

HIGH FIDELITY JAZZ



# SWINGIN' EASY



**SARAH  
VAUGHAN**

AND  
HER TRIO



MONO

*The EmArcy Jazz Series*

PUBLICATION  
PHONOGRAM



6372 488  
6372 488 1

Made in France  
© 1957  
PHONOGRAM  
INTERNATIONAL  
B.V.

**"SWINGIN' EASY  
SARAH VAUGHAN"**

1. SHULIE A BOP (S. Vaughan/Treadwell)
2. LOVER MAN (Davis/Ramirez/Sherman)
3. I CRIED FOR YOU (Lyman/Freed/Arnheim)
4. POLKA DOTS AND MOONBEAMS (Burke/Van Heusen)
5. ALL OF ME (G. Marks/S. Simons)
6. WORDS CAN'T DESCRIBE (Tennyson)

**SARAH VAUGHAN**



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**"SWINGIN' EASY  
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1. PRELUDE TO A KISS (D. Ellington/Gordon/Mills)
2. YOU HIT THE SPOT (Gordon/Revel)
3. PENNIES FROM HEAVEN (A. Johnson)
4. IF I KNEW THEN (WHAT I KNOW NOW) (Jurgens/Howard)
5. BODY AND SOUL (Hayman/Sour/Eyton/Green)
6. THEY CAN'T TAKE THAT AWAY FROM ME (I. & H. Gershwin)

**SARAH VAUGHAN**



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# Swingin' Easy Sarah Vaughan

6372 488

An original MONO recording

PG 200

## Side 1:

1. **Shulle a bop** (S. Vaughan/Treadwell) (b)
2. **Lover man** (Davis/Ramirez/Sherman) (b)
3. **I cried for you** (Lyman/Freed/Arnheim) (a)
4. **Polka dots and moonbeams** (Burke/Van Heusen) (b)
5. **All of me** (G. Marks/S. Simons) (a)
6. **Words can't describe** (Tennyson) (a)

## Publishers:

1. Hollenden Music Co.; 2. Pickwick Music; 3. Miller Music Corp.;  
4. ABC Music; 5. Bourne Inc.; 6. Saasy Music

## Side 2:

1. **Prelude to a kiss** (D. Ellington/Gordon/Mills) (b)
2. **You hit the spot** (Gordon/Revel) (b)
3. **Pennies from heaven** (A. Johnson) (a)
4. **If I knew then** (what I know now) (Jurgens/Howard) (b)
5. **Body and soul** (Hayman/Sour/Eyton/Green) (b)
6. **They can't take that away from me** (I. & G. Gershwin) (b)

## Publishers:

1. American Academy of Music Inc.; 2. Famous Music Corp.; 3. Jay Music;  
4. Williamson Music; 5. Harms Inc.; 6. Gershwin Music

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## PERSONNEL:

- (a) Jimmy Jones, piano  
Richard Davis, bass  
Roy Haynes, drums  
(b) John Malachi, piano  
Joe Benjamin, bass  
Roy Haynes, drums

One of the most remarkable things about Sarah Vaughan through all the many years of her long career is the sheer consistency of her performance and the persisting quality of her voice, whatever her personal circumstances, whatever her repertoire, whatever her backing. That has been true of her ever since she first came to prominence in bands of Earl "Fatha" Hines and Billy Eckstine in the 1940's, right up to her appearances in the 'sixties and 'seventies at Presidential palaces, before the highest echelons of society, at Carnegie Hall, and with symphony orchestras — appearances which publicly acknowledged what everybody had long known: that she is one of the select handful who can be named the greatest jazz singers of all time.

What has made Sarah unique even within that group is her superb technique — the unbelievable breath control, even in later life, the subtle phrasing, the infinite gradations of shading in her intonation, her acute sense of pitch, her astonishing vocal range, and her matchless ease of delivery in whatever register she sings.

All these were perhaps heard to best advantage when at the height of her career she appeared with small backing formations of her own choosing. Her teams were picked with care for Sarah is a perfectionist in every respect, and the results were exceptional. Some of them can be heard on this collection, which first appeared in 1957.

On four of the tracks (viz. "I cried for you," "All of me," "Words can't describe," and "Pennies from heaven") Sarah is accompanied by Jimmy Jones (piano), Richard Davis (bass), and Roy Haynes (drums). Jones, from Chicago, first attracted attention in the Stuff Smith Trio and later with J. C. Heard's band. He joined Sarah in 1947 and toured with her for several years before ill health forced him to retire for a time and turn eventually to composing, arranging, and conducting. He was to meet up again with Sarah under happy circumstances in 1973 when he was arranging for the spectacular "Duke Ellington... We love you madly."

Richard Davis, also from Chicago is a classically trained musician who had played with a number of symphony orchestras before he joined Sarah from the Dond Shirley Duo. He, too, is a gifted composer and he switches from jazz to classical with complete ease. In the 'sixties and 'seventies he was to work with such diverse people as Benny Goodman, Eric Dolphy, Igor Stravinsky, and Leonard Bernstein and the New York Philharmonic.

Roy Haynes worked with Miles Davis and Charlie Parker before joining Sarah in 1953. He was also associated then with Stan Getz and later was to team up with Gary Burton before forming his own Hip Ensemble in 1970.

On the other tracks Sarah's trio is made up of pianist John Malachi, the late Joe Benjamin on bass, and drummer Haynes. Malachi, who had played in the mid-1940's in the Billy Eckstine band in which Sarah was the girl vocalist, was Sarah's trio pianist from 1952 to 1954. Accompaniment is his speciality and he has regularly backed some of the very best singers.

Joe Benjamin, who toured with Sarah from May 1953 to June 1955, was a veteran big-band bassist who in later years worked closely with Duke Ellington as a copyist and sideman until his death after a car accident in 1974. Just before joining Sarah he had been playing in the Gerry Mulligan Quartet.

"Shulle a bop," which starts the proceedings, is a minor-key affair that enables Sarah to introduce Malachi, Benjamin, and Haynes individually. They have 16 bars apiece and Sarah bops her way confidently through the wordless melody in a style that reflects her long association with Gillespie, Parker, and other pioneers of the jazz revolution of the 1940's. Malachi, too, was one of the first fully fledged bop pianists, though he has unjustly received less critical attention than others.


"Lover man," made famous by Billie Holiday in 1944 and first recorded by Sarah with the Gillespie-Parker group in 1945, is tenderly treated here with that wonderful feeling for subtle melodic variation that is so much a part of Sarah's artistry. In "I cried for you," written by Gus Arnheim, Abe Lyman, and Arthur Freed in 1923, she takes two swinging, ecstatic choruses before returning to respectful ballad style for "Polka dots and moonbeams," one of Sinatra's early successes.

"All of me" has three choruses, in the second of which Sarah bops in an extraordinary manner, covering more than two octaves and demonstrating that her remarkable range enables her, perhaps more than any other singer, to use her voice as an instrument. "Words can't describe," which closes the first side, is a tune discovered by Sarah herself. Jimmy Jones has a short but very pretty interlude on this one.

"Prelude to a Kiss" is a graceful revival of a Duke Ellington hit of 1938. "You hit the spot," first published in 1935, was one of the products of a well-known song-writing team of the 1930's.

Sarah takes full advantage of the verse on this one before going into tempo for a swinging chorus. Note the drum and bass gimmicks at the close. "Pennies from heaven," from the 1936 movie of the same name, is taken slower than one might expect. There is a rhythmic suspension each time Sarah reaches the title and in the second chorus she creates a brand new melody. "If I knew then" was a popular song of 1939 written by bandleader Dick Jurgens and Eddy Howard, who was then his vocalist. Once again Sarah lets herself go on the second chorus with some freewheeling bop improvisation. "Body and soul" has a special place in Sarah Vaughan's repertoire, for it was one of the numbers she featured at the Apollo Theatre in New York City on April 29, 1943, when she made her professional debut as singer and second pianist with the Earl Hines band.

Finally the Gershwin standard "They can't take that away from me" gets a gently moving treatment with an introduction in which Sarah murmurs "Ah, take me home once more!" The second time around, when she comes to the line "The way you sing off-key," she doesn't miss the opportunity and her normally perfect pitch makes the humour more delightful. All in all this is Sarah at her best. But when has she ever been anything else?

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