

ronnie scott's presents

PVA. 20.331

SARAH VAUGHAN 'LIVE'



STEREO  
  
RECORDS

  
ronnie  
scott's  
records  
productions



Ronnie Scott's Presents  
**SARAH VAUGHAN LIVE**

Rec. Engineer Howard Knibour  
Produced by Peter King for Ronnie Scott Rec. Prod.

**Stéréo**

**A**

© 1977

**PYA. 20331**  
(PYA. 20331 A)



1. Introduction by Ronnie Scott 0'24
2. Here's that rainy day (J. Van Heusen-J. Burke) 5'50
3. Like someone in love (J. Van Heusen-J. Burke) 2'36
4. Feelings (M. Albert) 7'
5. I'll remember april 3'16  
(D. Raye-G. de Paul-P. Johnson)
6. Sophisticated lady (D. Ellington-Mills-Parish) 5'25



Ronnie Scott's Presents  
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**B**

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1. If you could see me now (Dameron-Sigman) 5'21
2. Start believing in me (C. Strause) 2'39
3. My funny valentine (R. Rodgers-L. Hart) 6'20
4. A foggy day (G. & I. Gershwin) 1'34
5. Send in the clowns (S. Sondheim) 5'57
6. Tenderly (J. Lawrence-W. Gross) 3'09

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# ronnie scott's presents SARAH VAUGHAN 'LIVE'

PYA. 20.331

VG  
405

## Side 1

1. Introduction by Ronnie Scott
2. Here's That Happy Day  
(J. Van Heuson/J. Burke)  
E. H. Morris & Co. Ltd.
3. Like Someone In Love  
(J. Van Heuson/J. Burke)  
Chappells Co. Ltd.
4. Feelings  
(M. Albert)  
Peter Maurice Music/K.P.M.
5. I'll Remember April  
(G. B. Paul)  
Leeds Music
6. Sophisticated Lady  
(Duke Ellington)  
Lawrence Wright Music.

## Side 2

1. If You Could See Me Now  
(Tadd Dameron)  
Copyright Control
  2. Start Believing Me Now  
(C. Straus)  
Chappells Co. Ltd.
  3. My Funny Valentine  
(R. Rodgers/L. Hart)  
Chappells Co. Ltd.
  4. A Foggy Day  
(G & I Gershwin)  
Chappells Co. Ltd.
  5. Send In The Clowns  
(Stephen Sondheim)  
Chappells Co. Ltd.
  6. Tenderly  
(J. Lawrence & W. Gross)  
E. H. Morris & Co. Ltd.
- Recording Engineer Howard Kilgour  
Produced by Peter 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 Peter King for Ronnie Scott Record Productions.

GRAVE ET PRESSE EN FRANCE

When Sarah Vaughan came to Ronnie Scott's Club in Frith Street at the height of the Royal Jubilee celebrations of 1977, she created a jubilee atmosphere all her own. It had taken considerably more than 25 years to lure her, finally, to that intimate arena of the world's best-known jazz club which was to prove so suitable for her particular qualities of warmth and communication. The wait was supremely worthwhile — and it is the Everest experience of her season at the club which is distilled on this album, recorded as it was on-site. I still find it astonishing that we continue to enjoy Sarah's voice in all its considerable glory after so many years, for hers has been a quite remarkable career, stretching from 1943, covering more than 60 countries, associated with virtually every size of instrumental aggregation known to man, from jazz trios to symphony orchestras. When you consider the background — smoky clubs as well as huge concert halls, endless travelling, two and sometimes three sets a night — then the survival of vocal cords with Sarah (as with other long-running singers, like Ella) seems like one of the minor miracles with which we are blessed.

Her history is, I suppose, well enough understood — but a brief reminder. Born Newark, New Jersey, 1924. Early gospel singer in church. First big job with the Earl Hines big band, 1943; then with Billy Eckstine's pop-pioneering band in 1944; finally, band-singer with John Kirby (1945-46) before breaking out as a solo artist, always sustained by the enthusiasm of men like Dizzy Gillespie and Charlie Parker for her astounding voice. Thereafter, that voice was to take her around the world as a major club or concert attraction wherever she went, and despite the decline of jazz at the box office in the 1960s and 1970s she has maintained her status at the very top of the tree. Ludicrously, there were times when she had no record contract, even though she was appearing with orchestras as renowned as the Boston Pops, the Cleveland Symphony and the Los Angeles

Philharmonic. Such album absences make the present record all the more welcome. What is it about her voice which makes it so unique and so magnetic that in her early solo days she came to be billed as "The Divine One"? She has an uncanny ear for the chord structures of songs, so that she can improvise aptly and cunningly on the melodies she chooses — a quality she shares with only a few other great singers. But what no one else adds to this gift is Sarah's combination of richness of tone and vibrato, her range, her intensity of emotion, and her easy sophistication of approach. The outcome is compulsive communication, and in this she is unmatched. "From brown depths to softest highs" was one of the phrases which the sound of her evoked in my review after hearing her at Ronnie's in 1977. You'll hear that very easily on this album. Her tones are, indeed, very soft at times. She whispers lines from *Feelings* as if she were singing through mist — but then, as on a song like *I'll Remember April*, she'll surprise you with bolder, supremely confident and audacious sequences of improvisation. Such passages always sound exactly right, yet at the same time she conveys the impression she's made them up on the spot. She's very feminine, really. She has this knack of wearing each song as if it were a new, dazzling designed dress; which is another way of saying that she gets *inside* a song's meaning. Listen for what she does with *Send In The Clowns*. How often has that Sondheim classic been attempted, and how seldom has it been happily re-created. Sarah's version is perfect; every phrase beautifully articulated, felt and meant, with a lovely change to waltz time in the middle to enliven it. And it's also a great song to check out on her Yma Sumac-like range. The songs you'll hear are, altogether, a classic collection. Just run your eye down the titles, and you'll see what I mean. Sarah chooses the best and gives them the best. I like especially the finger-snapping and bass-fiddle intro to *Like Someone In Love*, the grave

richness of *My Funny Valentine*, and the aching emotion of Duke's *Sophisticated Lady* — as I like all through the superbly judged accompaniment she gets from her trio, Jimmy Cobb especially uses his brushes like a dream, showing that you don't have to hammer with sticks in order to swing. Why don't more drummers understand that?

You will rarely, I think, enjoy the art of popular singing more intensely than by listening to Sarah Vaughan here. Divine she used to be called; divine she remains.

Derek Jewell  
Jazz and Popular Music Critics  
The Sunday Times

Having been in love with Sarah Vaughan for many years her appearance at the club was for me an ambition realised. She sounds as beautiful as ever but she's happily married and has no interest in Jewish saxophone players.

Distribution VOGUE P.I.P.

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