

SARAH VAUGHAN



*Featuring the
orchestras of*

**DIZZY GILLESPIE
BILLY ECKSTINE
JOHN KIRBY
GEORGE TREADWELL
GEORGIE AULD**

Interlude
1944-1947

SARAH VAUGHAN

“Interlude” Early Recordings, 1944-1947

Like Ella before her, Sarah Vaughan ‘The Divine One’ was an unknown amateur when she won a Harlem competition and, like Ella, arguments raged as to whether or not she really was a jazz singer. The purists complained that, although her rhythmic pulse and musicianship (she was an accomplished pianist) were never in doubt, her controlled approach to singing “as if she were an instrument” lacked the spontaneity of Fitzgerald and Holiday.

Sarah Lois Vaughan was born in Newark, New Jersey, on 27th March, 1924. Her parents were both musical: her carpenter father sang and played guitar, her laundress mother played piano and sang in the Newark Mount Zion Baptist church choir into which young ‘Sassy’ was soon to follow. At twelve, Sarah accompanied the service and sang as a soloist and for ten years studied music theory and trained both as pianist and organist. Leaving school at an early age, she decided to make singing her career and entered various local radio ‘Amateur Hour’ contests, repeating Ella Fitzgerald’s historic precedent when, in October 1943, she entered and won the ‘Amateur Night’ competition at the New York Apollo Theatre. Billy Eckstine (1914-1993), the Pittsburgh-born trumpeter, guitarist and (at that time) vocalist with Earl Hines’ band, was present on that auspicious occasion. Impressed by Sarah’s musical talent, he recommended her to Hines as a second pianist with the orchestra.

With Charlie Parker on tenor, Benny Green on trombone and Eckstine as vocalist, the Earl ‘Fatha’ Hines big band has been aptly defined “the virtual nursery of bop”. It also provided suitable recruits for the short-lived Eckstine big band. When Billy broke away – to the dismay of Hines – to form his own group he took with him, among others, Parker, Dizzy Gillespie, Miles Davis, Art Blakey, Shorty McConnell, Gail Brockton and Budd Johnson, all key figures in the emergence of the new bebop phenomenon.

The twenty-year-old Sarah made her recording debut as a vocalist with Eckstine’s big band for the DeLuxe label on December 5, 1944 (*I’ll Wait And Pray*) and, on New Year’s Eve, with a smaller ensemble billed ‘Dizzy Gillespie & His Orchestra’, for Continental, recorded a legendary series of titles (including Gillespie’s *Interlude* and the Leonard Feather numbers *No Smokes* and *Signing Off*, plus a bebop version of the romantic 1935 Brooks Bowman song *East Of The Sun*) for which sterling efforts she (allegedly) reluctantly accepted the derisory no-royalties fee of \$20! That notwithstanding, a further Continental session (25th May) produced fine versions of Peggy Lee and Dave Barbour’s *What More Can A Woman Do?* and the 1929 Fred Ahlert standard *Mean To Me*.

On 11th May, with the Gillespie Quintet, she recorded the classic landmark *Lover Man* (Guild) and later that year, after having meanwhile negotiated better deals with Crown and Musicraft, Sarah saw her career as a solo vocalist take off in earnest with a series of minor classics. In the John Kirby session of January 1946 we hear the pre-echo of the wistfully seductive, cool style which was to denote the mature Sarah Vaughan in Fred Coots and Haven Gillespie’s tender 1938 song *You Go To My Head* and *It Might As Well Be Spring* (hit-song of the contemporary Rodgers & Hammerstein film-musical *State Fair*).

During 1946, Sarah recorded a wide range of material with a variety of session ensembles: with Dicky Wells’ Big Seven on 21st March (*We’re Through*); with the Georgie Auld big band on 30th April (*A Hundred Years From Today*); with George Treadwell’s Orchestra on 18th July (a revival of the 1932 Matt Malneck-Gus Kahn hit *I’m Through With Love*) and with various Teddy Wilson ensembles (including Rube Bloom’s *Don’t Worry ‘Bout Me*, on August 19, and Kurt Weill’s *September Song* – hit of the 1938 Kurt Weill musical *Knickerbocker Holiday* – on 19th November). In November 1947 her recording of the Walter Gross-Jack Lawrence hit “Tenderly” (another collaboration with George Treadwell) entered the US pop charts at No.27.

Peter Dempsey, 2001

1. MEAN TO ME (Turk-Ahlert)
With Dizzy Gillespie & His Orchestra
(Continental 6024; mx 3327) Recorded 25th May, 1945 2:40
2. INTERLUDE (Gillespie-Paparelli-Leveen)
With Dizzy Gillespie & His Orchestra
(Continental 6031; mx 3005) Recorded 31st December, 1944 2:29
3. NO SMOKES (Feather)
With Dizzy Gillespie & His Orchestra
(Continental 6061; mx 3007) Recorded 31st December, 1944 2:25
4. WHAT MORE CAN A WOMAN DO (Lee-Barbour)
With Dizzy Gillespie & His Orchestra
(Continental 6008; mx 3325) Recorded 25th May, 1945 3:02
5. EAST OF THE SUN (Bowman)
With Dizzy Gillespie & His Orchestra
(Continental 6031; mx 3008) Recorded 31st December, 1944 2:51
6. LOVER MAN (Ramirez-Davis-Sherman)
With Dizzy Gillespie & His Orchestra
(Guild 1002; mx 566) Recorded 11th May, 1945 3:22
7. SIGNING OFF (Feather-Russell)
With Dizzy Gillespie & His Orchestra
(Continental 6024; mx 3005) Recorded 31st December, 1944 2:40
8. I'LL WAIT AND PRAY (Valentine)
With Billy Eckstine & His Orchestra
(DeLuxe 3003; mx 122) Recorded 5th December, 1944 2:55
9. YOU GO TO HEAD (Gillespie-Coots)
With John Kirby & His Orchestra
(Crown 109; mx BL 19) Recorded 19th January, 1946 3:00

10. I'M SCARED (Leveen-Singer)
With John Kirby & His Orchestra
(Crown 107; mx BL 18) Recorded 19th January, 1946 2:32
11. I COULD MAKE YOU LOVE ME (DeRose-Russell)
With John Kirby & His Orchestra
(Crown 118; mx BL 20) Recorded 19th January, 1946 2:45
12. IT MIGHT AS WELL BE SPRING (Rodgers-Hammerstein)
With John Kirby & His Orchestra
(Crown 108; mx BL 21) Recorded 19th January, 1946 2:58
13. I'M THROUGH WITH LOVE (Malneck-Livingston-Kahn)
With George Treadwell's Orchestra
(Musicraft 499; mx 5614) Recorded 18th July, 1946 2:49
14. SEPTEMBER SONG (Weill-Anderson)
With Teddy Wilson Quartet
(Musicraft 446; mx 5811) Recorded 19th November, 1946 3:02
15. DON'T WORRY 'BOUT ME (Bloom-Koehler)
With Teddy Wilson Octet
(Musicraft 421; mx 5653) Recorded 19th August, 1946 2:53
16. GENTLEMAN FRIEND (Hurwitt-Levine)
With Jimmy Jones Quartet
(Musicraft 539; mx 6070) Recorded 29th December, 1947 2:33
17. WE'RE THROUGH (Dameron-Greer)
With Dicky Wells' Big Seven
(HRS 1019; mx 1033-1) Recorded 21st March, 1946 2:36
18. A HUNDRED YEARS FROM TODAY (Young-Washington-Young)
With Georgie Auld & His Orchestra
(Musicraft 10572-L; mx 5458) Recorded 30th April, 1946 2:58

Personnel

5th December, 1944: BILLY ECKSTINE & HIS ORCHESTRA: Dizzy Gillespie, Shorty McConnell, Gail Brodtkon, Boonie Hazel, trumpets; Gerald Valentine, Taswell Baird, Howard Scott, Chips Outcalt, trombones; John Jackson, alto sax; Dexter Gordon, Gene Ammons, Bill Frazier, tenor sax; Leo Parker, baritone sax; John Malachi, piano; Connie Wainwright, guitar; Tommy Potter, bass; Art Blakey, drums

31st December, 1944: Dizzy Gillespie, trumpet; Aaron Sachs, clarinet; Georgie Auld, tenor sax; Leonard Feather, piano (Dizzy Gillespie doubles on piano on "Interlude", replacing Feather); Chuck Wayne, guitar; Jack Lesberg, bass; Morey Feld, drums

11th May, 1945: Dizzy Gillespie, trumpet; Charlie Parker, alto sax; Curly Russell, piano; Al Haig, bass; Sid Catlett, drums

25th May, 1945: Dizzy Gillespie, trumpet; Charlie Parker, alto sax; Flip Phillips, tenor sax; Nat Jaffe, piano; Bill de Arango, guitar; Curly Russell, bass; Max Roach, drums

19th January, 1946: JOHN KIRBY & HIS ORCHESTRA: Clarence Brereton, trumpet; Buster Bailey, clarinet; Russell Procope, alto sax; Bill Kyle, piano; John Kirby, bass; Bill Beason, drums

21st March, 1946: DICKY WELLS' BIG SEVEN: George Treadwell, trumpet; Dicky Wells, trombone; Bud Johnson, tenor sax; Cecil Scott, baritone sax; Jimmy Jones, piano; Al McKibbon, bass; James Crawford, drums

30th April, 1946: GEORGIE AULD & HIS ORCHESTRA: Alvin Arons, Arthur House, Danny Blue, Al Porcino, trumpet; Michael Datz, Rudy de Luca, Alexander Esposito, trombone; Gene Zanon, John Raffa, Georgie Auld, Al Cohn, Serge Chaloff, saxophones; Harry Biss, piano; Barry Galbraith, guitar; Ed Cunningham, bass; Buddy Christian, drums; Tadd Dameron, arranger

18th July, 1946: GEORGE TREADWELL & HIS ORCHESTRA: George Treadwell, trumpet; Al Gibson, clarinet, alto sax; George Nicholas, tenor sax; Eddie de Verteuil, baritone & alto sax; Jimmy Jones, piano; Jimmy Smith, guitar; Al McKibbon, bass; William Barker, drums

19th August, 1946: TEDDY WILSON OCTET: Buck Clayton, trumpet; Scoville Brown, clarinet; Don Byas, tenor sax; George James, baritone sax; Teddy Wilson, piano; Remo Palmieri, guitar; Billy Taylor, bass; J. C. Heard, drums

19th November, 1946: TEDDY WILSON QUARTET: Charlie Ventura, tenor sax; Teddy Wilson, piano; Remo Palmieri, guitar; Billy Taylor, bass

29th December, 1947: JIMMY JONES QUARTET: Jimmy Jones, piano; John Collins, guitar; Al McKibbon, bass; Kenny Clarke, drums

Transfers & Production: David Lennick
Digital Noise Reduction: Graham Newton

Photo of Sarah Vaughan, 1940s, © Metronome / Archive Photos

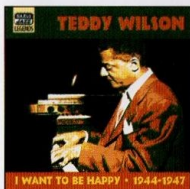


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David Lennick

As a producer of CD reissues, David Lennick's work in this field grew directly from his own needs as a broadcaster specializing in vintage material and the need to make it listenable while being transmitted through equalizers, compressors and the inherent limitations of A.M. radio. Equally at home in classical, pop, jazz and nostalgia, Lennick describes himself as exercising as much control as possible on the final product, in conjunction with CEDAR noise reduction applied by Graham Newton in Toronto. As both broadcaster and re-issue producer, he relies on his own extensive collection as well as those made available to him by private collectors, the University of Toronto, the International Piano Archives at Maryland, Syracuse University and others.

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