

RONNIE SCOTT'S
PRODUCTIONS

ronnie scott's presents

SARAH VAUGHAN 'LIVE'

Vol 2

IMPORTATION G.B.
VOCUE P. I. P. S.A.
Tribunaire de Commerce - BEEM - 11771 N° 037





RECORDS

ronnie
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record
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SIDE 1
N 103
STEREO

© 1979 Pye
Records Ltd
(N 103-A)
33 1/2 RPM
MCPS/BRITICO

SARAH VAUGHAN VOLUME II

1. The Man I Love (G. & I. Gershwin) 4.44
2. Passing Strangers (Mitchell, Mann) 4.07
3. Gershwin Medley: (G. & I. Gershwin) 10.39
 - (a) But Not For Me
 - (b) Love Is Here To Stay
 - (c) Embraceable You
 - (d) Someone To Watch Over Me

Produced by Pete King for Ronnie Scott Records
CHAPPELL MUSIC (1,3)
FRANCIS, DAY & HUNTER (2)
Made In England



RECORDS

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SIDE 2
N 103
STEREO

© 1979 Pye
Records Ltd.
(N 103-B)
33 1/2 RPM
MCPS/BRITICO

SARAH VAUGHAN VOLUME II

1. Blue Skies (I. Berlin) 1.55
2. The More I See You (Warren, Gordon) 1.53
3. Early Autumn (J. Mercer, R. Burns, W. Herman) 3.12
4. On A Clear Day You Can See Forever (Lerner, Lane) 1.42
5. Everything Must Change (B. Ighner) 6.27
6. I Cried For You (A. Freed, A. Lyman, G. Arnheim) 1.36

Produced by Pete King for Ronnie Scott Records
FRANCIS, DAY & HUNTER (1) BREGMAN, VOCCO &
CONN (2) CHAPPELL MORRIS (3) CHAPPELL
MUSIC (4) RONDDOR MUSIC (LDN) LTD (5)
H. DAREWSKI MUSIC (6)

Made In England



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SARAH VAUGHAN 'LIVE'

Vol 2

VG 408



RECORDS
Also available
on cassette
ZCN 103

Side 1

1. The Man I Love
2. Passing Strangers
3. Gershwin Medley
 - a) But Not For Me
 - b) Our Love Is Here To Stay
 - c) Embraceable You
 - d) Someone To Watch Over Me

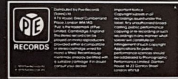
Side 2

1. Blue Skies
2. The More I See You
3. Early Autumn
4. On A Clear Day You Can See Forever
5. Everything Must Change
6. I Cried For You

Recording Engineer Howard Kilgour
Produced by Pete King for Ronnie
Scott Record Productions.

Personnel:

Sarah Vaughan, vocals
Carl Schroeder, piano
Jimmy Cobb, drums
Walter Booker, bass
Recorded on June 10th and 11th 1977 at
Ronnie Scott's Club, 47 Frith Street, London
W1. By Island Mobile Recording Studio.
Mixed at Basing Street Studios, London W11.
Engineered by Howard Kilgour
Produced by Pete King for Ronnie Scott
Record Productions.



Outside the realm of the authentic blues singers, there have been very few vocalists in jazz who have managed to generate much response from jazz musicians and the really dedicated jazz enthusiasts. They tend to regard the jazz art as being essentially an instrumental one, and vocalists, if suffered at all, are endured only as light or comic relief.

There are, however, a few jazz singers who have never had much trouble in gaining acceptance from the jazz cognoscenti and Sarah Vaughan is indubitably one of them. As Charles Fox has observed: "She was the first singer to cope with the harmonic demands of the new kind of jazz being developed at Minton's Playhouse and Clark Monroe's Uptown House in New York."

It seems to be a general prerequisite for acceptance by the jazz hierarchy that a singer must also be a musician and be able to use his or her voice like an improvising instrument — and this is certainly a common attribute as far as Sarah, Carmen McRae, Ella Fitzgerald, Berry Carter and Anita O'Day are concerned.

I first heard Sarah Vaughan singing *Polka Dots And Moonbeams* in a Brentford pub called The Magnet — singing, I hasten to add, on a record being played by the young publican who happened to be a jazz enthusiast. At that time I was a leading advocate of the 'Keep Vocalists Out of Jazz' movement, but that record effected the first breach in my defences. The next setback came when I acquired the May 1948 Dixie Gillespie Guild recording of *Shaw Nuff*, released in the UK on a Parlophone 78 rpm single. It had Sarah singing "Lower Man" on the other side ... and that was the beginning of the end of my part in the K.V.O. movement.

Since those days Sarah has become an almost legendary figure in the jazz world and certainly one of the most imaginative, resourceful and distinctive interpreters of the popular song around today. Whitney Balliett, one of the most perceptive and elegant writers on jazz, has observed that Sarah "has a voice of operatic dimensions and she uses it with breathtaking fluency and control". To leave his comment there would be a little disingenuous, because he went on to say: "But she has been dogged most of her career by a love of rondo, by a tendency to cram ten notes into one syllable when one or two would do; she has an almost uncontrollable desire to dazzle. Well, it's true, she does sometimes teeter on the edge of overstatement and, occasionally, topple over. But a desire to dazzle is not necessarily a recipe for disaster — even though Frank Sinatra is once supposed to have said that when he listened to Sarah he wanted to cut his wrists with a dull razor. I think, rather,

that it is the natural extrovert extravagance of the true entertainer — if the purist among you will forgive my associating jazz with entertainment. After all Roland Kirk, Dizzy Gillespie, Sonny Rollins, Louis Armstrong, Fats Waller, Duke Ellington, Miles Davis and Earl Hines have all made their concessions to show business without its detracting from their status as jazz giants.

I cannot deny a slightly uncomfortable feeling when I hear Sarah trading dangerously near to Ethel Revnell ground on some of those ultra-low notes (as in the coda at the end of the Gershwin medley), but when such flaws are considered in the light — the dazzling light — of her incomparable gifts of time, emotional warmth and projection, stunning phrasing, sophisticated harmonic sense, startling range, tonal variation, impeccable pitch and astonishing flexibility and control — it seems churlish indeed to register any reservations. Anyone who can sing *Passing Strangers* the way Sarah does on this album can be forgiven almost everything. In a crowded career spanning 35 years, since she won an amateur talent contest in Harlem at the age of 19, Sarah has worked with any of the greatest names in jazz and most of the illustrious arrangers have written for her — Robert Farnon, Michael Legrand, Thad Jones, Quincy Jones, Manny Albam, Bob James, Lalo Schiffrin, Benny Carter, Gerald Wilson, but I think Sarah is most at home when she is working a club with her own trio, and this album, a sequel to the Sarah Vaughan "Live" session released last year on Pye NSPL 18544, captures her in that setting and in top form.

Writing about Sarah's appearance at Carnegie Hall on June 23rd last year, Dan Morgenstern observed: "Sarah came through with flying colours, supported only by her excellent trio, Pianist Carl Schroeder, who has been her accompanist for years, is a veritable Gerald Moore of jazz; drummer Jimmy Cobb is "old reliable", personified, and bassist Walter Booker, the newest member ... seemed very much at home. Often it's not realised how important the security of sympathetic and experienced accompanists is to a singer, especially one who takes the liberties that Sarah does."

The trio certainly makes a considerable contribution to the success of this set and Carl Schroeder, who must be one of the most attentive and sympathetic accompanists in jazz, marshals its musical resources impressively.

Side One, with the exception of *Passing Strangers* — Sarah's 1957 hit with Billy Eckstine which enjoyed a UK revival in 1969 — is all Gershwin, beginning with a brisk *Man I Love* and ending with a medley

of four superior songs arranged by Schroeder. Sarah's alert musical mind is everywhere in evidence on the first track — listen to the way she picks up Schroeder's descending run on the bridge of the second chorus — and she climaxes the song with a sustained, fluttering dominant note which is a Vaughan hallmark.

Jimmy Cobb's brushes open Side Two and they lead into an easy-swinging *Blue Skies* which has Sarah stretching and compressing the normal phrasing with characteristic flair to the accompaniment of delightful fills and punctuations by Schroeder. The excellent Harry Warren song, *The More I See You* (written originally for a Betty Grable musical) has become a much-used jazz vehicle over the years. Hank Mobley gave it a sprightly work-out on a Blue Note album in 1953, but Sarah takes it in some what more leisurely fashion — with Schroeder once again tastefully filling the gaps.

Ralph Burns's *Early Autumn* might have been written for Sarah because its contours lend themselves perfectly to her vocal style, and *On A Clear Day* — always a good knock'em-in-the-aisles flag-waver — showcases Sarah's voice as a brilliantly inventive musical instrument. Listen to the electrifying last chorus and the rippling way Sarah shifts us from the last note of the song — a C — to the sub-dominant F. *Everything Must Change* is a lovely ballad whose demanding pattern is finely underscored by Bolden's arco root notes. After the opening statement, Sarah takes it into a funkier groove with theATORY cast vocabulary of "sha", "oo", "ee" and "ah", she once again displays her astonishing range.

The set concludes with a typical piece of 90-bars-a-minute "getting-off" music, *I Cried For You* has recently featured in Sarah's programme these last few years and her vocal dexterity at superhuman tempo makes this a powerful climax to the set. As Don Morgenstern observed in that Carnegie Hall review, "Singers are supposed to suffer vocal decline as they enter middle age, but Sassy's equipment, in defiance of the laws of nature, just seems to get better."

That's my opinion, too. But why rely on opinions? Play the record and get the proof — Mike Hennessy's Jazz Journal International.

Cover photographs — David Rectfern