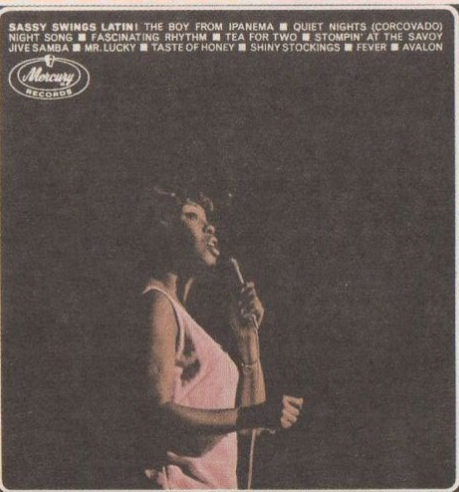


MERCURY

STEREO SR 60961

VIVA! VAUGHAN

SASSY SWINGS LATIN! THE BOY FROM IPANEMA ■ QUIET NIGHTS (CORCOVADO)
NIGHT SONG ■ FASCINATING RHYTHM ■ TEA FOR TWO ■ STOMPIN' AT THE SAVOY
VIVE SAMBA ■ MR. LUCKY ■ TASTE OF HONEY ■ SHINY STOCKINGS ■ FEVER ■ AVALON





MERCURY

¡VIVA! VAUGHAN
SARAH VAUGHAN

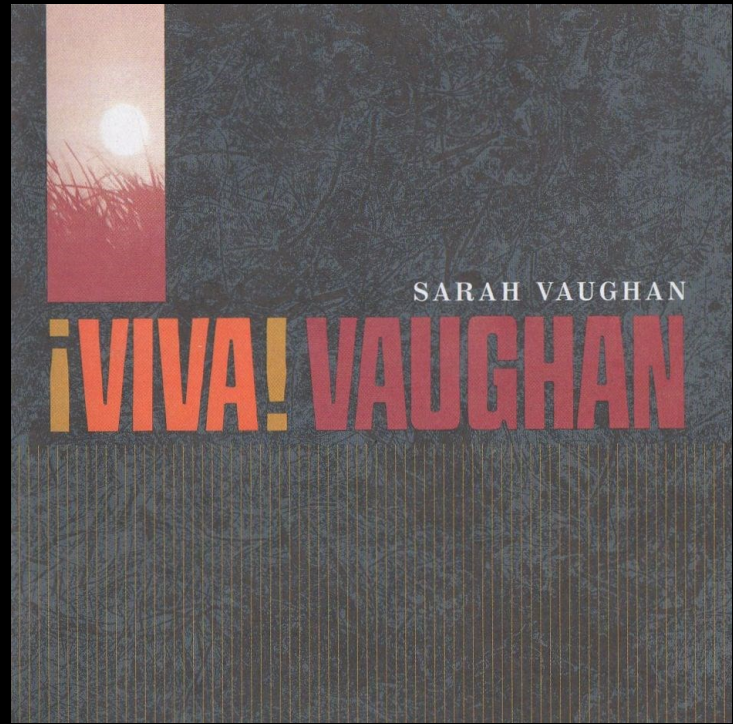
STEREO
SR 60941
314 549 374-2



VENDOR: MERCURY RECORD CORPORATION

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SARAH VAUGHAN

¡VIVA! VAUGHAN

SARAH VAUGHAN

VIVA! VAUGHAN

	Matr. No. & Take	Time
1. THE BOY FROM IPANEMA (Antonio Carlos Jobim-Vinícius de Moraes-Norman Gimbel)	2-32249	2:28
2. FASCINATING RHYTHM (George Gershwin-Ira Gershwin)	2-33781	2:35
3. NIGHT SONG (Charles Strouse-Lee Adams)	2-35753-11	3:11
4. MR. LUCKY (Henry Mancini-Jay Livingston-Ray Evans)	2-32248	2:27
5. FEVER (John Davenport-Eddie Coole)	2-35943-2	2:46
6. SHINY STOCKINGS (Frank Foster-Ella Fitzgerald)	2-35782-19	3:24
7. AVALON (Al Jolson-B. G. DeSylva-Vincent Rose)	2-35805-8	1:46
8. TEA FOR TWO (Vincent Youmans-Irving Caesar)	2-33787	2:41
9. QUIET NIGHTS (Antonio Carlos Jobim-Gene Lees)	2-32250	3:20
10. STOMPIN' AT THE SAVOY (Edgar Sampson-Benny Goodman-Chick Webb)	2-34784	2:41
11. MOMENT OF TRUTH (Collen Scatterwhite-Frank Scott)	2-35784-7	2:36
12. JIVE SAMBA (Nat Adderley-Jon Hendricks)	2-33776	2:50
13. A TASTE OF HONEY (Bobby Scott-Ric Marlow)	2-33782-8	2:54

Sarah Vaughan sings on all tracks accompanied by:

On tracks 1 and 4: Wayne Andre, Billy Byers, Benny Powell, Britt Woodman (trombone); Richard Hixson (bass trombone); Jerome Richardson (flute); Bernard Eichen, Lewis Eley, Emmanuel Green, Leo Kruczek, Charles Libove, Gene Orloff, Tosha Samaroff (violin); Harry Lookofsky (tenor violin); Bob James (piano); Barry Galbraith (guitar); George Duvivier (bass); Willie Rodriguez (percussion); Bobby Donaldson (drums); Frank Foster (arranger, conductor).
Recorded August 13, 1964, probably at A&R Recording Studio, New York City

On tracks 2, 3, 6, 8, 10, 11, and 13: Wayne Andre, Billy Byers, Benny Powell, Kai Winding (trombone); Richard Hixson (bass trombone); Jerome Richardson (flute); Bernard Eichen, Lewis Eley, Emmanuel Green, Leo Kruczek, Charles Libove, David Nadien, Tosha Samaroff (violin); Harry Lookofsky (tenor violin); Bob James (piano); Robert Rodriguez (bass); Willie Bobo, Juan Cadavieco, Bobby Donaldson, José Mangual, Raphael Sierra (percussion); Frank Foster (arranger, conductor).
On tracks 2, 8, 10, and 11: Omit strings.
Recorded August 15, 1964 at A&R Recording Studio, New York City

There were apparently two sessions held on August 15. Personnel shown here probably relates to the first three selections recorded, and partially (if at all) to the second session, which had strings. Jimmy Cleveland, the soloist on "Tea For Two" definitely took part in the second session.

On tracks 5 and 7: Personnel same as that of August 15 session, except Bill Watrous (trombone) replaces Billy Byers; omit violins.
Recorded August 18, 1964 at A&R Recording Studio, New York City

On tracks 9 and 12: Wayne Andre, Billy Byers, Jimmy Cleveland, Paul Faulise (trombone); Richard Hixson (bass trombone); Jerome Richardson (flute); eight unknown (probably including many players from the August 13 and 15 sessions) (violin); Bob James (piano); Robert Rodriguez (bass); Juan Cadavieco, José Mangual, Raphael Sierra (percussion); Bobby Donaldson (drums); Frank Foster (arranger, conductor).
On track 9: Add Barry Galbraith (guitar).
Recorded August 14, 1964, probably at A&R Recording Studio, New York City

Tracks 1-12 original-LP issue: *Viva! Vaughan* Mercury SR 60941

Track 13 original-CD issue: *The Complete Sarah Vaughan on Mercury Vol. 4* Mercury 830 714-2

Original recordings produced by Quincy Jones

Original-LP cover photographer unknown

Tracks 1-12 are in their original-LP sequence. Master numbers show the order in which the tracks were recorded.



Reissuing

VIVA! VAUGHAN

For the week ending Saturday, August 15, 1964, the second-best-selling LP in the US, according to *Billboard* magazine, right behind the Beatles' *A Hard Day's Night*, was Verve V6-8545, *Getz/Gilberto*, by Stan Getz and João Gilberto. The same week, on *Billboard*'s Hot 100, the nineteenth most popular single was "The Girl From Ipanema," by Getz and Gilberto, which had peaked at No. 5 four weeks earlier. Given this extraordinary commercial success for what were essentially jazz recordings set to the Brazilian pop rhythm of samba, it is no surprise that other jazz musicians who had pop aspirations (or other jazz musicians whose record labels had pop aspirations for them) might think of doing something similar. And so it was that singer Sarah Vaughan, producer Quincy Jones, arranger-conductor Frank Foster, and a group of instrumentalists got together on Thursday that week, August 13, for the first of four recording sessions that would result in Vaughan's Mercury Records LP *iViva! Vaughan*.

A year earlier, after a three-and-a-half-year stint at Roulette Records, Vaughan had returned to Mercury, where she had recorded from 1954 to 1959, and had been taken in hand by Jones, who was Mercury's a&r director (and was about to become its first African-American vice president). She had recorded a live album, *Sassy Swings the Tivoli*, and a Jones-conducted album with strings and choir, *Vaughan With Voices*, but so far Mercury, as ever trying to balance its commercial considerations with Vaughan's jazz inclinations, didn't seem to have quite figured out what to do with her. In that sense, an album of Latin-flavored songs might have seemed like an ideal marriage of the fashionable and the artistic, and Jones's decision to hand over the arranging and conducting of the record to the young jazz veteran Frank Foster suggests his high hopes for the project.

Foster, then thirty-five, had only just left the Count Basie Orchestra after eleven years of service as saxophonist and arranger. "At the time, I was raising a young family," he explains today. "I had two children — one was five and one was seven — and I thought I should be with them more. Plus, I wanted to play more. I wasn't getting enough opportunities to play in the orchestra, although I loved the band and I loved writing for it. I wanted to play more with a small-group setting and my own band."

Foster began doing sessions in New York, and he organized his own quintet. Then he was approached by Jones to do *iViva! Vaughan*. Despite his experience, this was the first time he arranged and conducted a full-length album, and he had never written string charts before — or, to be precise, he had never written for strings and actually gotten to hear what he had written played.

Jones and Vaughan had already picked the songs, a mixture of standards like "Stompin' at the Savoy" and "Fascinating Rhythm" with titles drawn from television ("Mr. Lucky") and the musical stage ("Night Song" from *Golden Boy*, the Sammy Davis, Jr. vehicle that was still two months away from its Broadway opening), plus Vaughan's cover of what was now called "The Boy From Ipanema" and another *Getz/Gilberto* song, "Quiet Nights (Concovado)".

"I really liked all the songs," Foster says. "I don't remember if I had a choice in any of the songs or not. I don't think so. But they were all songs that were very acceptable to me."

Also acceptable to Foster were the musicians, a small group of jazz players, eight violinists, and five Latin percussionists, in various combinations. "I had some great musicians on there," he

recalls. Despite the diversity of the players and the hybrid nature of the music, Foster had no trouble getting what he wanted out of them. "I don't recall having any problem with any musicians," he says. "In fact, it seems to me they were all delighted to take part in it. I just wrote that arrangement the way I heard it in my head, and they performed it as though they'd been performing it all the time. Nobody said, 'Oh, this is strange, this is different. I don't know about this.' Everybody participated and seemed to be very happy participating."

His producer was equally supportive. "It was really great working with Quincy," Foster says. "He was real regular. He knows what he's about, and he was easy to work with. He'd tell you, 'Fos, I want you to do this and I want you to do this, I want you to whatever,' and I just did it, and it worked out. Everything I ever did with Quincy really worked out fine."

But Foster reserves his greatest praise for Vaughan, with whom he had worked extensively over the previous ten years. "I did a big-band session with her in which I did most of the writing," he recalls. "She worked on and off with the Basic orchestra on live engagements and maybe a couple of recordings. So I was very well acquainted with Sarah Vaughan." Foster's familiarity with Vaughan allowed him to fashion his arrangements for her, even though the musical style and instrumentation were unusual. "She fit right in," he notes, "and she adjusted to whatever unaccustomed stylings or whatever. She was right at home, and she sang as though she were perfectly at ease. It didn't sound strained or put on or whatever; she just sang."

Foster even devised obbligati on such songs as "Quiet Nights" and "Fascinating Rhythm", charting Vaughan's seeming improvisations. "After her initial statement of the melody or the words, then on the following chorus I would have the group play something and she would answer," he explains. "I wrote the exact melody that I wanted her to sing, and she read it, or at least I explained it, how it should go. I had her style and her voice in mind when I wrote this arrangement [for 'Quiet Nights'] with this thing for her to sing while she was answering the band, and she fell right into it. And on 'Fascinating Rhythm', I had her do something in conjunction with the ensemble that was changing harmonies, which would be, maybe, a little different for the average singer to do, and she had no problem with it."

Of course, some of Vaughan's work *was* improvised. "Various things that happened instrumentally inspired her to do other things vocally that I thought were very wonderful," Foster notes, adding that there was "lots of interaction between the two of us. She'd do something that I thought was interesting. I would nod my head and smile, or if I did something orchestrally that she liked, she'd respond to it, especially with a certain melodic gyration and a change of voice."

"She had many voices, you know," he continues. "She had a serious voice, she had a voice that approached operatic proportions, she had a top-drawer pop-singer voice, she had a jazz singer's voice, and she had a little puckish, mischievous style she'd go into. She had many faces, and she used them all on this recording. I thought she sang as magnificently on this as she had ever done

in her life in any other project, on any other recording or live performance. She lived up to her moniker, The Divine One, on this particular recording."

To recap, from arranger-conductor Frank Foster's perspective, *iViva! Vaughan* was an album with good songs, good musicians, a good producer, and a great singer all working together to create a terrific recording. Then Mercury released the result — and nothing happened.

"I never heard anything about it," says Foster, still sounding extremely disappointed thirty-six years later. "I didn't see a critical review in any of the music magazines. I wasn't expecting a hit. There wasn't one track on there that I thought would sell millions of copies, but I thought it was such quality work on her part and on my part and on Quincy's part as a producer that this album would really be highly recognized in jazz circles. But to have heard nothing about it in all these years! Maybe two or three people commented to me on the quality of it. But I never saw anything in print, never, and I was so disappointed with the music industry for, in the current vernacular, dissing me."

All these decades later, it's possible to come up with various speculations about why *iViva! Vaughan* got lost back in 1964. Maybe Mercury didn't promote it. Maybe the jazz magazines thought it was a pop record, and the pop market thought it was a jazz record. Maybe the critics saw it as a blatant attempt to cash in on the Latin fad — which, in a sense, it was. "This isn't authentic Latin," Foster admits. "It was an attempt to present a Latin side of Sarah Vaughan. But the musical quality of it should have been enough to merit some kind of recognition. Even if it wasn't authentic Latin and it wasn't by Tito Puente or Chucho Valdez, it was still good music."

So it was, and it still is.

William Ruhlmann
October 2000

A BRIEF HISTORY OF THE VERVE MUSIC GROUP

Jelly Roll Morton, Duke Ellington, and Chick Webb in the Twenties. Bing Crosby, Benny Goodman, Art Tatum, Louis Armstrong, Earl Hines, Jimmie Lunceford, Roy Eldridge, Count Basie, Billie Holiday, Jack Teagarden, and Teddy Wilson in the Thirties. Nat "King" Cole, Lester Young, Coleman Hawkins, Charlie Parker, Billy Eckstine, Bud Powell, and Machito in the Forties. Oscar Peterson, Johnny Hodges, Stan Getz, Dizzy Gillespie, Sarah Vaughan, Art Blakey, Clifford Brown, Max Roach, Ella Fitzgerald, and Sonny Rollins in the Fifties. Charles Mingus, John Coltrane, Bill Evans, Jimmy Smith, Antonio Carlos Jobim, Wes Montgomery, George Benson, Albert Ayler, and Ornette Coleman in the Sixties.

In each of the first five decades of recorded jazz, these great names began to make enduring contributions on labels that are now part of the Verve Music Group holdings. What's more, many of the artists listed, a virtual who's who of jazz on record, now have significant portions of their careers on VMG labels. Reissues and compilations to come of Armstrong, Basie, Eldridge, Ellington, Fitzgerald, Hawkins, and Holiday, to name a few, will span decades of their work.

The VMG story begins with some holdings of two great early-jazz labels, Brunswick and Vocalion. The first major label in VMG history is Decca, started in the Depression by Jack Kapp and dedicated to all kinds of music, but first and foremost a big-band label.

Two remarkable labels followed that defined the work of great Swing Era small combos: Commodore and Keynote. The former, begun by Milt Gabler, who also worked for Decca, was the first US label dedicated exclusively to jazz; the latter, the work of Harry Lim, was actually begun during the recording ban in the early Forties. Between them, they recorded virtually every major combo player of the era.

Next emerged the labels of the immediate postwar era, Mercury and Verve, which were linked by the presence of Norman Granz, who first worked at Mercury (where he issued some of his early Jazz at the Philharmonic concerts) and then founded Verve in 1956 (and brought back to the studio many Swing Era stars). In the early Fifties, Bob Shad inaugurated an all-jazz subsidiary of Mercury, EMArcy, which specialized in modern combo jazz and vocalists (while Mercury continued to produce more popular vocal records).

New record companies were started in the Sixties to reflect major changes in taste. Impulse, under the forward-thinking Bob Thiele, became the jazz label most associated with the avant garde. Another producer, Creed Taylor, emerged from his stewardship of ABC-Paramount's jazz operations (and Impulse's, before Thiele) to lead Verve in a new direction, giving the label some of its biggest-selling albums.

Other record labels dot this history, among them Argo, Cadet, MGM, Limelight, and Philips. Suffice to say that much of the history of jazz is here. And that history is secure.

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Additional research by Carlos Kase

Art directed by Hollis King

Designed by Edward Odowd

Art production managed by Sheriece Smith

Notes edited by Peter Keepnews

Photograph research by Cynthia Sesso

Special thanks to Jimmy Cleveland, Deborah Hay, Mark Smith, John Wriggley,

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Verve
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In the mid-Eighties, at the beginning of the CD era, landmark Verve LPs of the Fifties and Sixties were among the first jazz issues in the new format. For these projects the best analog sources had not necessarily been discovered.

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The Original Liner Notes

VIVA! VAUGHAN

This multiply beguiling album represents a combination of firsts. It is the first time the supple Sarah Vaughan has been heard in a whole album devoted to exploring various fusions of jazz and Latin idioms. And the set also represents the debut of Frank Foster as a postgraduate arranger-conductor.

After more than a decade in the Count Basie Academy as one of the featured tenor saxophonists and a prolific writer for the band, Frank is now becoming established in the demanding New York microcosm of the freelance musical craftsman.

To begin, however, with the cynosure of the album, Miss Vaughan, these sessions presented Sarah with what she enjoys most — a challenge. “Eight of the numbers,” arr director Quincy Jones explains, “are based on Afro-Cuban syncopations. The other four are bossa nova in form.

In both contexts, the rhythmic imperatives were such as to give Sassy a different springboard from what she’s used to. She had to feel time in fresh ways, and she responded by having a ball. As she got into the different idioms, Sassy started suggesting inserts to Frank so that there was continual interaction between her and the writing.”

Miss Vaughan, Quincy Jones observed, has reached that paradoxically difficult level at which she is always expected to be more than proficient. “If most other singers occasionally achieved what she does as a matter of course, they’d be regarded as astounding. But from Sarah, it’s expected. The important thing, though, is that nonetheless Sarah keeps pushing herself. And here, the rhythmic demands gave her an added impetus to explore new nuances of swinging.”

As for Frank Foster, his writing for Basie had always been directly in line with the band’s character — lean, free of superfluous effects, and conducive to the expression of direct emotion. The same qualities are evident in his work here. “The fact,” Quincy Jones emphasizes, “that this was Frank’s first session of this kind and that the results were this refreshing indicates that Frank is a stimulus we’ve needed on the scene here for a long time.”

Asked to define the elements in Foster’s writing which identify it as his, Quincy cited “vitality, honesty, economy, and warmth. Furthermore, he clearly has a feeling for accompaniment of singers. He really complemented Sassy throughout without hindering or muffling her.”

The four bossa nova tracks are “Jive Samba” by Cannonball Adderley* with lyrics by Jon Hendricks; “Quiet Nights” with lyrics by Gene Lees; Henry Mancini’s theme for the new television series *Mr. Lucky*; and the glowing “The Girl From Ipanema” by one of the pre-eminent shapers of bossa nova, Antonio Carlos Jobim. The rest of the album consists of Sarah responding resiliently to the stimulus of Afro-Cuban patterns whose contours are crisply and infectiously delineated by Willie Bobo and his brisk percussion corps at the base of the orchestra.

This album, in sum, is both in itself unique and it also heralds more durable pleasures to come. Its singularity lies in the opportunity it gives Sarah Vaughan to probe musical terrain which is out of the usual route of her vocal travels. The set’s value as an augury of future achievement comes from the impressive start of Frank Foster in his new role as a variegated arranger-conductor.

A third accomplishment of these dates is the reminder that the blending of Latin forms and jazz — whether bossa nova or Afro-Cuban — need never pall so long as musicianship of the order of Sarah Vaughan and Frank Foster is applied to finding new ways of refurbishing the traditions while enjoying the challenge of unexpected self-discoveries. And that, after all, is what any kind of jazz is all about.

*“Jive Samba” was actually written by Nat Adderley.



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SARAH VAUGHAN
VIVA! VAUGHAN

4 hrs.	2 hrs.	1 hr.	1 hr.	8 hrs.	4 hrs.	2 hrs.
4 hrs.	2 hrs.	1 hr.	1 hr.	16 hrs.	8 hrs.	4 hrs.

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 One Track
 Two Track
 Work Tape
 Master

Master No. Title Record No.

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VAUGHAN

VERVE

SARAH VAUGHAN

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- | | |
|---------------------------|------|
| 1. THE BOY FROM IPANEMA | 2:28 |
| 2. FASCINATING RHYTHM | 2:35 |
| 3. NIGHT SONG | 3:11 |
| 4. MR. LUCKY | 2:27 |
| 5. FEVER | 2:46 |
| 6. SHINY STOCKINGS | 3:24 |
| 7. AVALON | 1:46 |
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| 9. QUIET NIGHTS | 3:20 |
| 10. STOMPIN' AT THE SAVOY | 2:41 |
| 11. MOMENT OF TRUTH | 2:36 |
| 12. JIVE SAMBA | 2:50 |
| 13. A TASTE OF HONEY | 2:54 |

Track 13 is a bonus track.

Sarah Vaughan (vocal) with collective personnel:

Wayne Andre, Billy Byers, Jimmy Cleveland, Paul Faulise, Benny Powell, Bill Watrous, Kai Winding, Britt Woodman (trombone); Richard Hixson (bass trombone); Jerome Richardson (flute); Bernard Eichen, Lewis Eley, Emmanuel Green, Leo Kruczek, Charles Libove, David Nadien, Gene Orloff, Tosha Samaroff (violin); Harry Lookofsky (tenor violin); Bob James (piano); Barry Galbraith (guitar); George Duvivier, Robert Rodriguez (bass); Willie Bobo, Juan Cadavieco, José Mangual, Willie Rodríguez, Raphael Sierra (percussion); Bobby Donaldson (percussion, drums); Frank Foster (arranger, conductor).

Recorded August 1964 in New York City

Original recordings produced by Quincy Jones

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File under: *Jazz*

VIVA! VAUGHAN

All manner of marketplace trends would impact on the parallel worlds of

jazz and adult pop music in the Sixties, but none was as musically pleasing as the emergence of the bossa nova and various other forms of Latin rhythm. By 1964, when *Viva! Vaughan* was recorded, numerous singers and instrumentalists were clinging to the Brazilian beat like the life raft it was, helping their music stay afloat in the face of massive sea changes in taste.

Sarah Vaughan's major foray into the world of Latinate laments was *Viva! Vaughan*, an impeccable album of songs both North and South American, old and new, all rendered to that undulating beat. Produced by Quincy Jones and arranged and conducted by Frank Foster, a veteran of the Count Basie Orchestra, *Viva! Vaughan* audaciously combines a full-scale, all-star jazz big band with a five-piece contingent of Latin percussionists and a complete string section. American jazz and pop singers went Latin both before and after, but never again would both continents come together so swingingly.

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VIVA! VAUGHAN

VERVE