



SARAH VAUGHAN
Sings Soulfully

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1. A Taste Of Honey
2. What Kind Of Fool Am I?
3. I Guess I'll Hang My Tears Out To Dry
4. Sermonette
5. In Love In Vain
6. Gravy Waltz
7. The Good Life
8. Moanin'
9. 'Round Midnight
10. Easy Street
11. Baby, Won't You Please Come Home
12. Midnight Sun



Sarah Sings Soulfully



Sarah Vaughan

1. **A TASTE OF HONEY**
(Marlow-Scott)
2. **WHAT KIND OF FOOL AM I?**
(Newley-Brcusse)
3. **I GUESS I'LL HANG MY TEARS OUT TO DRY**
(Steins-Cahn)
4. **SERMONETTE**
(Hendricks-Adderley)
5. **IN LOVE IN VAIN**
(Robbin-Kern)
6. **GRAVY WALTZ**
(Brown-Allen)
7. **THE GOOD LIFE**
(Distel-Rendon)
8. **MOANIN'**
(Hendricks-Timmons)
9. **'ROUND MIDNIGHT**
(Monk-Williams-Haughen)
10. **EASY STREET**
(Alan R. Jones)
11. **BABY, WON'T YOU PLEASE COME HOME**
(Warfield-Williams)
12. **MIDNIGHT SUN**
(Mercer-Burke-Hampton)

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It was quite clear, in Sarah Vaughan's heyday, who were the greatest women singers. Ella, Billie and Sarah towered above the pack. There could be no equivocation. Interestingly, it would be hard to find three singers whose methods were so dissimilar. Ella, with her dazzling technique, range and mobility had been a star since her years with the Chick Webb band in the '30s. Billie, possessed of a limited range and a flawed intonation, was regarded by many musicians as the best of all because of her subtle approach, brilliant interpretation and instinctive timing. Sarah had everything that the other two had, and more.

And yet, less, as well. Pick up a Holiday or Fitzgerald album and you know what to expect. Sarah's discs were not so predictable since, unlike the other two, she was able to (metaphorically) split herself down the middle and satisfy two different audiences. There was the Sarah of "Passing Strangers", the million-selling duet with Billy Eckstine, and there was the gutbucket Sarah of "Shulie A Bop" with her trio or of "Cherokee", a searing follow-that challenge to the world which had her voice and the alto sax of Cannonball Adderley rocketing round the Ernie Wilkins band.

Sarah's stay with the Roulette label lasted from 1960 to 1964 and

during that time she sang every kind of song in every conceivable setting. She recorded "commercial" tracks with orchestras led by Robert Farnon, Quincy Jones, Lalo Schifrin, Gerald Wilson, Benny Carter and Frank Foster. She cut big band jazz tracks with them, too, and made yet more with the Basie band. She did some duets with Joe Williams in an attempt to evoke the Vaughan-Eckstine partnership, and her songs ranged from light music ("Be My Love" and "Ah, Sweet Mystery Of Life") to the best of the jazz standards and ballads.

The jazz tracks were done with men like trumpeter Harry Edison, pianist Jimmy Jones, guitarist Barry Galbraith, Benny Carter and Basie again. Sarah showed her poise, taste and brilliance in an incredible performance with a simple backing from guitarist Barney Kessel and Joe Comfort on bass in the album "Sarah Plus Two". "Sarah Sings Soulfully" is a jazz album from the same period as "Sarah Plus Two" and found her at the musical peak of her Roulette years. She chose the programme with care, mixing jazz compositions with standards and high quality contemporary tunes. Billie Holiday had been famous for her ability to take trivia from the current hit parade and turn it into gold. Songs like "Sailboat In The Moonlight", "Why Was I

Born?" and "Miss Brown To You" would have been forgotten half a century ago were it not for the classic Holiday recordings. Sarah didn't have this ability. She could improve dud songs with her wonderful improvising, but she didn't refurbish them to the extent that Billie did, and consequently it was important to Sarah to chose the very best songs. She collaborated with arranger Gerald Wilson on the choice here, and it would have been hard to better. Until recently the personnel of the jazz group accompanying Sarah on these classic tracks had been a mystery to jazz collectors. It was known that Gerald Wilson, a fine trumpeter as well as being a noted band leader and arranger, had worked out the routines, but nobody knew who the jazz players were. Michael Cuscuna had a brilliant idea. He called Gerald Wilson and asked him if he could remember who was on the date. With the exception of the bass player and guitarist, Gerald could.

Teddy Edwards, a most under-rated tenor player, had battled with Dexter Gordon in those fiery tenor duets from the late '40s. Teddy was the best and most original of the Los Angeles produced musicians. Carmell Jones, still in his twenties when these tracks were cut, came from Kansas City, but had settled on the Coast in 1960. He was busily trying to fill the awful gap left by the death of trumpeter Clifford Brown

and, amazingly, he had the inspiration and technique to take a good crack at doing it. "Sermonette", a little-known Cannonball Adderley tune, had been done by Milt Jackson with the Quincy Jones band. Bobby Timmons' "Moanin'" was another instrumental, originally written for Art Blakey's Jazz Messengers, and Lionel Hampton's "Midnight Sun", an unusually beautiful composition to come from such a turbulent character, was one of the better jazz ballads, in the same league as Thelonious Monk's "Round Midnight". Until Dexter Gordon caught up with it, "I Guess I'll Hang My Tears Out To Dry" hadn't been a jazz number, but once he played it into a classic, it became a certainty to attract Sarah's attention. The bassist Ray Brown wrote the appealing "Gravy Waltz" and when Sarah made this version it was having some little success with general "pop" listeners.

Bobby Scott, confidanté of Lester Young, never achieved the acclaim he deserved before his tragic death a few years ago, but "A Taste Of Honey" showed that he was a good composer, as well as being a gifted jazz pianist. "Baby, Won't You Please Come Home?" is a robust war horse, and it was more usual to find belters like Dinah Washington or Bertha "Chippie" Hill awaiting Baby's return. Alan R. Jones wrote the beautiful "Easy Street", a classic song attempted by few singers

but, of course, offering no problems to The Divine One. "The Good Life" and Anthony Newley's "What Kind of Fool Am I?" good contemporary "pop" numbers, had both been done by the Woody Herman band, but Sarah's are probably the best of the jazz versions.

Sarah Vaughan died on April 3, 1990, and it seems unlikely that we will ever hear a jazz singer of her calibre again. That makes the Roulette reissue programme of her work all the more important, and we must be glad that her recordings for the label were so prolific. Whatever she did, Sarah always sang soulfully, and on "Sarah Sings Soulfully" she is happily at her best.

Steve Voce

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PERSONNEL
 SARAH VAUGHAN -Vocals
 TEDDY EDWARDS -Tenor Saxophone
 CARMELL JONES -Trumpet
 ERNIE FREEMAN -Organ
 Unidentified Bass and Guitar
 MILT TURNER -Drums
 Arranged by GERALD WILSON

Produced by Teddy Reig
 Recorded at United Recorders, Los Angeles on June 6 & 12, 1963

by Tristan Powell at Abbey Road, London.



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