

"Send In The Clowns"

**SARAH
VAUGHAN
AND THE
COUNT BASIE
ORCHESTRA**





PABLO TODAY

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2312 130

2312 130 A

SIDE 1
STEREO



Sarah Vaughan & The Count Basie Orchestra

« SEND IN THE CLOWNS »

1. I GOTTA RIGHT TO SING THE BLUES
(Ted Koehler - Harold Arlen) 5'00
2. JUST FRIENDS
(Sam M. Lewis - John Klenner) 3'21
3. IF YOU COULD SEE ME NOW
(Carl Sigman - Todd Dameron) 4'47
4. ILL WIND
(Ted Koehler - Harold Arlen) 3'58
5. WHEN YOUR LOVER HAS GONE
(Einar A. Swan) 2'36

REPRODUCTION DE L'ÉLÉMENT DE LA CÉLÈBRE PHOTOGRAPHIE ET DU PAYSAGE DE LA CÔTE D'AZUR POUR ÉDITION PABLO ET ÉDITIONS SACEM (PARIS) - MADE IN FRANCE



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SIDE 2
STEREO



Sarah Vaughan & The Count Basie Orchestra

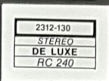
« SEND IN THE CLOWNS »

1. SEND IN THE CLOWNS
(Stephen Sondheim) 6'17
2. I HADN'T ANYONE TILL YOU
(Ray Noble) 4'05
3. ALL THE THINGS YOU ARE
(Oscar Hammerstein II - Jerome Kern) 3'46
4. INDIAN SUMMER
(Victor Herbert - Al Dubin) 3'29
5. FROM THIS MOMENT ON
(Cole Porter) 2'32

REPRODUCTION DE L'ÉLÉMENT DE LA CÉLÈBRE PHOTOGRAPHIE ET DU PAYSAGE DE LA CÔTE D'AZUR POUR ÉDITION PABLO ET ÉDITIONS SACEM (PARIS) - MADE IN FRANCE

"Send In The Clowns"

SARAH VAUGHAN AND THE COUNT BASIE ORCHESTRA



I GOTTA RIGHT TO SING THE BLUES (5:00) JUST FRIENDS (3:21) ILL WIND (3:58)
IF YOU COULD SEE ME NOW* (4:47) I HADN'T ANYONE TILL YOU (4:05)
SEND IN THE CLOWNS (6:17) ALL THE THINGS YOU ARE* (3:46)
INDIAN SUMMER (3:29) WHEN YOUR LOVER HAS GONE (2:36) FROM THIS MOMENT ON (2:32)

The combination of Sarah Vaughan's glorious voice and the burnished swing of Count Basie's band is such a natural one that it's hard to believe it has been nearly 20 years since they last got together in a recording studio.

Outside the studio it's been a different story: Whenever Sassy finds herself in Count's vicinity and the schedules work out right, she drops by and sits in for a few. It was my good fortune to be present at one such occasion a few years ago, and it was a delight.

This album is a delight as well. Sarah usually works with a trio (that current one is on hand here and only Freddie Green), and that's just fine — she could carry off a performance with no backing at all—but the resources of a big band, not to mention a working band as special and versatile as Basie's, can provide a very special setting for her very special voice.

And what a voice it is! After more than 35 years of full-time professional singing, it remains a flawless instrument, its three-octave range intact, and even extended downward into astonishing baritone terrain. Some regular singers (so called for lack of a better term) could not survive without the microphone, but Sarah has no such problems. Had she chosen a career in opera, she would no doubt have reached the top as well, but it is our good fortune that she was drawn from opera to jazz, an area of music where her exceptional gifts of invention could find full expression.

And while the voice has lost nothing, Sarah Vaughan the improving musician has grown in stature. She always had an exceptional ear, and this enabled her to become the first (and perhaps the only) singer to not only utilize the harmonic subtleties introduced to the jazz language by Charlie Parker and Dizzy Gillespie—not so coincidentally among her first fans and boosters. In terms of rhythm, she was able to keep up with the innovations in jazz as well. But in her earlier days, her playfulness sometimes interfered with the sense and intention of the songs. No such dangers now—she has become a great interpreter of great songs as well as a great singer, and she has accomplished this without giving up her sense of humor, which remains as delightful and unpredictable (and glib) as ever.

If proof should be required, listen to her new version of *If You Could See Me Now*, a song that

occupies a very special place in the history of Sarah Vaughan. She was present when its composer, Tadd Dameron, got it into shape at the apartment (the main theme was inspired by Dizzy Gillespie's cadenza to *Groovin' High*), and she recorded it in 1944 with an all-star band under Dameron's direction. It became her first recorded masterpiece, and has held a place in her repertoire ever since.

However, to the best of my knowledge (and discographical research), she has not ventured to record it again until now. The results are worth the 35-year wait. It is a wonderful performance from the first note, climaxed by what she does with the last eight bars of the second chorus and the cadenza based on the lyric's final word. What she accomplishes with that "now" is worth the album in itself.

There is much else to savor, of course. Here is the definitive Vaughan version of *Send In the Clowns*, long a showstopper in her live appearances; *A When Your Lover Has Gone* at a tempo that would challenge most horn players but which Sarah handles with ease, interacting with the band as an instrument that would (she gives us a fine sample of her scattling here, and on *Just Friends* and *I Hadn't Anyone Till You* as well); marvelous interpretations of two great Harold Arlen standards, *I Gotta Right to Sing the Blues* (with fine assistance from Booty Wood's plunger-muted trombone and a maddest last chorus) and *Ill Wind*; a gorgeous nostalgic *Indian Summer*, and a dazzling display of that startling low register on *All the Things You Are*, taken not as a ballad, but as jazz tune. And much more for the listener to discover.

A word about the band. Even without Basie at the keyboard, those tempos stay firmly in place. Drummer Harold Jones, now with Sarah but a Basie alumnus (1957-72), sounds as if he'd never left, and pianist George Gately ventures a few Countish figurations here and there. Bassist Andy Simpkins makes himself at home, too. This being Sarah Vaughan's record, there is not much display of the band's solo resources, but in addition to the aforementioned Booty Wood, tenorist Kenny King gets off a fine full chorus on *All the Things You Are*. And the band provides a splendid carpet of sound and swing for the magnificent voice and imagination of Sarah Vaughan, who, as you may recall, started her jazz career as a big-band singer.

Arranged & Conducted by Sam Nestico

Arranged by Ailyn Ferguson*

Piano: George Gately

Guitar: Freddie Green

Bass: Andy Simpkins

Drums: Harold Jones

Trumpets: Sonny Cohn

Frank Szabo

Willie Cook

Bob Summers

Dale Carley

Trombones: Mitchell "Booty" Wood (Soloist on

"I Gotta Right To Sing The Blues")

Bill Hughes

Dennis Wilson

Grover Mitchell

Saxophones: Kenny King (Soloist on

"All The Things You Are")

Eric Dixon

Bobby Plater

Danny Turner

Johnny Williams

Produced by: Norman Granz

Photo by: Tom Copi

Liner Notes: Dan Morgenstern

Layout & Design: Norman Granz & Sheldon Marks

Studio: Group IV Studios

Hollywood, Ca.

February 16, 18, & May 16, 1981

Engineers: Dennis Sands & Gregg Orloff

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