

**"the divine"**

**sarah vaughan**

PERDIDO  
JUST YOU JUST ME  
SERMONETTE  
THE MAN I LOVE  
YOU TURNED THE TABLES ON ME  
HONEYSUCKLE ROSE  
THE GOOD LIFE  
LOVER MAN  
I CRIED FOR YOU  
WHEN LIGHTS ARE LOW  
MEAN TO ME  
THE GENTLEMAN IS A DOPE

I GOT RHYTHM  
'ROUND MIDNIGHT  
MOANIN'  
MIDNIGHT SUN  
SOLITUDE  
AFTER YOU'VE GONE  
YOU GO TO MY HEAD  
BABY WON'T YOU PLEASE COME HOME  
UNTIL I MET YOU  
I CAN'T GIVE YOU ANYTHING BUT LOVE  
STORMY WEATHER  
A TASTE OF HONEY

STEREO



**PLAISIR  
DOUBLE**

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Pour quiconque sait écouter, il est évident que Sarah Vaughan diffère de toutes les autres chanteuses, à quelques catégories qu'elles appartiennent. Et si l'on vous demande en quoi elle diffère, le plus exact et le plus exact est de répondre comme le fait Duke Ellington : qu'elle est « en dehors de toute catégorie ». Il fut un temps où elle était acclamée comme chanteuse de jazz, un pur produit de l'école bop, puis au fur et à mesure que s'étendait sa popularité, certains critiques firent machine arrière et prétendirent qu'après tout, elle n'était pas une chanteuse de jazz. Elle est pourtant demeurée ce qu'elle a toujours été : une artiste exceptionnelle, douée d'une oreille et d'un savoir de musicien, une superbe voix deconstruite, au contrôle exemplaire, à la diction infallible d'une étendue supérieure à deux octaves.

Il y a une grande différence entre imiter vocalement un instrument et sentir et concevoir comme le fait un instrumentiste. Lorsque Charlie Parker surnomma Johnny Hodges le Lily Pons du saxophone alto, il rendait hommage à un collègue dont le lyrisme infallible maintenait dans le jazz une sorte de tradition vocale avec un feeling et une beauté sans pareille. Dans le cas de Sarah Vaughan, l'esprit et la voix ont été mis au service du jazz de telle sorte qu'ils lui donnent une dimension nouvelle. Les airs les plus difficiles, les chansons aux structures qui passionnent, les instrumentistes ne lui posent aucun problème, elle s'y meut parfaitement à l'aise. Sauf pour les intimes qui l'appellent « Sassy », le terme de « Divine » est celui qui lui convient le mieux. Sa voix s'élève libre et aérienne.

Lorsqu'elle participa en Octobre 1942 à un concours d'amateurs à l'Apollo de Harlem, elle remporta le 1er prix et un engagement d'une semaine au célèbre théâtre. Billy Eckstine l'entendit et jugea aussitôt ses possibilités. Il persuada Earl Hines, avec lequel il travaillait, de l'engager. C'est ainsi que peu après, lorsque l'orchestre d'Hines passa à l'Apollo, on pouvait voir le chef à son clavier et, face à lui, devant un autre piano la jeune Sarah, alors âgée de dix-neuf ans. Lorsqu'elle s'approcha du micro pour chanter « Body and Soul », il devenait évident que Fatha Hines venait de découvrir une grande chanteuse.

Eckstine quitta Hines en 1943 et Sarah le rejoignit lorsqu'il forma son grand orchestre, l'année suivante. Durant son séjour dans l'orchestre, elle profita de l'influence d'Eckstine pour façonner son style, prête dès lors à franchir les dernières étapes vers les plus hauts sommets.

Tout au long de sa carrière, elle n'a jamais cessé de développer, en artiste qu'elle est, ses qualités, quels que soient sa popularité et les impératifs imposés par une production destinée au grand public. Parallèlement, elle a su croire autour d'elle un public capable d'apprécier pleinement un art aussi élaboré. Comment Sarah y parvient... — que ce soit magie ou musicalité extrême, ou bien les deux à la fois — c'est à vous auditeurs, d'en décider après avoir écouté ces 24 exemples de son talent.

To anyone who really listens, it is immediately evident that Sarah Vaughan differs from all others singers no matter what the category to which they belong. If one is asked wherein she differs, the readiest, simplest and most fitting answer is that she is, in Duke Ellington's phrase, « beyond category ». For a time she was claimed as a jazz singer, as a proud product of the bop school, but then her broadening popularity tended to turn some of her critic-champions against her, so that, lo and behold, she was not a jazz singer after all. She remained, nevertheless, what she had always been, a unique performer possessed of a musician's ear and knowledge, a beautiful contralto voice, exemplary control, flawless diction, and a range of over two octaves.

There is a big difference between imitating a horn vocally and thinking and feeling as an instrumentalist does. When Charlie Parker named Johnny Hodges the Lily Pons of the alto saxophone, he was paying a tribute to a colleague whose unflinching lyricism maintained a vocal tradition in jazz with unusual beauty and feeling. In Sarah Vaughan's case, a voice and a mind were brought to jazz and applied in a way that gave it a fresh dimension.

The difficult songs, the numbers with awkward intervals that instrumentalists delighted in, were no problem to her, and the ease with which she encompassed them evoked awe. Except among her intimates, it always seemed more appropriate to refer to her as « The Divine One » than familiarly as « Sassy ». Her voice, soaring aerial and unconfined, permitted mere mortals a glimpse of some far-off empyrean.

When, in October, 1942, she participated in an amateur night contest at the Apollo in Harlem, she won first prize and a week's engagement at that famous theatre. There she was heard by Billy Eckstine, who recognized her potential at once. He persuaded Earl Hines, with whom he was then working, to hire her, and when Hines and his band opened at the same Apollo lot two long afterwards, the leader was seated at one grand piano and the diffident, nineteen-year-old Sarah at another. When she came down to the mike to sing *Body and Soul* it was obvious to everyone that Fatha Hines had come up with yet another great vocalist in the long line of outstanding talents he had introduced to the public.

Eckstine left in 1943, and Sarah joined him when he formed his own big band the following year. During the months she was with him, Eckstine's influence was also very important in shaping her style, but after that she climbs to the summit began through a variety of engagements. She had constantly continued to develop as an artist, although her immense popularity at times necessitated contexts, accompaniments and material designed for mass appeal. A part at least of her public had grown to her level of sophistication, so that her finest syntheses of mood, story and improvisation were always assured of an enthusiastic reception, too.

How Sarah brings this about — by magic or superlative musicianship, or both — is for you, the listener, to decide after hearing these twenty four prime examples of her artistry.

Stanley Dace

## DISQUE A

Arranged and Conducted by Count Basie (1-5-8-9-11-12) —  
Lalo Schifrin (2) — Gerald Wilson (3-7) — Benny Carter (4-6) —  
Barney Kessel : guitar, Joe Comfort : bass (10)

### Face A1

- 1 - PERDIDO (Tizol — Lengsfelder — Drake)
- 2 - JUST YOU JUST ME (Greer — Klagis)
- 3 - SERMONETTE (Hendricks — Adderley)
- 4 - THE MAN I LOVE (Gershwin)
- 5 - YOU TURNED THE TABLES ON ME (Mitchell — Alter)
- 6 - HONEYUCKLE ROSE (Waller — Razaf)

### Face A2

- 7 - THE GOOD LIFE (Distel — Reardon)
- 8 - LOVER MAN (Davis — Ramirez — Sherman)
- 9 - I CRIED FOR YOU (Fried — Arnheim — Lyman)
- 10 - WHEN LIGHTS ARE LOW (Carter — Williams)
- 11 - MEAN TO ME (Turk — Abner)
- 12 - THE GENTLEMAN IS A DOPE (Rodgers — Hammerstein)

## DISQUE B

Arranged and Conducted by Lalo Schifrin (1) — Gerald Wilson (2-3-4-6-12)  
Benny Carter (5-7-9) — Count Basie (8-10) — Jimmy Jones (11)

### Face B1

- 1 - I GOT RHYTHM (Gershwin — Gershwin)
- 2 - 'ROUND MIDNIGHT (Monk — Williams — Hanighen)
- 3 - MOANIN' (Hendricks — Timmons)
- 4 - MIDNIGHT SUN (Mercer — Burke — Hampton)
- 5 - SOLITUDE (De Lange — Mills — Ellington)
- 6 - BABY WON'T YOU PLEASE COME HOME (Warfield — Williams)

### Face B2

- 7 - AFTER YOU'VE GONE (Duke — Waldron)
- 8 - YOU GO TO MY HEAD (Gillespie — Coats)
- 9 - I CAN'T GIVE YOU ANYTHING BUT LOVE (McHugh — Fields)
- 10 - UNTIL I MET YOU (Green — Wolf)
- 11 - STORMY WEATHER (Arlen — Koehler)
- 12 - A TASTE OF HONEY (Marlow — Scott)

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PHOTOS : J.P. Labeur — Roulette Records



Photos de Sarah Vaughan prises avec diverses personnalités au Birdland  
(Stan Kenton, Ray Sugar Robinson, Nat King Cole, Billy Eckstine etc...)



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**THE DIVINE SARAH VAUGHAN**

Arranged and Conducted by  
Count Basie (1-5) - Edio Schiffrin (2)  
Gerard Wilson (3) - Benny Carter (4-6)

Stéréo

**DP. 09 A**

(DP. 09 A1)

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**CHAPPELL  
DAY**

Série Médium

1. PERDIDO (Holl-Lewisfeldler-Drake) 2'10
2. JUST YOU JUST ME (Greer-Klagis) 2'07
3. SERMONETTE (Hendricks-Adderly) 4'20
4. THE MAN I LOVE (Gershwin) 4'
5. YOU TURNED THE TABLES ON ME 3'20  
(Mitchell-Allen)
6. HONEYSUCKLE ROSE (Waller-Razaf) 3'15

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**THE DIVINE SARAH VAUGHAN**

Arranged and Conducted by  
Gerard Wilson (1) - Count Basie (2-3-5-6)  
Barney Kessel (guitar) - Jon Comfort (bass) (4)

Stéréo

**DP. 09 A**

(DP. 09 A2)

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**CHAPPELL  
DAY**

Série Médium

1. THE GOOD LIFE (Dietel-Reardan) 3'03
2. LOVER MAN (Davis-Ramirez-Sherman) 3'56
3. I CRIED FOR YOU (Freed-Arnheim-Lyman) 2'52
4. WHEN LIGHTS ARE LOW (Carter-Williams) 2'55
5. MEAN TO ME (Turk-Ahleri) 3'47
6. THE GENTLEMAN IS A DOPE 2'41  
(Rodgers-Hammerstein)

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THE DIVINE SARAH VAUGHAN

Arranged and Conducted by :

Lalo Schifrin (1) - Gérard Wilson (2-3-4-6)  
Benny Carter (5)

Stéréo

DP. 09 B

(DP. 09 B1)

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CHAPPELL  
DAY

Série Médium

1. I GOT RHYTHM (Gershwin-Gershwin) 1'53
2. 'ROUND MIDNIGHT (Monk-Williams-Hanighen) 3'32
3. MOANIN' (Hendricks-Timmons) 3'05
4. MIDNIGHT SUN (Mercer-Burke-Hampton) 5'33
5. SOLITUDE (De Lange-Mills-Ellington) 3'47
6. BABY WON'T YOU PLEASE COME HOME 3'05  
(Warfield-Williams)

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THE DIVINE SARAH VAUGHAN

Arranged and Conducted by :

Benny Carter (1-3) - Count Basie (2-4)  
Jimmy Jones (5) - Gérard Wilson (6)

Stéréo

DP. 09 B

(DP. 09 B2)

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CHAPPELL  
DAY

Série Médium

1. AFTER YOU'VE GONE (Dirke-Waldron) 2'35
2. YOU GO TO MY HEAD (Gillespie-Coats) 4'50
3. I CAN'T GIVE YOU ANYTHING BUT LOVE 3'12  
(McHugh-Fields)
4. UNTIL I MET YOU (Gleen Wolf) 3'06
5. STORMY WEATHER (Arlen-Koehler) 3'30
6. A TASTE OF HONEY (Marlow-Scott) 3'10

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# sarah vaughan



STEREO



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DOUBLE**

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