

SARAH VAUGHAN

IN THE LAND OF HI-FI



1955

Original Mono Recording

SPECIAL COLLECTORS SERIES
TRIP
JAZZ
TLP-5523

TRIP
JAZZ

SARAH VAUGHAN
IN THE LAND OF HI-FI

SIDE A
MONO

TLP-5523
(SLX-01177)

1. OVER THE RAINBOW
2. SOON
3. CHEROKEE
4. I'LL NEVER SMILE AGAIN
5. DON'T BE ON THE OUTSIDE
6. HOW HIGH THE MOON

A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035

TRIP
JAZZ

SARAH VAUGHAN
IN THE LAND OF HI-FI

SIDE B
MONO

TLP-5523
(SLX-01178)

1. IT SHOULDN'T HAPPEN TO A DREAM
2. SOMETIMES I'M HAPPY
3. MAYBE
4. AN OCCASIONAL MAN
5. WHY CAN'T I
6. OH MY

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PERSONNEL

Ernie Wilkins (arranger/conductor); Ernie Royal & Bernie Glow (trumpets); J. J. Johnson & Kai Winding (trombones); Sam Markowitz & Jerome Richardson & Cannonball Adderly (saxes); Turk Van Laka (guitar); Joe Benjamin (bass); Roy Haynes (drums); Jimmy Jones (piano).

This album was recorded in 1955, showcasing the talents of Sarah, alto saxophonist Julian "Cannonball" Adderly, and the arranger-tenorman Ernie Wilkins.

Emarcy has assembled an all star orchestra to compliment both Sarah, and Cannonball. Cannon solos on "Cherokee", "How High The Moon", to good effect, yet he does not over play as to distract from Sarah's vocal talent.

Sarah had used her regular working rhythm section at this date: Jimmy Jones, Joe Benjamin and Roy Haynes. Shortly after this date, John Malachi was to replace Jimmy, who elected to stay in and around New York; whilst Joe Benjamin having worked for many years with Brubeck, Mulligan, and prior to his death, Duke Ellington.

Drummer, Roy Haynes, has since led his own groups; whilst prior to his Hip Ensemble, worked with Getz and Gary Burton. Despite the fact that the trio backed Sarah for many years, in person she always allowed them either one or two warm numbers prior to her coming on stage. Very few singers ever acknowledge the fact that they have a rhythm section which can really step out and play.

Also assembled in the orchestra were J. J. Johnson and Kai Winding, who were to lead one of the better organized jazz quintets of the 50's, yet, seldom if ever record together again. Each of them now are resident in Hollywood; reedman Jerome Richardson having come East in the early 50's and played with almost every musician of note, finally went back to L.A. On this album Jerome doubles on flute.

As for Ernie Wilkins, in the later part of the 60's and into the 70's, he was found playing tenor again with the Clark Terry Big Band. Also, arranging for the orchestra, he had a hand in some of the arranging for Maynard Ferguson and Oscar Peterson with large orchestras; although he arranged for a mass of sessions for one of the later day Jazz labels founded by Bobby Shad, who at one time, supervised the Emarcy dates.

Sarah, of course, has lasted these many years by staying close to the top by always using top flight musicians, good arrangers, although she seldom, if ever comes to New York anymore, except to play Newport or one of the classy rooms. It would be extremely difficult to imagine the music world without her. Her background with Earl Hines, Charlie Parker and Dizzy Gillespie comes to the forefront. Maybe one day, she will have time to step into a studio and create another masterpiece like the album she recorded with Clifford Brown (Trip 5501). Meanwhile, you have to listen to this album, done in the middle of her career.

Fred Norworthy

This and other albums in the TRIP "5500" series have been re-issued because of their lasting interest and value in our jazz heritage.

Except for advances in technical equipment in mastercutting and vinyl pressing we have kept as close as possible to the original productions.

To the record collector who may remember the original recordings, and to those record fans whose interest in jazz may have only been sparked in recent years, we hope you will enjoy many of these re-issues of some really great jazz sounds.

COURTESY OF PHONOGRAM, INC.
Originally Released As Emarcy MG-36058

THIS ALBUM ALSO AVAILABLE ON 8-TRACK STEREO CARTRIDGE
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