



SARAH VAUGHAN IN HI-FI





Facsimile of original LP back cover:

CL 745



Exclusive trade mark of Columbia Records

SARAH VAUGHAN IN HI-FI

East of the Sun
New Wreck If You Can Get It
Pinky
The Nearest of You
Come Rain or Come Shine
Mean to Me

It Might as Well Be Spring
Can't Get Out of This Mood
Spring Will Be a Little Late This Year
Ooh, What-cha Doin' to Me
Goodnight My Love
Ain't Misbehavin'

CL 745



Exclusive trade mark of Columbia Records

brilliant popular vocals by great singing artists



A SPECIAL PRESENT OF THE
ORGANIC AND FRENCH LIPS OF
THE
1 1/4" Extended Play B-142



AFTER HOURS
SARAH VAUGHAN
CL 745 - Extended Play B-146



MAHALIA JACKSON
BY THE WAY
CL 745 - Extended Play B-146



BILLIE HOLIDAY AT THE BLUES
BY THE WAY
CL 745 - Extended Play B-146



DAY DREAMS
BY THE WAY
CL 745 - Extended Play B-146



FRANKIE
LAINÉ
CL 745 - Extended Play B-146

This is an extraordinary collection of extraordinary songs by an extraordinary singer. Sarah Vaughan has long been recognized as one of the finest vocalists in the music business; with Billie Holiday and Ella Fitzgerald, she is considered the top female jazz singer of our time.

Sarah Vaughan's start resembles that of Ella Fitzgerald's in that both girls began by winning an amateur contest at Harlem's Apollo Theatre. Her vocal style, however, stems more from that of Billie Holiday's. Sarah's contribution was to bring organization and musical logic to the emotional style introduced by Billie. Her more deliberate and sophisticated manner added new fans and attracted more singers to this general style than ever before.

These recordings indicate superb musicianship as well as imagination on the part of Sarah Vaughan. She is equally at

home with a large studio orchestra or with a small jazz combination. She has a wide range of expression, from jump tunes to ballads and even what can be considered an experimental kind of pop vocal: the wondrous Pinky, which still stands as something of a landmark.

The small jazz group, which is heard in eight of these twelve songs, consists of Miles Davis on trumpet, Henry Jenson on trombone, Tony Scott on clarinet, Buddy Johnson on tenor sax, Billy Taylor on bass, and J. C. Heard on drums, with Sarah's regular accompanist of this period, Jimmy Jones on piano, and with Mundell Lowe and Freddie Green sharing the guitar work. Mundell is the one who plays the occasional electric guitar solo.

Other superb Columbia collections include: AFTER HOURS - SARAH VAUGHAN; After Hours • Street of Dreams • You Taught

Me to Love Again • You're Mine, You • My Revue • Summertime • Black Coffee • Thinking of You • I Cried for You • Perfidia • Deep Purple • Just Friends • "Tap" CL 602 - Extended Play Set B-140

ADVENTURES IN RHYTHM - PETE RUGOLO and his Orchestra: Here's Pete • My Funny Valentine • Misty • The Blues • Palatinca • Ragole Meets Shearing • Sambamba • King Porter Story • You Ain't Too Beautiful • Jingle Bells Mambo • There Will Never Be Another You • Conversation • Good Evening Friends Reunion • "Tap" CL 603 - Extended Play Set B-141 (abbreviated) • Extended Play Single B-141

THE THREE HERDS - WOODY HERMAN and his Orchestra: Non-Stop • Caldonia • Sitewalks of Cuba • The Good Earth • Four Brothers • The Good and I • Kites and Parachutes • Early Autumn • Four Others • Blame Boston • Michigan Tway • The Third Herd • "Tap" CL 592

DAVE BRUBCK AT STORYVILLE - 1941: On the Alamo • Don't Worry 'Bout Me • Here Lies Love • Gonna with the Wind • When You're Smiling • Back Bay Blues • "Tap" CL 500 - Extended Play Sets B-143, B-144

BRUBCK TIME - THE DAVE BRUBCK Quartet featuring Paul Desmond: Audrey • Jeppies Creepers • Pinnies from Heaven • Why Do I Love You • Stompin' for Me • Keepin' Out of Mischief Now • A Fine Romance • Brother, Can You Spare a Dime • "Tap" CL 622 - Extended Play Set B-171 (abbreviated) • Extended Play Single B-144, B-147

COMMAND PERFORMANCE - FRANKIE LAINE: Jewel • Jealousy • Rom, Rom, I Love You • Granada • Long Distance Love • The Candy Cane • Ball • High Noon • Storm Day • Your Cheek's Heat • I Believe • The Kid's Last Fight • One for My Baby • "Tap" CL 623 - Extended Play Set B-171 (abbreviated)

COLUMBIA RECORDS



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1. Do not use a needle which has been used beyond its recommended expectancy* (see chart at right).
 2. Record surface must be kept clean.
 3. Turntable must be level.

 CONSERVATIVE NEEDLE LIFE CHART
 Diamond metal tip not over 30 hours
 Sapphire (crystal) not over 45 hours
 Diamond gemstone not over 400 hours

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1. **East Of The Sun (West Of The Moon)** 3:06
(B. BOWMAN)
2. **Nice Work If You Can Get It** 2:35
(I. GERSHWIN/G. GERSHWIN)
3. **Come Rain Or Come Shine** 3:23
(H. ARLEN/J. MERCER)
4. **Mean To Me** 2:53
(R. TURK/F. AHLERT)
- 4 5. **It Might As Well Be Spring** 3:11
(R. RODGERS/O. HAMMERSTEIN II)
6. **Can't Get Out Of This Mood** 2:49
(F. LOESSER/J. McHUGH)
7. **Goodnight My Love** 3:37
(M. GORDON/H. REVEL)
8. **Ain't Misbehavin'** 2:59
(A. RAZAF/I. "FATS" WALLER/H. BROOKS)
9. **Pinky** 2:41
(A. NEWMAN)
10. **The Nearness Of You** 3:19
(N. WASHINGTON/H. CARMICHAEL)
11. **Spring Will Be A Little Late This Year** 2:40
(F. LOESSER)

12. **Ooh, What'cha Doin' To Me** 1:54
(I. ROGERS/A. FIELDUS)

*13. **It's All In The Mind** 3:21
(D. FISHER/A. ROBERTS)

*14. **The Nearness Of You** (alternate take) 3:09
(N. WASHINGTON/H. CARMICHAEL)

*15. **Ain't Misbehavin'** (alternate take) 2:59
(A. RAZAF/I. "FATS" WALLER/H. BROOKS)

*16. **Goodnight My Love** (alternate take) 3:44
(M. GORDON/H. REVEL)

*17. **Can't Get Out Of This Mood** (alternate take) 2:50
(F. LOESSER/J. McHUGH)

*18. **It Might As Well Be Spring** (alternate take) 3:26
(R. RODGERS/O. HAMMERSTEIN II)

*19. **Mean To Me** (alternate take) 2:49
(R. TURK/F. AHLERT)

*20. **Come Rain Or Come Shine** (alternate take) 3:32
(H. ARLEN/J. MERCER)

*21. **East Of The Sun (West Of The Moon)**
(alternate take) 3:09
(B. BOWMAN)

22. **Pause Track** 0:06

* Previously-unreleased bonus track

December 21, 1949

Sarah Vaughan,

VOCAL:

Billy Butterfield,
Taft Jordan, TP,
Will Bradley, TB,
Toots Mondello,
Hymie Schertzer, AS,
Artie Drelinger,
George Kelly, TS,
Stan Webb, SS,
Jimmy Jones, Al Caiola, G,
Eddie Safranski, S,
Cozy Cole, D.

The Nearness Of You
(TRACK 14 - CD42533/TAKE 1 ALT)

The Nearness Of You
(TRACK 10 - CD42533/TAKE 5 MST)

May 18, 1950

Sarah Vaughan,

VOCAL:

Miles Davis, TP,
Benny Green, TB,
Budd Johnson, TS,
Tony Scott, CL, Jimmy Jones, P,
Freddie Green, G,
Billy "Pickles" Taylor, Jr., B,
J.C. Heard, D, Budd Johnson,
Benny Green,
AND, APPARENTLY:
Freddie Green
LAY OUT ON
"IT MIGHT AS WELL BE SPRING."

Ain't Misbehavin'

(TRACK 15 - CD43825/TAKE 1 ALT)

Ain't Misbehavin'

(TRACK 6 - CD43825/TAKE 2 MST)

SOLOS:

B. Green, TB, Johnson, TS,
Davis, TP, Scott, CL.

Goodnight My Love

(TRACK 16 - CD43826/TAKE 3 ALT)

Goodnight My Love

(TRACK 7 - CD43826/TAKE 5 MST)

OBLIGATO:

Johnson, TS.

Can't Get Out Of This Mood

(TRACK 17 - CD43827/TAKE 4 ALT)

Can't Get Out Of This Mood

(TRACK 6 - CD43827/TAKE 6 MST)

SOLOS:

Johnson, TS, Scott, CL,
B. Green, TB.

It Might As Well Be Spring

(TRACK 18 - CD43828/TAKE 1 ALT)

It Might As Well Be Spring

(TRACK 5 - CD43828/TAKE 4 MST)

INTRO & OBLIGATO:

Davis, TP.

May 19, 1950

Sarah Vaughan,

VOCAL:

Miles Davis, TP,
Benny Green, TB,
Budd Johnson, TS,
Tony Scott, CL, Jimmy Jones, P,
Mundell Lowe, EL G,
Billy "Pickles" Taylor, Jr., B,
J. C. Heard, D.

Mean To Me

(TRACK 19 - CD43829/TAKE 1 ALT)

Mean To Me

(TRACK 4 - CD43829/TAKE 2 MST)

SOLO:

Johnson, TS, OBLIGATO: Davis, TP.

Come Rain Or Come Shine

(TRACK 3 - CD43830/TAKE 1 MST)

Come Rain Or Come Shine

(TRACK 20 - CD43830/TAKE 4 ALT)

OBLIGATO:

Lowe, EL G, Johnson, TS.

Davis, TP.

SOLO:

Davis, TP.

East Of The Sun

(West Of The Moon)

(TRACK 21 - CD43832/TAKE 3 ALT)

East Of The Sun

(West Of The Moon)

(TRACK 1 - CD43832/TAKE 5 MST)

December 30, 1952

Sarah Vaughan,

VOCAL:

WITH A LARGELY UNIDENTIFIED STUDIO
ORCHESTRA, INCLUDING A PROMINENT
ALTO SAXOPHONE.
TRUMPETS: POSSIBLY P. Cincillo, Jimmy
Maxwell, J. Milazzo, Red Solomon;
TRONBONES: Will Bradley, Al G. (?),
Jack Sattersfield;
SAXOPHONES POSSIBLY Jim Abato, Russ
Bazar, Harold Feldman,
Bernie Kaufman, Bill Verzazi;
STRINGS: Lou Stein, F. Art Ryerson, G.
Frank Carroll, G. Terry Snyder, D.

It's All In The Mind

(TRACK 13 - CD40722/TAKE 2)



SARAH VAUGHAN IN HI-FI

the Columbia LP reissued here in expanded form on CD, was itself an expanded reissue. In fact, *Sarah Vaughan In Hi-Fi* wasn't a real album. Sarah Vaughan recorded for Columbia records for 4 years — over 20 record dates, over 65 titles, at least 2 overdub sessions and in the pre-tape era — but she only recorded one "album" at the label, and you've probably never seen it.

When Sarah Vaughan joined Columbia Records at the start of 1949, she was assuredly a jazz singer, but she was also a pop star. Her initial recordings for Continental had been followed by a very productive period at the innovative Musicraft label, an output that included a smash single, "It's Magic." Columbia signed her on the basis of that hit and attempted to make more pop hits with her, often succeeding. So in terms of packaging Sarah, Columbia was interested in singles (hits). When Sarah joined the label, however, Columbia was also heavily involved in the introduction of the LP, and there was this one confluence.

At the time, the 78-rpm era was still ongoing, even dominant. In that format, Western Classical was issued on 12-inch discs, the same diameter as the common LP; pop was issued on a smaller 10-inch disc. When micro-grooved long-play records first were made, the 10- and 12-inch system was maintained for a few years before all albums were issued on 12-inch. This explains why the only album Sarah Vaughan cut for Columbia was a 10-inch, *Sarah Vaughan* (pictured on the back cover of this booklet).

The album *Sarah Vaughan* was musically far different than her other records for Columbia. It was a modern jazz version of the swing-song tradition — Sarah with people such as Miles Davis taking turns on songs, just as Billie Holiday had done with people like Teddy Wilson and

Le 33 tours Columbia, objet de la présente réédition en CD en version plus longue, était déjà une réédition contenant des titres supplémentaires. En fait, *Sarah Vaughan In Hi-Fi* n'a jamais été un véritable album.

Sarah Vaughan enregistra chez Columbia Records pendant quatre ans, soit plus de 20 séances d'enregistrements, plus de 65 titres et au moins deux séances de post-synchronisation, à une époque où les bandes magnétiques n'existaient pas encore. Mais elle n'enregistra qu'un seul et unique véritable album sous ce label, et vous ne l'avez probablement jamais vu.

Lorsque Sarah Vaughan signa chez Columbia Records, au début de l'année 1949, elle était indubitablement une chanteuse de jazz, mais aussi une pop star. Ses premiers enregistrements pour Continental avaient été suivis d'une période extrêmement féconde avec le label innovant Musicraft, avec entre autres le single à succès "It's Magic". Columbia l'engagea sur la foi de ce seul succès et essaya de croiser ce filon pop, souvent avec succès. Le "produit" Sarah Vaughan intéressait Columbia surtout pour les singles (à succès). Mais le label était aussi très impliqué dans l'avènement du 33 tours lorsqu'il engagea la chanteuse, et les deux intérêts convergèrent.

A l'époque, les 78 tours existaient toujours. Ils étaient même prépondérants. Dans ce format, Western Classical sortit en LP 30 cm, soit un diamètre identique à celui des 33 tours. La pop paraissait sur de plus petits disques, LP 25 cm. Lorsque les microsillons longue durée firent leur apparition, les deux systèmes (LP 25 et LP 30 cm) coexistèrent quelques années avant de laisser la place au LP 30 cm. Voilà pourquoi le seul album de la chanteuse pour Columbia fut un LP 25 cm, *Sarah Vaughan* (en illustration au dos de ce livret).

Musicalement, cet album était très différent de ses autres enreg-

Lester Young a generation before. By the way, Miles is not credited on the original 10-inch album: Although the purpose of that might have been to hide his presence (as he was considered a Capitol artist), it was far more likely done to imply that Sarah's then husband and manager, a trumpeter named George Treadwell, was the featured player.

All the more famous 12-inch Sarah Vaughan Columbia Lps, such as *After Hours* and *Linger Awhile*, as well as the lesser-known releases on the Harmony subsidiary, were anthologies using her other Columbia dates, tracks devoid of instrumental soloists and accenting pop rather than jazz arrangements.

The album, *Sarah Vaughan In Hi-Fi*, used as its core — without acknowledging it — the 10-inch *Sarah Vaughan*, but **surprisingly substituted an alternate take for "Mean To Me," which not only wasn't acknowledged, but has gone unnoticed for 40 years.** The extra time dictated by the 12-inch format was filled in with four tracks pulled in the same anthology fashion as *After Hours*. These four *bonus tracks* were inserted into the sequence of the original album. Here, on the CD version of *Sarah Vaughan In Hi-Fi*, I restored the sequence and consistency of the 10-inch album, *Sarah Vaughan*, then added the extra four titles. If you want to hear the sequence of *Sarah Vaughan In Hi-Fi*, then you should program your CD player as follows: tracks 1, 2, 9, 10, 3, 19, 4, 5, 6, 11, 12, 7, 8.

On this CD, the 12 tracks from *Sarah Vaughan In Hi-Fi* are followed by the only unissued (and for that matter, unlisted) tune by Sarah Vaughan for Columbia that I found in my research for this release. Then comes an alternate take for "The Nearness Of You," the only one of the four extra titles that has a surviving alternate. The CD then concludes with the original 10-inch Lp, *Sarah Vaughan*, repeated using alternate takes and in chronological sequence. Although the master of "Nice Work If You Can Get It" is a fourth take, none of the three preceding

istremes Columbia. C'était une version jazz moderne de la tradition du chant swing, Sarah et ses acolytes, tel Miles Davis, prenant chacun à leur tour la parole sur des airs, à l'instar de Billie Holiday avec Teddy Wilson et Lester Young, une génération plus tôt. Remarquons en passant que le nom de Miles Davis ne figure nulle part sur le LP 25 cm original. Peut-être était-ce pour ne pas lui attirer des ennuis (après tout, il appartenait à l'équipe Capitol), mais il s'agissait plus vraisemblablement de laisser croire que le trompettiste était George Treadwell, mari et manager de Sarah.

Tous les grands disques de Sarah Vaughan chez Columbia : *After Hours* et *Linger Awhile* ainsi que les albums moins connus, parus sous le label Harmony, sont des anthologies qui reprennent d'autres enregistrements Columbia, des titres sans solistes instrumentaux et qui tiennent plus des arrangements pop que jazz.

Sarah Vaughan In Hi-Fi reprenait, sans le dire, le LP 25 cm Sarah Vaughan, mais, ô surprise, avec une prise alternative de Mean to Me. Non seulement la substitution n'est pas signalée sur la pochette, mais elle passa inaperçue pendant 40 ans ! Le minutage plus généreux du format LP 30 cm permit d'inclure quatre titres repris dans la même foulée que pour *After Hours*, et de les insérer dans l'ordre de l'album d'origine. Dans la version CD de *Sarah Vaughan In Hi-Fi*, j'ai restauré l'ordre et la cohésion de l'album LP 25 cm et ajouté les quatre titres. Pour entendre les titres de *Sarah Vaughan In Hi-Fi* dans l'ordre original, programmez votre lecteur de CD comme suit : 1, 2, 9, 10, 3, 19, 4, 5, 6, 11, 12, 7, 8.

Sur la présente réédition, les 12 titres de *Sarah Vaughan In Hi-Fi* sont suivis du seul air inédit (et jamais répertorié) enregistré par la chanteuse pour Columbia que j'ai retrouvé au cours de mes recherches. Vient ensuite une prise alternative de "The Nearness Of You". C'est le seul des quatre titres supplémentaires à offrir une prise supplémentaire. Le CD se termine sur le LP 25 cm original *Sarah Vaughan*, repris en utilisant des prises différentes et en ordre chronologique. La prise sélectionnée de "Nice Work If You Can Get It" est la quatrième d'une série, mais les trois précédentes sont à peu près de la même durée, et ni l'interprétation de Sarah, ni les solos de Miles ne présentent aucune modification. Sept titres sur huit sur *Sarah Vaughan* ont fait l'objet de prises alternatives. Les variantes concernent le tempo, les introductions, les codas et les transitions, mais aussi l'interprétation de Sarah sur certains mots-clés, les intervalles choisis et, bien sûr, les improvisations instrumentales.



takes last more than a few seconds and we get no different interpretation by Sarah, nor an extra solo by Miles. On the seven-of-eight titles from *Sarah Vaughan* which do have alternates, you'll notice: variants in tempo; shifts in the introductions, codas and transitions; Sarah's singing on certain key words and the intervals she chooses; and, of course, the instrumental improvisations.

It certainly would have been more direct to reissue this now-obscure 10-inch Lp *Sarah Vaughan*, the only album Sarah Vaughan ever really did for Columbia Records. *Sarah Vaughan In Hi-Fi*, however, is her best-known Columbia release, and it's CD reissue will draw attention to the nine new discoveries. In fact, our packaging-marketing decision restores the "album concept" behind *Sarah Vaughan In Hi-Fi*. Columbia thought of singles when they recorded Sarah; it was her next label, Mercury, that saw the potential of "big albums" such as *Sarah Vaughan In The Land Of Hi-Fi*. Over 40 years ago, Columbia reissued its only Sarah Vaughan album in the image of the Mercury release to get you to go for Columbia's great *Sarah* album, and we're pleased to repeat the process in getting to you this expanded edition.

—Phil Schaap
December 1996

Il aurait certainement été plus simple de rééditer tel quel le LP 25 cm *Sarah Vaughan*, seul album jamais véritablement enregistré par la chanteuse pour Columbia Records, et bien oublié de nos jours. Mais *Sarah Vaughan In Hi-Fi* est son album Columbia le plus connu et cette réédition en CD attirera l'attention sur les neuf nouveautés incluses. En fait, notre décision de marketing retrouve le concept d'album sous-jacent à *Sarah Vaughan In Hi-Fi*. Si Columbia enregistrerait Sarah en pensant aux singles, sa maison de disques suivante, Mercury, sentit les "grands albums" potentiels tels *Sarah Vaughan In The Land Of Hi-Fi*. Dans le sillage de la parution Mercury, il y a plus de quarante ans, Columbia ressortit son seul véritable album de Sarah dans le but d'augmenter les ventes de leur grand album Sarah. Nous sommes heureux de marcher sur ces traces et de vous offrir cette édition revue et plus longue.

Phil Schaap
Décembre 1996



No one has really successfully defined what a "jazz singer" is, and critics, particularly, still argue over that label. However, it is no problem for musicians, because we know when we hear a certain rhythmic savvy and certain melodic variations that say "jazz." Another characteristic is the obvious influence of instrumental soloists on the singer's approach. Billie Holiday, for instance, reflected her idols Louis Armstrong and Lester Young, among others. Jazz singers really listen and respond to their musical environment in a very special way. The best have an individual *conception* that reveals their blues/jazz roots. In the opinion of many, myself included, Sarah Vaughan was probably the most gifted and creative of them all. Surely, no singer in this country can rival her musicianship — with the possible exception of Ella Fitzgerald. Virtuosity aside, Sarah was truly "beyond category," to use Duke Ellington's overworked truism.

In the beginning of her career, musicians marveled at her talent and ability, but compared to her famous predecessors such as Lady Day, Lee Wiley, and the like, many thought she didn't convey the meaning of the lyrics; she didn't seem to reach for the emotional depth as they did. Nonetheless, she more than compensated with a sensitivity to the *musical* content of the songs that other singers could only dream about. Interpretation is such a personal and subjective matter, however, that I am sure many people found her singing quite emotionally satisfying. The mere sound of her voice was enough to profoundly move this writer.

Still, the complexity of many of her melodic embellishments sometimes distracted the listener from the storyline of the song, yet she was only reflecting her musical influences. While still very young, as a member of Earl Hines' band (she also played 2nd piano), and later of Billy Eckstine's, she was exposed regularly to the startling innovations of Dizzy Gillespie, Charlie Parker, Fats Navarro, et. al which were to change the face of jazz forever. The discipline required to play and sing be-bop has made it a kind of classic idiom, and Sarah Vaughan absorbed it completely. Her remarkable ear and amazing voice (with its two-octave range) enabled her to imbue the songs

Personne n'a jamais pu donner une définition satisfaisante du terme "chanteur de jazz", et les critiques, en particulier, se disputent toujours sur l'appellation. Mais nous autres musiciens ne connaissons pas ce problème. Un savoir-faire rythmique, certaines variations mélodiques, nous font immédiatement penser : "jazz". L'influence manifeste des solistes instrumentaux sur l'approche musicale du chanteur est une autre caractéristique importante. Billie Holiday, par exemple, se faisait le reflet de ses idoles Louis Armstrong et Lester Young. Les chanteurs de jazz écoutent et réagissent à leur environnement musical d'une manière tout à fait spéciale, et les plus grands ont une conception artistique personnelle qui révèle leurs racines blues/jazz.

Pour beaucoup, dont je fais partie, Sarah Vaughan était probablement la voix la plus talentueuse et la plus créative de tout le jazz. Aucun chanteur dans ce pays ne possède de telles qualités musicales, à l'exception peut-être d'Ella Fitzgerald. Indépendamment de sa virtuosité, Sarah était vraiment "hors catégorie", pour reprendre l'expression si souvent citée de Duke Ellington.

Au début de sa carrière, tous les musiciens s'émerveillaient de son talent et de ses capacités. Mais, en comparaison de ses célèbres aînées, telles Lady Day ou Lee Wiley, beaucoup pensaient qu'elle ne faisait pas vraiment passer le message du texte. Elle ne semblait pas atteindre la même profondeur d'émotion. Quoi qu'il en soit, elle compensait cette lacune par une grande sensibilité musicale, à laquelle tant d'autres ne pouvaient même pas oser prétendre. Mais il n'y a rien de plus personnel et subjectif que l'interprétation, et je suis persuadé que bien des gens étaient pleinement satisfaits de son expressivité vocale. Quant à moi, le simple son de sa voix suffisait à m'émuover.

La complexité de ses ornements mélodiques distraignait parfois l'auditeur de la ligne directrice de la chanson, mais la chanteuse ne faisait là que refléter ses influences musicales. Dans sa jeunesse, alors qu'elle faisait partie du groupe d'Earl Hines (en tant que seconde pianiste), puis plus tard dans celui de Billy Eckstine, elle

she sang with some of the same daring harmonic and rhythmic awareness that her instrumental peers did. On ballads, she often sounded uncannily like a saxophone. She really understood chord changes, and her variations were often stunning in their harmonic sophistication, as the listener can hear on this CD.

These recordings are interesting not only for Sarah, but for the other musicians who play on them. There are three ensembles: one a fairly anonymous big band; another large ensemble with strings; and the most interesting, a hand-picked group of jazz stylists, each well-established or on their way to stardom.

Included are Miles Davis (about to turn 24), tenor saxophonist Budd Johnson (an important player-arranger who was a catalyst in the then-new music, and a key member of Earl Hines' orchestra), Tony Scott (a brilliant clarinetist who was ubiquitous on the jazz scene, and who figured prominently in this writer's early career), and trombonist Benny Green (another popular soloist of the era who was also an Earl Hines alumnus).

The late pianist-arranger Jimmy Jones was surely a vastly underrated talent. He was Sarah Vaughan's accompanist from 1947 to April 1952, and later in 1954. In addition to being one of the most creative and effective accompanists both for vocalists and instrumentalists, he was a totally original soloist with a beautiful touch and a vocabulary of impressionist harmony and choral voicing that was unique and years ahead of its time.

Rounding out this one-time-together-all-star group are: guitarist Freddie Green, who set the standard for the now almost lost art of un-amplified rhythm guitar. You can't say "Count Basie" without thinking of Freddie Green; the other guitarist, Mundell Lowe, is universally respected by musicians who

entendait les innovations saisissantes de Dizzy Gillespie, Charlie Parker, Fats Navarro et tant d'autres qui allaient changer à jamais le visage du jazz. Le be-bop vocal ou instrumental exige une telle discipline qu'il est devenu une sorte de langage classique. Sarah Vaughan se l'appropriait entièrement. Son oreille remarquable et sa voix étouffante (d'une étendue de deux octaves) lui permettait d'insuffler dans ses airs la même acuité et l'audace harmonique et rythmique que ses collègues instrumentistes. Dans les ballades, elle arrivait à "sonner" comme un saxophone. Totalement à l'aise avec les changements d'accords, ses variations étaient souvent stupéfiantes de sophistication harmonique, comme le prouve ce CD.

L'intérêt de ces enregistrements ne se limite pas à Sarah : il s'étend aussi aux musiciens accompagnateurs. Trois ensembles différents se font entendre : un big band anonyme ; un grand ensemble, avec des cordes ; et le plus intéressant des trois, un groupe choisi de "créateurs" du jazz, composé de célébrités affirmées ou en passe de l'être.

Parmi celles-ci, Miles Davis (qui n'avait pas encore 24 ans) ; le saxophoniste ténor Budd Johnson (grand instrumentiste et arrangeur, véritable catalyseur de cette "nouvelle" musique, et élément clé de l'orchestre d'Earl Hines) ; Tony Scott (brillant clarinetiste présent sur tous les fronts du jazz, et dont l'influence fut majeure au début de sa carrière) ; et le tromboniste Benny Green (autre soliste très apprécié à l'époque, également ancien de chez Earl Hines).

Le talent de feu Jimmy Jones, pianiste et arrangeur, ne fut certainement jamais apprécié à sa juste valeur. Il travailla avec Sarah de 1947 à avril 1952, puis à nouveau en 1954. Non content d'être l'accompagnateur le plus créatif et le plus efficace des chanteurs comme des instrumentistes, il fut aussi un soliste très original, un précurseur visionnaire au toucher magnifique, au vocabulaire harmonique impressionnant et à la polyphonie absolument unique et avant-gardiste.

Cet ensemble de stars unique comprenait également les guitaristes Freddie Green et Mundell Lowe. Le premier définit à lui seul l'art, à présent presque oublié, de la guitare rythmique non-amplifiée. Son nom est à présent indissociable de celui de Count Basie. Le second jouit du respect universel des musiciens "du sérial". Signalons également le batteur J.C. Heard, digne "rival" du légendaire Jo Jones, et le bassiste Billy Taylor, Jr. (aucune





"know"; the drummer is J.C. Heard, who was a worthy "rival" of legendary Jo Jones; Billy Taylor, Jr. is the bassist (not related to the pianist), the son of one of Duke Ellington's former bassists.

These players participate as equals with Sarah, much in the manner of those early Billie Holiday recordings led by Teddy Wilson, where the singer shares the solo space on every song. These octet selections are especially interesting because most of Sarah's recording career was either with her trio, with big bands (including Basie's), or with large orchestras with strings.

Whatever the size of the groups she sang with, there was one feature of her artistry that no other singer could match: her astonishing ability to blend with other instruments. She could adjust the timbre of her voice to the other instruments, and in written arrangements, she used her improvising skill melodically and rhythmically to fill the spaces — not unlike a horn. She was an incredible listener. This is evident even though the accompaniment is mainly improvised except for intros and endings on several of the songs here. Since I am a believer in the idea of music being its own message, I will not try to verbalize or over-analyze it. However, here are some highlights:

"East Of The Sun (West Of The Moon)" - sung as a ballad, with wonderful vocal melodic variations. Mostly trio accompaniment with an unusual Mundell Lowe introduction. "Nice Work If You Can Get It" features an imaginative Miles Davis solo that negotiates the circle of fifth chord changes with aplomb. Don't miss Sarah's "hip" variations on her last eight bars of the last chorus. These ears hear Miles beginning his solo on the bridge instead of the first eight which was common practice in the days of the three-minute limit 78-rpm recordings.

A choice example of Jimmy Jones' harmonic genius sets up "Come Rain Or Come Shine," a Harold Arlen classic that jazz musicians cherish. Sarah sings a heart-felt chorus-and-a-half with tasteful obligato from John Collins' guitar and Budd Johnson's tenor. "Mean To Me" was one of Sarah's first records that included Dizzy Gillespie and Charlie Parker. Recorded in 1945 on the Continental label, it received a lot of attention. This 1950 version is also remarkable. After a relatively straight first chorus, which is followed by a bridge and last eight bars by Budd Johnson, Sarah then sings the last chorus, replacing the original melody almost entirely with one of her own without changing the lyrics. Imagine a saxophone

parenté avec le pianiste), fils d'un ancien bassiste de Duke Ellington.

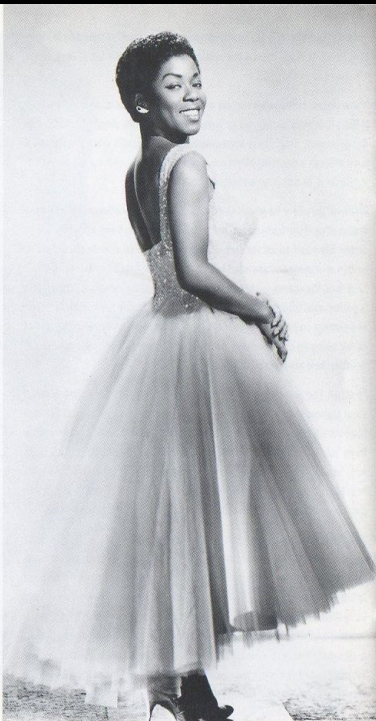
Ces musiciens sont sur un pied d'égalité avec Sarah, dans la lignée des premiers enregistrements de Billie Holiday, menés par Teddy Wilson : voix et instruments se partagent les solos sur chaque titre. Ces versions en octuor sont d'autant plus intéressantes que Sarah a surtout enregistré avec son trio, avec des big bands (dont celui de Count Basie), ou avec de grands orchestres pourvus de sections de cordes.

Quel que soit l'ensemble avec lequel elle chantait, elle possédait un talent unique : une capacité étonnante à se fondre avec les instruments. Elle savait ajuster le timbre de sa voix aux instruments, et dans les arrangements écrits, elle utilisait ses dons d'improvisatrice mélodique et rythmique pour remplir l'espace, un peu à la manière des cuivres. Elle savait écouter d'une manière incroyable, comme le prouvent plusieurs chansons de ce CD, bien que l'accompagnement soit essentiellement improvisé, sauf dans les introductions et les fins. Convaincu que la musique est un message à part entière, je ne chercherai pas à définir ou à sur-analyser le phénomène. Néanmoins, je soulignerai quelques éléments :

"East Of The Sun (West Of The Moon)", chanté comme une ballade, avec de magnifiques variations mélodiques vocales. Accompagnement essentiellement en trio, avec une introduction inhabituelle de Mundell Lowe. "Nice Work If You Can Get It" présente un solo très imaginaire de Miles Davis qui se promène avec assurance dans le cercle des changements d'accords de dominante. Ne manquez pas les variations "hip" de Sarah sur les huit dernières mesures du dernier chorus. On entend Miles commencer son solo sur le pont plutôt que sur la première des huit dernières mesures, ce qui était la pratique habituelle pour les enregistrements de 3 minutes sur les 78 tours.

"Come Rain Or Come Shine" est un parfait exemple du génie harmonique de Jimmy Jones. Ce classique de Harold Arlen est un des airs favoris des musiciens de jazz. Sarah Vaughan chante avec une grande émotion un peu plus qu'un chorus, avec un bel obligato fourni par John Collins à la guitare et Budd Johnson au saxophone ténor. "Mean To Me" fut un des premiers disques de Sarah avec Dizzy Gillespie et Charlie

solo that came out of the horn singing words, and you'll get some idea of what she did regularly! There is some nice Miles Davis behind her, too. Rodgers and Hammerstein's "It Might As Well Be Spring" features some lovely Miles solos in the intro and behind her masterful rendering of the melody. Don't miss the little duet with Tony Scott's clarinet at the coda. "Can't Get Out Of This Mood" is more notable for the short solos by Budd Johnson (with shades of Lester Young), Tony Scott and Benny Green, than for the tune itself, which is not classic. "Goodnight My Love" was an important record for Benny Goodman back in 1936, as it included a vocal by Ella Fitzgerald, but for contractual reasons the record was pulled. This version by Sarah was not a hit, but she puts her inimitable spin on it—even though she shows some shyness that she managed to rid herself of later in her career. It also has a provocative introduction by Miles Davis. Fats Waller would have been fascinated by this modern version of his biggest hit, "Ain't Misbehavin'," sung here with the panache that helped put Sarah on the map. This version also has concise and cliché-free solos by Benny Green, Budd Johnson, Miles,



and Tony Scott in that order. Also Jimmy Jones' intro is literally "note-worthy."

"Pinky" is a "mystery" selection, an amazing wordless vocal, probably partially improvised around a skeletal melody over a chord progression. The orchestral background, which includes strings, has an interesting arrangement. This curiosity is a rare example of Sarah improvising on a ballad using vocal sounds over her full range to craft a solo that is stunning in its beauty. This is quite different from the usual wordless "scatting" of Ella and others, who either sing familiar horn-like solos (usually up-tempo), or put words to famous solos à la Jon Hendricks and Co. "The Nearness Of You," one of Hoagy Carmichael's most enduring ballads, is sung straight-forwardly over a very discreet big band cushion. Including the verse helps individualize this version. The Sarah of later years is presaged by her version of "Spring Will Be A Little Late This Year" with its lush orchestral arrangement—very tasteful music. Big band swing propels "Ooh, What 'cha Doin' To Me." This doesn't sound like a Vaughan choice of material to me. Record company idea? Not a history-making song, but Sarah enhances it anyhow. The same might be true for "It's All In The Mind."

This CD is an important addition to the recorded legacy of one of the greatest artists, regardless of musical genre, that America has produced. Long live Sarah Vaughan, a musical Queen, if ever there was one.

—Dick Katz
November 1996

disque fut retiré des bacs. La version de Sarah ne fut pas un succès, mais elle y appose sa signature inimitable, malgré un soupçon de cette timidité dont elle réussit à se défaire au cours de sa carrière. Miles Davis ajoute une introduction assez provocatrice. Fats Waller aurait été fasciné par la version moderne de son grand succès "Ain't Misbehavin'", chanté ici avec le panache qui porta Sarah au sommet. Cette version bénéficie aussi de solos concis et sans clichés de Benny Green, Budd Johnson, Miles et Tony Scott (dans cet ordre) et chaque note de l'introduction de Jimmy Jones vaut son pesant d'or.

"Pinky" est un choix mystérieux, une pièce vocale étonnante, sans paroles, sans doute partiellement improvisée à partir d'un embryon de mélodie sur une progression d'accords. L'arrière-plan orchestral, avec les cordes, offre un arrangement intéressant. Cette curiosité est un des rares exemples où Sarah improvise sur une ballade en utilisant toute sa tessiture pour façonner un solo stupéfiant de beauté. Rien à voir avec le "scat" sans paroles de Ella et d'autres artistes, qui chantent des solos connus à la façon des cuivres (généralement dans un tempo enlevé) ou mettent des mots sur des solos célèbres à la Jon Hendricks & Co. "The Nearness Of You", une des ballades les plus appréciées de Hoagy Carmichael, est interprétée ici sans fioritures, sur fond de big band très discret. Nous avons inclus le texte pour personnaliser cette version. "Spring Will Be A Little Late This Year", avec son arrangement orchestral luxuriant, laisse entrevoir la Sarah Vaughan des années qui ont suivi : une musique interprétée avec un goût exquis. Le swing du big band propulse "Ooh, What 'cha Doin' To Me". A mon avis, ce titre n'est pas un choix personnel de la chanteuse, mais une idée de la compagnie de disques. La chanson n'est pas révolutionnaire, mais Sarah la transfigure. On pourrait d'ailleurs en dire autant de "It's All In The Mind".

Ce CD est un ajout majeur à l'héritage discographique d'une des plus grandes artistes américaines, tous genres confondus. Longue vie à Sarah Vaughan, qui serait la reine de la musique si celle-ci était un royaume.

Dick Katz
Novembre 1996

Reissue Produced by **Phil Schaap**
 Project Director: **Seth Rothstein**
 Columbia
 Jazz Reissue Series: **Steve Berkowitz and Kevin Gore**
 Remastering,
 Restoration & Research: **Phil Schaap**
 Digitally Mastered by **Matt Cavaluzzo and Debra Parkinson, Sony Music Studios, NYC**
 A&R Coordination: **Patti Matheny**
 Production Assistance: **Rene Arsenault**
 Reissue Art Direction: **Cozbi Sanchez-Cabrera**
 Reissue Design: **Randall Martin**
 Photography: **Michael Ochs Archives/Venice, CA**
 Packaging Manager: **Marguerite Hisen**

Note: Disc noise is inherent on this material. This is more apparent on the first track of the CD. Any further de-ticking would have hurt the music.

and
 Vocation, Col-
 umbia's holdings
 came to include seminal
 music by Mamie Smith,
 King Oliver, Louis Arm-
 strong's Hot Fives and
 Sevens, Fletcher Hender-
 son, Duke Ellington, Bix
 Beiderbecke, Bessie
 Smith, Ethel Waters, Ted-
 dy Wilson, Billie Holiday,
 Mildred Bailey and Red
 Norvo, Count Basie, Ben-
 ny Goodman, Harry
 James, Gene Krupa and
 Woody Herman.

The
 history
 of jazz be-
 gins in 1917,
 and Columbia
 Records was
 right there at the
 inception. The
 label, which as a
 descendant of the
 Columbia Gramophone
 Company could already
 claim pioneering achieve-
 ments in the develop-
 ment of the phonograph,
 the recording cylinder,
 the 78 rpm disc and the
 two-sided record, was the
 scene of the first studio
 session by the Original
 Dixieland Jazz band, as
 well as another semi-
 nal 1917 session by
 W.C. Handy's Orches-
 tra of Memphis. Over
 the next three de-
 cades, through its
 own recording
 efforts and the
 purchase of
 such labels
 as OKeh,
 Brun-
 swick

Columbia's introduction
 of the 33 $\frac{1}{3}$ LP in 1948
 launched two de-
 cades of record-
 ings that empha-
 sized influen-
 tial small groups led by
 Erroll Garner, Dave
 Brubeck, Miles Davis and
 Thelonious Monk. Larger
 ensembles were also docu-
 mented, including the
 unequalled Miles Davis/
 Gil Evans collaborations,
 the combustible mid-size
 groups of Charles Mingus
 and some of the early merg-
 ers of jazz and classical
 music involving Gunther
 Schuller. Columbia's his-
 toric first live recordings at
 the Newport Jazz Festival
 in 1956 returned the Duke
 Ellington Orchestra
 to its

deserved
 position of jazz
 preeminence.

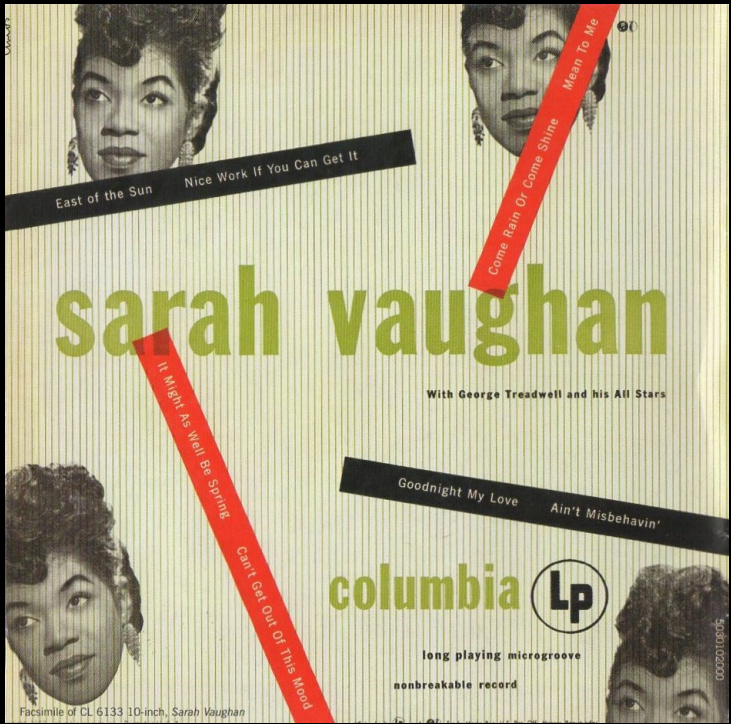
Another evolutionary step
 was being taken by the end
 of the '60s. This was fusion,
 the earliest stages of which
 can be traced through sev-
 eral of Miles Davis' Colum-
 bia recordings. The trump-
 eter's innovations in-
 spired his sidemen to cre-
 ate groups of their own
 such as Weather Report,
 featuring Wayne Shorter
 and Josef Zawinul, Chick
 Corea's Return To Forever,
 Herbie Hancock's
 Headhunters, John
 McLaughlin's
 Mahavishnu Orch-
 estra and the Tony
 Williams Lifetime, all
 of which made impor-
 tant recordings on Colum-
 bia during the '70s. At
 the same time, the label
 documented pioneers of
 acoustic new music with
 important recordings by
 Ornette Coleman, Charles
 Mingus, Bill Evans, Dexter
 Gordon and Woody Shaw,
 plus the more pop-oriented
 instrumentals of Bob
 James and Lee Ritenour.

Columbia again led the
 way when the jazz tradi-
 tion was revisited by
 a generation

of
 young
 musicians
 in the '80s.
 Wynton Marsalis,
 Branford Marsalis,
 Terence Blanchard
 and Donald Harrison,
 Marcus Roberts,
 James Carter,
 David Sanchez and Leon
 Parker are among this
 new wave of musicians
 that has sparked a new
 interest in jazz through their
 Columbia recordings. At
 the same time, Columbia
 continued to document jazz
 in all its varieties, from
 the classic sounds of Doc
 Cheatham to the uncato-
 gorizable creations of
 Henry Threadgill. Add
 the strong reissue activ-
 ity under the Legacy
 imprint and Colum-
 bia continues
 its history as
 jazz's most
 compre-
 hensive home
 base.

The
 Legacy of
 Columbia
 Jazz

1529237



East of the Sun

Nice Work If You Can Get It

Come Rain or Come Shine
Mean To Me

sarah vaughan

With George Treadwell and his All Stars

It Might As Well Be Spring
Can't Get Out Of This Mood

Goodnight My Love
Ain't Misbehavin'

columbia **Lp**

long playing microgroove

nonbreakable record

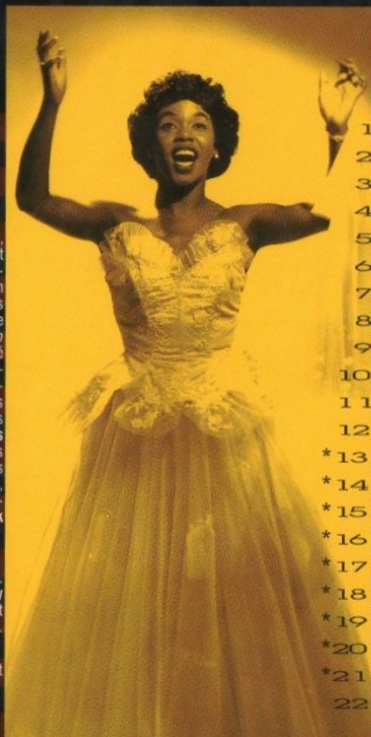
Facsimile of CL 6133 10-inch, Sarah Vaughan

0002010805



CDM
CBB 700

SARAH VAUGHAN IN HI-FI



Au tout début de sa brillante carrière, Sarah Vaughan signe un contrat avec Columbia Records. Elle enregistrera de nombreux tubes, mais un seul véritable album. Cet opus unique, qui figure sur la présente réédition en CD intitulée *Sarah Vaughan in Hi-Fi*, est accompagné de nombreux morceaux supplémentaires, parmi lesquels un titre récemment découvert ainsi que huit prises alternatives inédites sur lesquelles sont dévoilés des solos de Miles Davis. Dans cette réédition, nous avons également inclus deux textes de livret particulièrement instructifs, l'un signé Phil Schaap, le producteur de la réédition, et l'autre Dick Katz, le pianiste légendaire.

Avec la participation de Miles Davis, Budd Johnson, Tony Scott, Jimmy Jones, Freddie Green, J.C. Heard et Mundell Lowe, parmi tant d'autres.

Enregistré entre décembre 1949 et décembre 1952.

Réédition produite par Phil Schaap

5030102000

SMM 5030102

Textes intérieurs : Anglais / Français

SMM
Sony Music MediaCOLUMBIA
LEGACY

- | | | |
|------|--|------|
| 1 | EAST OF THE SUN (WEST OF THE MOON) * | 3:06 |
| 2 | NICE WORK IF YOU CAN GET IT * | 2:35 |
| 3 | COME RAIN OR COME SHINE * | 3:23 |
| 4 | MEAN TO ME * | 2:53 |
| 5 | IT MIGHT AS WELL BE SPRING * | 3:11 |
| 6 | CAN'T GET OUT OF THIS MOOD * | 2:49 |
| 7 | GOODNIGHT MY LOVE * | 3:37 |
| 8 | AIN'T MISBEHAVIN' * | 2:59 |
| 9 | PINKY * | 2:41 |
| 10 | THE NEARNESS OF YOU * | 3:19 |
| 11 | SPRING WILL BE A LITTLE LATE THIS YEAR * | 2:40 |
| 12 | OOH, WHAT'CHA DOIN' TO ME * | 1:54 |
| * 13 | IT'S ALL IN THE MIND * | 3:21 |
| * 14 | THE NEARNESS OF YOU (ALTERNATE TAKE) ^A | 3:09 |
| * 15 | AIN'T MISBEHAVIN' (ALTERNATE TAKE) ^B | 2:59 |
| * 16 | GOODNIGHT MY LOVE (ALTERNATE TAKE) ^B | 3:44 |
| * 17 | CAN'T GET OUT OF THIS MOOD (ALTERNATE TAKE) ^B | 2:50 |
| * 18 | IT MIGHT AS WELL BE SPRING (ALTERNATE TAKE) ^B | 3:26 |
| * 19 | MEAN TO ME (ALTERNATE TAKE) ^B | 2:49 |
| * 20 | COME RAIN OR COME SHINE (ALTERNATE TAKE) ^B | 3:32 |
| * 21 | EAST OF THE SUN (WEST OF THE MOON) (ALTERNATE TAKE) ^B | 3:09 |
| 22 | PAUSE TRACK | 0:06 |

*Previously-unreleased bonus track

SMM 503010 2

SARAH VAUGHAN
IN HI-FI

COLUMBIA/LEGACY

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