



Sarah Vaughan



COMPACT
disc
DIGITAL AUDIO

DSOY2134
A.A.D.
©2019
©2019
SOUNDS OF
YESTER YEAR
Made In England

"Live" At The Konzerthaus
Vienna

With
Carl Shroeder - John Gianelli
Jimmy Cobb



Sarah Vaughan

"Live" At The
Konzerthaus
Vienna

November 3, 1973

With
Carl Shroeder
John Gianelli
Jimmy Cobb



Sarah Vaughan
"Live" At The Konzerthaus, Vienna 3/11/73

There's a category for me. I like to be referred to as a good singer of good songs in good taste.

Sarah Vaughan.

Sarah Vaughan was one of the greatest female vocalists of the twentieth century. She was born on the 27th of March 1924 in Newark, New Jersey. The only biological child of Asbury "Jake" Vaughan a carpenter by trade who also happened to play the guitar and piano. Her mother Ada Vaughan was a laundress who sang in the local church choir. In the 1960s Sarah's parents adopted another child, Donna, the daughter of a woman who travelled on the road with Vaughan.

Sarah began piano lessons at the age of seven, sang in the church choir, and played piano for rehearsals and services. She developed an early love for popular music on records and the radio. In the 1930s, she frequently saw local and touring bands at the Montgomery Street Skating Rink. By her mid-teens, she began venturing illegally into Newark's night clubs and performing as a pianist and singer at the Piccadilly Club and the Newark Airport.

Vaughan was frequently accompanied by a friend, Doris Robinson, on her trips into New York City. In the fall of 1942, by which time she was 18 years old, Vaughan suggested that Robinson enter the Apollo Theater Amateur Night contest. Vaughan played piano accompaniment for Robinson, who won second prize. Vaughan later decided to go back and compete as a singer herself. She sang *Body and Soul*, and won, although the date of this victorious performance is uncertain. The prize, as Vaughan recalled to Marian McPartland, was \$10 and the promise of a week's engagement at the Apollo. On November 20, 1942, she returned to the Apollo to open for Ella Fitzgerald.

During her week of performances at the Apollo, Vaughan was introduced to band leader and pianist Earl Hines, although the details of that introduction are disputed. Billy Eckstine, Hines' singer at the time, has been credited by Vaughan and others with hearing her at the Apollo and recommending her to Hines. Hines claimed later to have discovered her himself and offered her a job on the spot. After a brief tryout at the Apollo, Hines replaced his female singer with Vaughan on April the 4th, 1943.

Although Sarah claimed not to be a jazz singer it is a fact that in the following years she would work in association with many of the luminaries of the Jazz world. Among them Dizzy Gillespie, Gene Ammons, Art Blakey, Miles Davis, Kenny Dorham, Dexter Gordon, and Lucky Thompson. Pianist John Malachi is credited with giving Vaughan the moniker "Sassy", a nickname that matched her personality. She liked it, and the name and its shortened variant "Sass" stuck with colleagues and the press. In written communications, Vaughan often spelled it "Sassie". The quality of her voice and the easy almost laid back style also caused her to be known as "The Divine One".

In the seventies, Sarah, admired the work of Michel Legrand. He conducted an orchestra of over

one hundred musicians for "Sarah Vaughan with Michel Legrand", an album of compositions by Legrand with lyrics by Alan and Marilyn Bergman. The emotional content of the songs apparently brought some of the musicians to tears during the sessions. On this CD she can be heard performing two of Legrand's compositions, *The Summer Knows* and *Sweet Gingerbread Man*. She also sang a version of The Carpenter's hit *Rainy Days And Mondays* on her 1972 album "Feeling Good" a live version of which can also be heard on this CD.

Vaughan's final album was "Brazilian Romance", produced by Sérgio Mendes with songs by Milton Nascimento and Dori Caymmi. It was recorded primarily in the early part of 1987 in New York and Detroit. In 1988, she contributed vocals to an album of Christmas carols recorded by the Mormon Tabernacle Choir with the Utah Symphony Orchestra and sold in Hallmark Cards stores. In 1989, Quincy Jones' album "Back on the Block" included Vaughan in a brief scatting duet with Ella Fitzgerald. This was her final studio recording. It was her only studio recording with Fitzgerald in a career that had begun 46 years earlier opening for Fitzgerald at the Apollo.

In 1989, Vaughan's health began to decline, although she rarely revealed any hints of this in her performances. She canceled a series of engagements in Europe in 1989, citing the need to seek treatment for arthritis of the hand, although she was able to complete a series of performances in Japan. During a run at New York's Blue Note Jazz Club in 1989, she was diagnosed with lung cancer and was too ill to finish the last day of what would turn out to be her final series of public performances.

Vaughan returned to her home in California to begin chemotherapy and spent her final months alternating stays in the hospital and at home. She grew weary of the struggle and demanded to be taken home, where at the age of 66 she died on the evening of April 3, 1990, while watching a television movie featuring her adopted, actress, daughter Paris Vaughan.

Her funeral was held at Mount Zion Baptist Church, 208 Broadway in Newark, New Jersey. Following the ceremony, a horse-drawn carriage transported her body to Glendale Cemetery, Bloomfield in New Jersey.

Over her career Sarah Vaughn was the recipient of numerous well earned awards and citations. too many to mention here. Her passing was a great loss to the world of music.

Source material thanks to Wikipedia.

If you have enjoyed this recording and are interested in Big Band Jazz and other nostalgic recordings of the period, you can obtain a free listing and updates to our catalogue by writing to:
Submarine, 13 Gardenia Road, Bush Hill Park, Enfield.
Middlesex. EN1 2JA. England or e-mail Submers@aol.com

Personnel

Carl Shroeder (p), John Gianelli (b), Jimmy Cobb (d)
Konzerthaus, Vienna, 3rd of November 1973

- | | |
|--|------|
| 1. A Foggy Day (In London Town)
(George Gershwin-Ira Gershwin) | 2:21 |
| 2. The Summer Knows
(Michel Legrand-Alan Bergman-Marilyn Bergman) | 4:07 |
| 3. Introduction By Sarah Vaughan | 0:58 |
| 4. On A Clear Day You Can See Forever
(Burton Lane-Alan Jay Lerner) | 2:04 |
| 5. Close Your Eyes
(Bernice Petkere) | 8:02 |
| 6. I'll Remember April
(Gene De Paul-Don Raye-Patricia Johnston) | 3:28 |
| 7. Rainy Days And Mondays
(Roger Nichols-Paul Williams) | 6:26 |
| 8. Sarah's Tune
(Unknown) | 7:27 |
| 9. Over The Rainbow
(Harold Arlen-E. Y. Harburg) | 6:35 |
| 10. There Will Never Be Another You
(Harry Warren-Mack Gordon) | 3:20 |
| 11. Sweet Gingerbread Man
(Michel Legrand-Alan Bergman-Marilyn Bergman) | 2:50 |

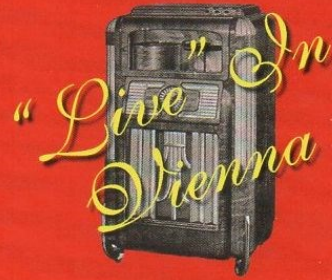
SOUNDS OF YESTER YEAR

SARAH VAUGHAN "LIVE" IN VIENNA

- | | |
|---------------------------------------|------|
| 1. A Foggy Day | 2:21 |
| 2. The Summer Knows | 4:07 |
| 3. Introduction By Sarah Vaughan | 0:58 |
| 4. On A Clear Day You Can See Forever | 2:04 |
| 5. Close Your Eyes | 8:02 |
| 6. I'll Remember April | 3:28 |
| 7. Rainy Days And Mondays | 6:26 |
| 8. Sarah's Tune | 7:27 |
| 9. Somewhere Over The Rainbow | 6:35 |
| 10. There Will Never Be Another You | 3:20 |
| 11. Sweet Gingerbread Man | 2:50 |

SARAH VAUGHAN • "LIVE" IN VIENNA

DSOY2134



Produced by Submarine Records
Recordings from the collection of
and digital transfer by Michael Arié
Graphics John Bennett
Co-ordinator Frank Greene

Sounds Of Yester Year compact discs
are owned and marketed by
SUBMARINE RECORDS
13 Gardenia Road, Bush Hill Park,
Enfield, Middlesex, EN1 2JA,
England

Made In England



SOUNDS OF YESTER YEAR

SARAH VAUGHAN • "LIVE" IN VIENNA

DSOY2134