, New Jersey; her father was a carpenter, her mother a laundress. Though there was no family history of any particular musical importance she showed both a sincere interest and an intelligent response, from the age of seven, to piano lessons and to the experience of singing at the Mount Zion Baptist Church in Newark. Throughout the '30s her piano studies continued, supplemented by organ lessons. Her professional career did not begin until, after winning an amateur contest at the Apollo Theatre in New York City, she was recommended by Billy Eckstine, who at that time was Earl Hines' band vocalist, for a job with the orchestra. Sarah appeared with Hines at the Apollo in April 1942; my first glimpse of her as she made her professional debut there on that auspicious night revealed nothing of what was soon to come. Sarah was seated at one of the two grand pianos in center stage, playing second piano and relieving Earl when he doubled from keyboard to conducting. It was not until Earl introduced her and she stood up to take over the sole microphone, not until she had caressed ever so gently the melodic contours of *Body and Soul* and a few other tasteful selections; that the important role she was to play in musical history shone like a brilliant comet seen from afar.

After Eckstine left Hines and formed his own band, it was not long before he sent for her. It was while she was working as Billy's vocalist that she made her own first record date on New Year's Eve of 1944, at a session for which a reluctant recording executive had offered me \$20.00 as a side for Sarah's services (and a similar sum to me for organizing the session). The Vaughan of those days was great already by the standards of Eckstine, Gillespie, Parker and the other musicians who had worked with her and raved about her, but the veneer of polish and professional showmanship was still needed to effect her impact on the public at large.

Beginning in 1946 Sarah slowly worked her way up into better class night club jobs and general acceptance as a singer with a new and thrilling timbre. Working at Cafe Society in Greenwich Village she met George Treaswell, then a trumpeter with the U. C. Head sextet. She became Mrs. Treaswell in September 1947 and for many years George devoted all his time to building her career. By 1949 Sarah had benefited from the active support of Dave Garroway and other radio and TV stars. Within a couple of years after that she gained international recognition, toured England and France and became a major concert attraction in the U. S.

Sarah Vaughan's voice is completely different from that of Billie Holiday, Ella Fitzgerald and the other great jazz-derived stylists that preceded her. She has brought to contemporary popular singing an unprecedented combination of attractive characteristics: a rich, beautifully controlled tone; an elaborate, a keen sense of chord structure, enabling her to change or inflect the melody as an instrumentalist might (she is herself an excellent pianist); a coy, sometimes arch, naive quality alternating with a sense of great sophistication. The emotional impact she can convey has never been better demonstrated than in this collection of great show tunes, for which the accompaniment was graced by the sensitive pen and direction of Harold Mooney.

LEONARD FEATHER—AUTHOR OF ENCYCLOPEDIA OF JAZZ

ABOUT THE SONGS, SHOWS AND COMPOSERS

There are no less than four contributions here by Rodgers and Hart, although, space permitting, there might have been forty-four without sighting the bottom of this remarkably fertile team's barrel. A *TREE IN THE PARK* is from their sixth show, *PEGGY ANN*, produced in 1926. (Six shows in two years was nothing for an active team of writers in those days. As a matter of fact,

PEGGY ANN opened in New York on December 27, 1926, and their seventh show, *BETSY*, opened the following night. *BETSY* is remembered, not for any Rodgers and Hart contribution, but for a special song written for one of the stars, Belle Baker, by Irving Berlin. It was *BLUE SKIES*.) But *PEGGY ANN* was a different matter, it was all Rodgers and Hart and it was, for its day, a decidedly different form of entertainment. Based on a Marie Dressler vehicle, *TILLIE'S NIGHTMARE*, the entire show was a dream, except for a prologue and the epilogue played in almost complete darkness. A *TREE IN THE PARK* was sung by Helen Ford and Lester Cole. The last two Rodgers and Hart tunes are both 1940 productions: *IT NEVER ENTERED MY MIND* was sung by Shirley Ross, in *HIGHER AND HIGHER* while *BEWITCHED* was launched by Vivienne Segal in one of the greatest, *PAL JOEY*.

JIMBO, a 1933 Billy Rose production, was a monster spectacle that seemed to consist largely of Jimmy Durante, an elephant, Paul Whiteman and millions of people, but after all the dust had settled it was found also to have a fine Rodgers and Hart score which included *THE MOST BEAUTIFUL GIRL IN THE WORLD*, *MY ROMANCE* and the representative here, *LITTLE GIRL BLUE*.

Low Brown, a prolific and versatile lyricist, appears here twice—once as part of his most famous teaming, De Sylva, Brown and Henderson, who contributed *LUCKY IN LOVE TO GOOD NEWS* in 1927, the archetype of the musical comedy with its ridiculous book but a great score (*JUST IMAGINE*, *THE BEST THINGS IN LIFE ARE FREE*, *VARSITY DRAG*) and a gifted cast (Zelma O'Neil, Mary Lawlor, Joe Sanely, and George Olsen and his orchestra). Brown's other appearance is in company with Charlie Tobias and Sammy Stept who wrote *COMES LOVE* for *YOKEL*

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BOY, a 1939 production.

"Another of the great composing teams of the musical comedy era, George and Ira Gershwin, concocted *BUT NOT FOR ME* for the 1930 show, *GIRL CRAZY*, which introduced both Ethel Merman and Ginger Rogers to Broadway.

But all great tunes are not written by teams, although the inference up to this point might be that they are. Frank Loesser started out creating only lyrics but by the time he wrote *MY DARLING, MY DARLING* for Ray Bolger's great 1948 success, *WHERE'S CHARLIE?*; he was writing his own music, too. Vernon Duke, on the other hand, normally takes care of the music and leaves the words to others but for *AUTUMN IN NEW YORK*, one of the most evocative of all popular songs, he showed his mettle as a lyricist as well. It was written for *THUMBS UP* in 1934.

One of the great musical successes of the Forties was the imaginative *FINIAN'S RAINBOW* which made a star of a leprechaun named David Wayne and featured a ripe E. Y. Harburg-Burton Lane score which included *IF THIS ISN'T LOVE*, sung broguishly in the show by Ella Logan.

Jerome Kern, who had started in the operetta period of musicals, did his greatest work in the musical comedy era although the tone of his tunes still reflected some of his earlier inclinations. *ROBERTA*, in 1933, had a cast that numbered, underneath the top billed Tamara, Lyda Roberti and Fay Templeton, such up and comers as Bob Hope, Fred MacMurray, Allan Jones and George Murphy, and a haunting Kern-Otto Harbach score in which *THE TOUCH OF YOUR HAND* was only one of many gems. *HOMEWORK* was taken from Berlin's 1949 show, *MISS LIBERTY*, which was Robert Sherwood's first and only attempt at writing for the musical theatre.

TAKEN FROM THE ORIGINAL LINER NOTES.

Release Coordinated By George Port

Engineer: Tom Owen

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Original Mono Recording



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