

SARAH VAUGHAN *Vol.2*

'Trouble Is A Man' Original Recordings 1946-1948

From the start of her career, Sarah Vaughan had a tremendous voice, and she never declined. The tone of her voice was consistently beautiful, her range was remarkable and she had complete control over her singing, no matter what the circumstances. She was among the first vocalists to fully grasp the intricacies of bebop and, even when singing pop music, her phrasing was always modern and often adventurous. Sarah Vaughan was born 27 March 1924 in Newark, New Jersey. She first sang in church and was a well-trained pianist. In 1943 she won an amateur contest at the Apollo Theater and, on Billy Eckstine's recommendation, was hired by Earl Hines to both sing with his orchestra and play second piano. Unfortunately that pioneering bebop orchestra (which also featured Charlie Parker on tenor and trumpeter Dizzy Gillespie) never recorded but it was an important training ground for the young singer. The following year she, Parker and Gillespie all joined Eckstine's big band, which continued her education in bebop. Though she only recorded one song with that orchestra, on 31 December 1944 Vaughan cut four selections as a leader, including a vocalized version of Gillespie's "A Night In Tunisia" which was called "Interlude".

After leaving Eckstine in 1945, Vaughan (who gained the lifelong nickname of "Sassy")

spent a few months with the John Kirby Sextet. In 1946 she launched her solo career and began recording for Musicraft. She would never look back and during the next 44 years she was considered one of jazz and popular music's greatest singers.

Between 14 June 1946 and 8 April 1948, Sarah Vaughan recorded 33 selections. *Trouble Is A Man* has twenty of the best. The programme begins with *Penthouse Serenade*, a vintage ballad that has Sassy accompanied by the Teddy Wilson Octet, a group similar to the ones that had backed Billie Holiday earlier in the decade. At 22, Vaughan already sounds quite mature, using space well and showing restraint along with youthful enthusiasm. Pianist Wilson has a nice spot while the arrangement for the band (with Scoville Brown's clarinet in the lead) is a bit reminiscent of the John Kirby Sextet. *You're Blasé* seems pretty straightforward until one compares Vaughan's reading of the melody to how the song usually goes. The Georgie Auld big band provides the backing, sounding a little boppish.

The next five selections have the singer joined by bands headed by trumpeter George Treadwell. Treadwell and Vaughan were married on 16 September 1946. Although their marriage did not last, the trumpeter was a major asset

early on in building up Vaughan's career and he taught her about aspects of show business that helped her become more famous. *Everything I Have Is Yours* (a big hit for Billy Eckstine) and *Body And Soul* feature backing by a small group with Treadwell briefly heard from and Vaughan's favorite pianist Jimmy Jones doubling on celeste on the former song.

Moving up to 1947, the sixteen-piece George Treadwell Orchestra accompanies Sassy on three magnificent performances. *I Cover The Waterfront* had been recorded by many other singers during the previous fifteen years but this version is difficult to top. Vaughan's perfect control, her subtle variations on the melody and her essaying of the unexpected key changes are quite a feat, sounding much easier than it really is. Sassy was the first to record *Tenderly* and this rendition (which starts out as a waltz) was her first hit, remaining in her repertoire for many years. *Don't Blame Me* has Vaughan sticking to the words but making many surprising choices of notes, almost completely reinventing the melody and showing that she could do practically anything with her voice.

As 1947 progressed, Sarah Vaughan was often featured with large anonymous orchestras arranged by Ted Dale. She stretched herself beyond jazz, most notably on *Sometimes I Feel Like A Motherless Child*. It has often been said that Sassy could have sung opera if the times had been different and that had been her choice. One can hear the potential on this emotional performance. But fortunately for jazz and

popular music, opera was not in Sassy's future.

I Can't Get Started and Alec Wilder's *Trouble Is A Man* benefit from Vaughan's interpretations even if the backing is sometimes a bit eccentric. *Love Me Or Leave Me* (originally associated with Ruth Etting) has a prominent role for Sam Musiker's clarinet along with a particularly colorful arrangement. Sassy displays her powerful voice on a medium-slow *The Man I Love*, creating some remarkable intervals during the last part of the song. The double-timing drum patterns of Cozy Cole set the atmosphere for *I Get A Kick Out Of You* while Vaughan sounds exuberant during *The One I Love Belongs To Somebody Else*, neglecting the meaning of the melancholy words in favour of the joy of singing with that voice of hers. It's *You Or No One*, a song that Doris Day introduced, is taken at a slower tempo than usual with Sassy joined by Richard Maltby's orchestra.

For her last session of 1947 before a recording strike kept musicians off records during much of 1948, Vaughan is backed by a jazz quartet that includes pianist Jimmy Jones and guitarist John Collins. She swings happily during *What A Difference A Day Made* a dozen years before Dinah Washington had her giant hit, and puts plenty of feeling into *Once In A While*. These performances give listeners a good idea what it sounded like to see Sarah Vaughan in clubs during this period.

While the recording strike resulted in few records being made in 1948, there were some

unusual attempts that involved only singers and no union musicians. For what would be her final Musicraft date, Vaughan is joined by the Earl Rodgers Choir for a *cappella* versions of the recently composed *Nature Boy* (a minor hit for Sassy but a major one at the same time for Nat King Cole) and a unique version of *I'm Glad There Is You*. These are rather unusual and haunting performances that are Vaughan's only studio recordings of 1948.

To end this programme on a swinging note, Vaughan is heard once again with Ted Dale's

orchestra on the happy *I Feel So Smoochie*. In 1949, the singer signed with the Columbia label, a major step forward in her rise to international stardom. Up until the time of her death on 3 April 1990, she was one of the top attractions in jazz. Even fifteen years after her death, few vocalists have come close to reaching the heights of the great Sarah Vaughan.

Scott Yanow

Author of 8 jazz books including Jazz On Film, Swing, Bebop, Trumpet Kings and Jazz On Record 1917-76

- 1. Penthouse Serenade** 3:09
(Will Jason–Val Burton)
With the Teddy Wilson Octet
Musicraft 505, mx 5652
Recorded 19 August 1946
- 2. You're Blasé** 3:02
(Ord Hamilton–Bruce Sievier)
With George Auld's Orchestra
Musicraft 394, mx 5561
Recorded 14 June 1946
- 3. Everything I Have is Yours** 2:54
(Harold Adamson–Burton Lane)
With George Treadwell's Orchestra
Musicraft 494, mx 5615
Recorded 18 July 1946
- 4. Body and Soul** 2:57
(Johnny Green–Edward Heyman–Robert Sour–Frank Eyton)
With George Treadwell's Orchestra
Musicraft 494, mx 5616
Recorded 18 July 1946
- 5. I Cover the Waterfront** 2:55
(Johnny Green–Edward Heyman)
With George Treadwell's Orchestra
Musicraft 503, mx 5870
Recorded 2 July 1947
- 6. Tenderly** 3:08
(Walter Cross–Jack Lawrence)
With George Treadwell's Orchestra
Musicraft 504, mx 5872
Recorded 2 July 1947
- 7. Don't Blame Me** 3:16
(Dorothy Fields–Jimmy McHugh)
With George Treadwell's Orchestra
Musicraft 504, mx 5873
Recorded 2 July 1947
- 8. Sometimes I Feel Like A Motherless Child** 2:49
(Traditional)
With Ted Dale's Orchestra
Musicraft 523, mx 5944
Recorded 10 October 1947
- 9. I Can't Get Started** 2:32
(Vernon Duke–Ira Gershwin)
With Ted Dale's Orchestra
MGM 10672, mx 5945
Recorded 10 October 1947
- 10. Trouble Is A Man** 2:38
(Alec Wilder)
With Ted Dale's Orchestra
Musicraft 533, mx 5946
Recorded 10 October 1947
- 11. Love Me Or Leave Me** 2:58
(Gus Kahn–Walter Donaldson)
With Ted Dale's Orchestra
Musicraft 539, mx 5951
Recorded 8 November 1947
- 12. The Man I Love** 2:48
(George & Ira Gershwin)
With Ted Dale's Orchestra
MGM 10549, mx 5954
Recorded 8 November 1947

13. **I Get A Kick Out Of You** 2:53

(Cole Porter)

With Ted Dale's Orchestra

Musicraft 586, mx 5953

Recorded 8 November 1947

14. **The One I Love Belongs to Somebody Else** 3:13

(Isham Jones-Gus Kahn)

With Ted Dale's Orchestra

Musicraft 552, mx 5956

Recorded 8 November 1947

15. **It's You or No One** 3:11

(July Styne-Sammy Cahn)

With Richard Maltby's Orchestra

Musicraft 557, mx 6061

Recorded 27 December 1947

16. **What A Difference A Day Made** 2:48

(Stanley Adams-Maria Grever)

With the Jimmy Jones Quartet

Musicraft 552, mx 6069

Recorded 29 December 1947

17. **Once In A While** 3:09

(Michael Edwards-Bud Green)

With the Jimmy Jones Quartet

MGM 10549, mx 6071

Recorded 29 December 1947

18. **Nature Boy** 2:59

(Eden Ahbez)

With the Earl Rodgers Choir

Musicraft 567, mx 6082

Recorded 8 April 1948

19. **I'm Glad There Is You** 3:06

(Paul Madeira-Jimmy Dorsey)

With the Earl Rodgers Choir

Musicraft 567, mx 6083

Recorded 8 April 1948

20. **I Feel So Smoochie** 2:41

(Phil Moore)

With Ted Dale's Orchestra

Recorded Musicraft 533, mx 5958

Recorded 8 November 1947

All selections recorded in New York

Transfers & Production: David Lennick

Digital Restoration: Graham Newton

Original 78s from the collections of David

Lennick & John Rutherford

Discographical information courtesy of *The Jazz*

Discography by Tom Lord (www.lordisco.com)

Original monochrome photo of Sarah Vaughan from Michael Ochs Archives / Redferns

Personnel

Track 1: Buck Clayton, trumpet; Scoville Brown, clarinet; Don Byas, tenor sax; George James, baritone sax; Teddy Wilson, piano; Remo Palmieri, guitar; Billy Taylor, Sr, bass; J. C. Heard, drums

Track 2: Neal Hefti, Al Porcino, Sonny Rich, George Schwartz, trumpets; Mickey Datz, Gus Dixon, Johnny Mandel, trombones; Georgie Auld, tenor/soprano/alto sax; Gene Zanoni, Sam Zittman, alto sax; Al Cohn, Irv Roth, tenor sax; Serge Chaloff, baritone sax; Harvey Leonard, piano; Joe Pilicane, bass; Art Mardigan, drums

Tracks 3 & 4: George Treadwell, trumpet; Al Gibson, clarinet & alto sax; George 'Big Nick' Nicholas, tenor sax; Eddie de Verteuil, baritone & alto sax; Jimmy Jones, piano; Jimmy Smith, guitar; Al McKibbin, bass; William Barker, drums

Producer's Note

The recordings Sarah Vaughan made in 1946 and 1947 date from a time when new techniques were being tried in recording studios, including the use of the echo chamber. Unfortunately many of these sides were among the less successful experiments in this technique, combining the echo with a shrill pickup on the strings. At the same time, Musicraft's pressings were among the worst in the industry. Fortunately some sides existed in quieter pressings made in Canada, and others were salvaged from later reissues on MGM or on early Allegro LPs.

Tracks 5-7: George Treadwell, Ermit V. Perry, Roger Jones, Hal Mitchell, Jesse Drakes, trumpets; Ed Burke, Dickie Harris, Donald Cole, trombones; Rupert Cole, Scoville Brown, alto sax; Budd Johnson, Lowell 'Count' Hastings, tenor sax; Eddie de Verteuil, baritone sax; Jimmy Jones, piano; Al McKibbin, bass; J. C. Heard, drums

Tracks 8-10: Unknown strings, flugelhorn, woodwinds, harp, celeste

Tracks 11-14 & 20: Sam Musiker, clarinet; unknown flugelhorn; Nicky Tagg, piano; Tony Mottola, Al Casey, guitars; Mack Shopnick, bass; Cozy Cole, drums; unknown harp, strings

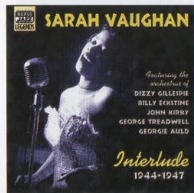
Track 15: Unknown strings, woodwinds, flute, harp, piano, bass, drums

Tracks 16 & 17: Jimmy Jones, piano; John Collins, guitar; Al McKibbin, bass; Kenny Clarke, drums

Tracks 18 & 19: The Earl Rodgers Choir

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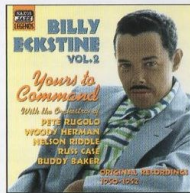
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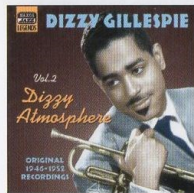
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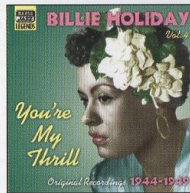
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NOTES AND FULL RECORDING DETAILS INCLUDED

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