



6372 478

Sarah Vaughan

accompanied by:

Clifford Brown, Trumpet; Paul Quinichette, Tenor;
Herbie Mann, Flute; Jimmy Jones, Piano; Joe
Benjamin, Bass; R. Haynes, Drums.

singing:

Lullaby Of Birdland
April In Paris
He's My Guy
I'm
You're Not The Kind
Embraceable You
I'm Glad There Is You
September Song
It's Crazy

EMARCY . . . A PRODUCT OF MERCURY RECORD CORPORATION, CHICAGO, ILLINOIS



The EmArcy Jazz Series

DISTRIBUTION
PHONOGRAM



6372 478
6372 478 1
Made in France
P 1955

SARAH VAUGHAN

1. LULLABY OF BIRDLAND
(Shearin/Forster)
2. APRIL IN PARIS (Harburg/Duke)
3. HE'S MY GUY (Raye/DePaul)
4. JIM (Rose/Petrillo/Shawn)

Orchestra conducted by
Ernie Wilkens



The EmArcy Jazz Series

DISTRIBUTION
PHONOGRAM



6372 478
6372 478 2
Made in France
P 1955

SARAH VAUGHAN

1. YOU'RE NOT THE KIND (H. Mills)
2. EMBRACEABLE YOU (G. & I. Gershwin)
3. I'M GLAD THERE IS YOU (Madeira/Dorsey)
4. SEPTEMBER SONG (Weill/Anderscn)
5. IT'S CRAZY (Field/Rogers)

Orchestra conducted by
Ernie Wilkens



SARAH VAUGHAN

Side 1:

1. **Lullaby of Birdland**
(Shearing/Forster)
2. **April in Paris**
(Härburg/Duke)
3. **He's my guy**
(Ray/DePau)
4. **Jim**
(Rose/Petrillo/Shawn)

Publishers:
1. Pat Music Co.; 2. Harms Inc.; 3. Leeds Music; 4. Leeds Music Publ.

Side 2:

1. **You're not the kind**
(G. & I. Gershwin)
2. **Embraceable you**
(G. & I. Gershwin)
3. **I'm glad there is you**
(Madeira/Dorsey)
4. **September song**
(Weill/Anderson)
5. **It's crazy**
(Field/Rogers)

Publishers:
1. Mills Publ.; 2. New World Music; 3. Mayfair Music; 4. DeSelye, Brown, & Henderson Publ.; 5. Crestview Music

SARAH VAUGHAN

Featuring:
Clifford Brown, trumpet
Paul Quinichette, tenor sax
Herbie Mann, flute
Jimmy Jones, piano
Joe Benjamin, bass
Roy Haynes, drums

The jazz world, instrumentally and vocally, may be said to be split into two camps. There are the followers and the followers; the imitators and the imitable. True, there are many who have managed to graduate out of one class into the other (didn't Dizzy Gillespie once sound just like Roy Eldridge?), but in the case of Sarah Vaughan it can safely be assumed that this talent has been *sui generis* from the very beginning; that the Newark neighbours who heard her first infant cries in 1924 could tell immediately when it was Vaughan who was wailing.

Thus, the Vaughan heard as a 19-year-old vocalist with the Earl Hines band, back in the dear departed days when she was doubling as second pianist, was substantially no different from the Vaughan we hear in this set of performances from the 1950's or indeed the majestic figure with whom we are familiar in the 1970's. There is a subtle distinction though. The ideas that were incubating at first, the instrumental use of vocal sounds, the bending of syllables to fit musical phrasing, the blend of sophistication and naivety in the sound and style, all these have matured and flowered to the point where every performance has the complete assurance and confidence that sometimes used to be missing.

All this is especially clear when, as here, Sarah is accompanied by a small, compact instrumental group that can bend itself to her will instead of compelling her to fit into a set pattern. Head arrangements were used for this session, which means that the musicians threw in their suggestions and worked out routines as the date progressed. With musicians of the calibre of Clifford Brown, soon to be killed in a car crash in 1956 at the peak of his powers, Paul "Vice-Prez" Quinichette, and Herbie Mann, nothing more was needed.

The rhythm section is familiar to Vaughan followers, Jimmy Jones had rejoined Sarah in 1954 after two years' absence due to illness; his exquisite chording first became a part of the Vaughan entourage in 1947. Joe Benjamin, who died in 1974, had worked with Mercer Ellington, Billy Taylor, and Lena Horne, touring for several years off and on with Lena, and had been with Sarah for two years when he made these recordings. Roy Haynes, too, joined her in 1953; one of the most tasteful of drummers, he had a breakground of jobs with Pete Brown, Luis Russell, Charlie Parker, and many combos in his native Boston and in New York.

The set opens with a tune to which it was hard to bring any new ideas; yet Sarah, adding a little wordless introduction and coda and trading four-bar phrases with the horns as she hops her way through one chorus, brings fresh life to the much-recorded George Shearing tune "Lullaby of Birdland."

Vernon Duke's "April in Paris," composed in 1932 and now a favourite standard, is afforded a slow, pensive treatment with 16 superb bars by Jimmy Jones and eight each by Quinichette and Brown.

"He's my guy," surprisingly, comes in and goes out swinging instead of getting the slow ballad treatment you might expect. Paul Quinichette's contribution here reminds one of Lester Young's backings for Billie Holiday; the parallel is strikingly effective. Brown, Jones, and Mann also have 16 bars apiece in Sarah's closing chorus. Observe the flatted fifths on "while" and "smile" and the way she caresses the letter "l" in the phrase "loving me." This tune, incidentally, was written in 1942 by Don Ray and Gene DePau.

Miraculously "Jim" retrieves his dignity, after years of Imogene Cocco's unforgettable satire, when Sarah takes him for a very slow tour of the attractive melody and lyrics, for which Nelson Shawn, Edward Ross, and Mercury recording artist Caesar Petrillo, are responsible (the tune dates back to 1941). Observe how gently Roy Haynes slips into a doubled tempo behind Clifford's sensitive solo, then reverts to the slow pace when Sarah returns.

"You're not the kind" was composed in 1936 and was first sung by Sarah some eight years before this version was recorded. All the horns blow full choruses. An illustration of the subtle distinction between Sarah's earlier and middle-period work can be found in the fact that she uses the same coda idea here as on her original recording — only this time it comes off.

"I'm glad there is you," Jimmy Dorsey's one and only big hit as a songwriter (he wrote it with Paul Madeira in 1941), is vocal all the way through, running over five minutes as Sarah introduces the little-head verse to this superlative ballad.

The Kurt Weill-Maxwell Anderson "September song," though actually 17 years old when recorded here, only became a true standard in the early 1950's. Flute, tenor, and voice evoke the beautiful *ritessse* of the lyric as Sarah offers one of her most moving performances.

Finally, the descending harmonic and melodic progressions of Timmie Rogers's pleasant tune "It's crazy" provide Sarah with a pleasant vehicle. This one goes at a loping gait and offers solo opportunities to Jimmy Jones and to all three horns.

It is doubtful whether anyone, including Sarah herself, could find any more completely satisfying representation of her work, or any more appropriate musical setting, than this LP. These sides are sure to rank among the foremost achievements in this great recording artist's long career.