



Sarah Vaughan & Her Trio ☆ Live in Belgrade

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“My range is getting wider and lower and higher. I don’t understand it. Usually, when you get older, things get less of, you know. It’s amazing me —I think God is good. And —you know, I noticed when we were rehearsing before starting this engagement, if I lay off a long time I get more vibrato. I said: ‘Oh, my goodness’; my voice was just trembling. But as I sang the first two shows, it went away. Because I’d been off a month-and-a-half.”

SARAH VAUGHAN, 1972

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Sarah Vaughan (1924-1990) was —along with Billie Holiday and Ella Fitzgerald— one of the greatest jazz vocalists of all time. This concert in Belgrade took place right after one of her more celebrated live performances on disc, her Tokyo concert from September 24, 1973. Here, the musicians backing Sarah are exactly the same: Carl Schroeder sits at the piano and Jimmy Cobb is at the drums. The latter is featured here many years after leaving the celebrated Miles Davis Quintet with John Coltrane. Both Cobb and Schroeder had been playing with Vaughan for quite a while. In the same 1972 interview with Les Tomkins, Sarah referred to her sidemen in these terms (the bassist at this point was still Walter Booker, who would be replaced by Gianelli on the 1973 tour abroad):

SARAH: “Now everything is perfect. And I have my trio; Carl Schroeder looks after all the music—so it’s no problem. Plus my bass player Walter Booker and drummer Jimmy Cobb; we have fun—it’s just one happy family.”

TOMKINS: “Do you always pick the musicians yourself?”

SARAH: “Definitely. But sometimes you have good musicians, and it’s hard to get along with them; so you get rid of them. You want to be happy with the people you work with. We really have a ball, with the group we have now. As far as I’m concerned, if they choose to, they’ll probably be with me forever. Carl’s been with me over seven years.”

Sarah Vaughan



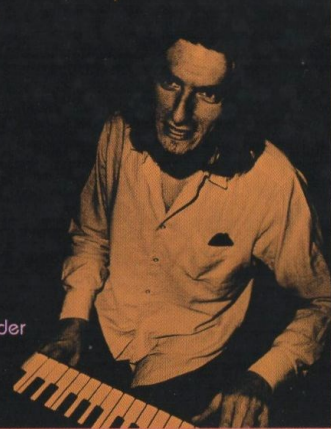
Jimmy Cobb



John Gianelli



Carl Shroeder



All in all, Schroeder would remain Vaughan's pianist from 1972 to 1979, while Cobb would stay with her through almost all of that decade and Gionelli would spend some three years with her. The trio is generously featured at the beginning of this set, playing a version of "Blue Monk". Sarah reintroduces the band after singing "Rainy Days and Mondays", and after the trio begins an untitled fast blues, she joins them with one of her unique scat improvisations on the blues. Sarah's first recording of "Summertime" took place in 1949, backed by the Joe Lippman orchestra. Here she sings it as a poignant encore, right after her reprise of "I'll Remember April". Surprisingly, she had never recorded the latter tune prior to 1973, even though it was already a well known jazz standard in the 1950s. Sarah's first preserved version of this song comes from the Tokyo concert, on September 24, 1973. "I Cried For You" is a song more associated with Billie Holiday, who recorded it in 1936 and continued performing it throughout the rest of her career. Sarah's first preserved reading of "I Cried For You" comes from a 1947 Town Hall concert on which she was backed by a combo

including Lester Young. Sarah recorded "A Foggy Day" in the studio in 1957, backed by the Hal Mooney orchestra, but after that, no other recordings of the Gershwin tune by the singer exist until the Tokyo and the Belgrade versions. "The Summer Knows", the theme song from the movie *Summer of '42*, had been recorded by Sarah with its composer, Michel Legrand, on April 1972. This is the only other known version by Sarah (this song wasn't performed in Tokyo, at least in front of recording devices). Vaughan's first recording of Thelonious Monk's celebrated ballad "Round Midnight" was made in 1963 and included on the album *Sings Soulfully*, and it would become a frequent feature in her concert performances from that point on. "Misty" was an old favourite, as she first recorded the Erroll Garner tune in 1958. "Rainy Days and Mondays", on the other hand, was a recent addition to her repertoire, as she first recorded it in 1972. Sarah's first preserved reading of "On a Clear Day" comes from the studio album *Pop Artistry* and was recorded on November 12, 1965. No other versions of this song by Sarah exist until her Tokyo and Belgrade performances. Finally, the singer's first version of the classic "Over the

Rainbow" comes from her 1955 studio recording with Cannonball Adderley, included on the album *Sarah Vaughan in the Land of Hi-Fi*, with arrangements by Ernie Wilkins.

Commenting on the aforementioned Tokyo performance, which had the same personnel and a very similar program, critic Nat Hentoff stated that



"Sarah has rarely had so flowingly integrated a rhythm section behind her as the crisply swinging unit of pianist Carl Schroeder, drummer Jimmy Cobb, and bassist John Gionelli. Listen, for instance, to their ability to anticipate Sarah's whirlingly inventive improvisational turns. They not only listen well; they listen ahead. Second, there is Sarah's striking sense of design. The basic framework of each song is carefully structured and personalized, and that makes her frequently stunning improvisations within the framework all the more absorbing. The fusion of freedom and resilient design is much more effective than either arrangements that are too tight or instant arrangements that are so slight they are barely perceived by the listener and present hardly any challenge to the improviser."

This Belgrade show presents Sarah at the peak of her talents singing some of her most remarkable classics, such as her exciting renderings of Thelonious Monk's "Round Midnight" or George Gershwin's "Summertime", songs played and sang thousands of times, but which in contact with Sarah's genius sound fresh and new.

James Caceres (2008)



- 01 BLUE MONK [instrumental intro] (Thelonious Monk) 8:28
- 02 A FOGGY DAY (George & Ira Gershwin) 1:55
- 03 THE SUMMER KNOWS (Michel Legrand-Marilyn Bergman) 4:28
- 04 ON A CLEAR DAY (Lone-Lerner) 1:39
- 05 'ROUND MIDNIGHT (Thelonious Monk) 7:07
- 06 I'LL REMEMBER APRIL (Raye-DePaul-Johnston) 4:53
- 07 MISTY (Erroll Garner) 3:54
- 08 I CRIED FOR YOU (Arnheimer-Lyman-Freed) 1:31
- 09 RAINY DAYS AND MONDAYS (Williams-Nichols) 6:18
- 10 SCAT BLUES (Traditional)/Introduction of the band 7:00
- 11 OVER THE RAINBOW (Arlen-Harburg) 8:16
- 12 I'LL REMEMBER APRIL (Raye-DePaul-Johnston) [reprise] 2:25
- 13 SUMMERTIME (George & Ira Gershwin-DuBose Heyward) 4:16
- 14 WAVE (Antonio Carlos Jobim) 7:15 ⊕
- 15 LIKE SOMEONE IN LOVE (Burke-Van Heusen) 2:42 ⊕
- 16 MY FUNNY VALENTINE (Rodgers-Hart) 5:56 ⊕

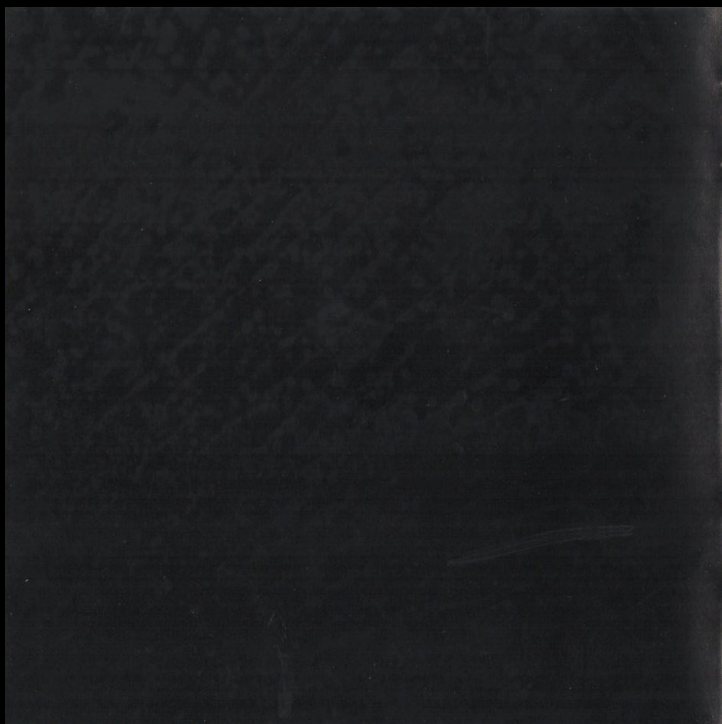
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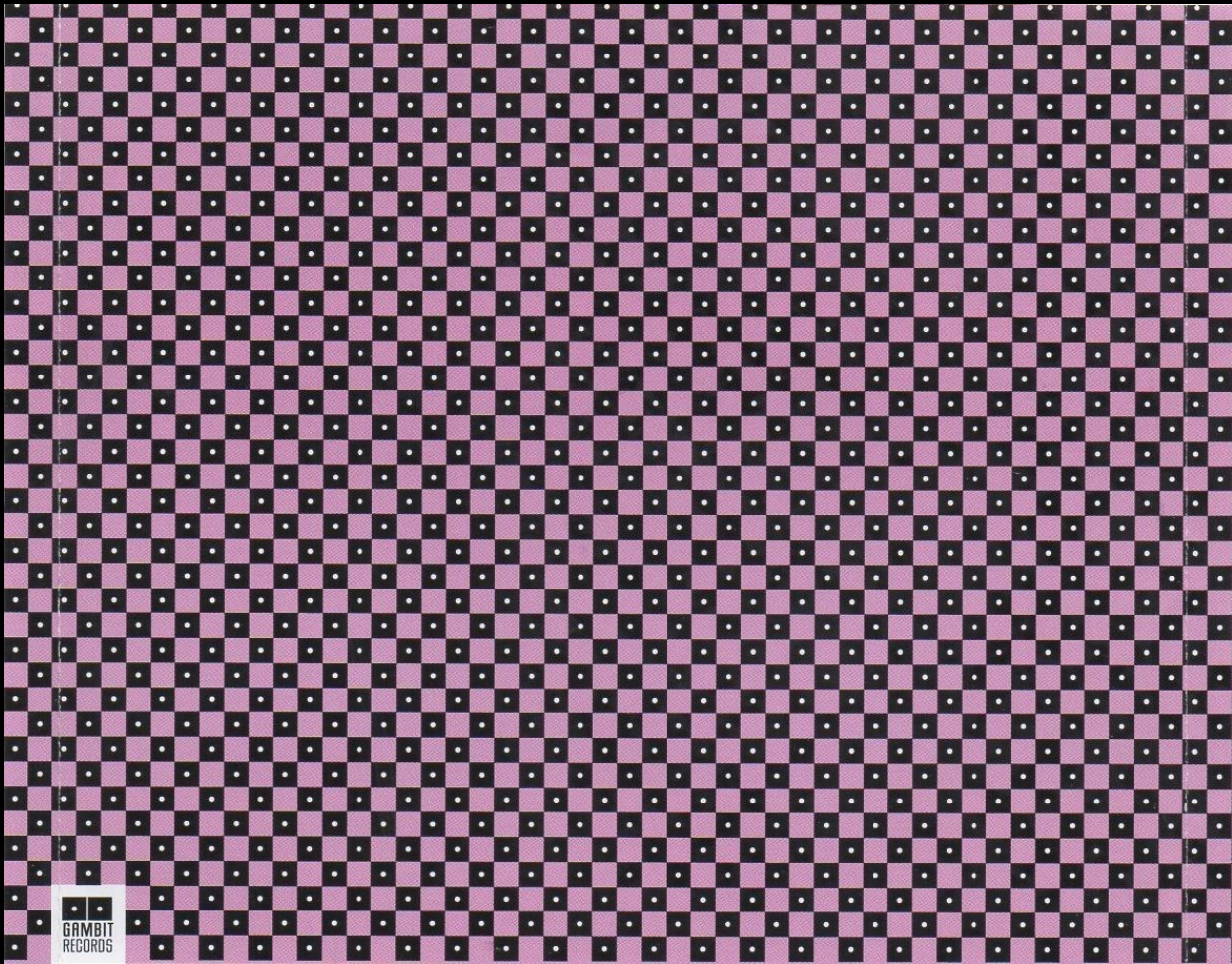
## SARAH VAUGHAN, vocals

CARL SCHROEDER, piano / JOHN GIANELLI, bass / JIMMY COBB, drums

Live in Belgrade, Yugoslavia, November 11, 1973.

⊕ BONUS TRACKS: Some personnel, Sun Plaza Hall, Tokyo, Japan,  
September 24, 1973.





  
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Sarah Vaughan &amp; Her Trio ☆ Live in Belgrade



# Sarah Vaughan & Her Trio ☆ Live in Belgrade

This release presents Sarah Vaughan's brilliant and rarely heard 1973 performance in Belgrade, recorded shortly after her celebrated concert in Tokyo and featuring the exact same personnel. As a bonus, three tracks from the Tokyo set including Sarah's poignant rendering of "My Funny Valentine".

- 01 BLUE MONK (instrumental intro) 8:28 • 02 A FOGGY DAY 1:55 • 03 THE SUMMER KNOWS 4:28  
 04 ON A CLEAR DAY 1:39 • 05 'ROUND MIDNIGHT 7:07 • 06 I'LL REMEMBER APRIL 4:53 • 07 MISTY 3:54  
 08 I CRIED FOR YOU 1:31 • 09 RAINY DAYS AND MONDAYS 6:18 • 10 SCAT BLUES (Introduction of the band) 7:00  
 • 11 OVER THE RAINBOW 8:16 • 12 I'LL REMEMBER APRIL (reprise) 2:25 • 13 SUMMERTIME 4:19 • 14 WAVE 7:20 ⊕  
 15 LIKE SOMEONE IN LOVE 2:42 ⊕ • 16 MY FUNNY VALENTINE 5:56 ⊕ • Total Time: 78:06

**SARAH VAUGHAN**, vocals

CARL SCHROEDER, piano / JOHN GIANELLI, bass / JIMMY COBB, drums

Live in Belgrade, Yugoslavia, November 11, 1973.

⊕ **BONUS TRACKS:** Same personnel, Sun Plaza Hall, Tokyo, Japan, September 24, 1973.

See 12-page booklet for complete information



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