



# SARAH VAUGHAN

*wonderful*

# S A R A H

"Oh, I've been musical all my life. I started taking piano lessons when I was seven, and I took organ when I was about fifteen. In school, I was in choirs, glee clubs, a cappella choirs. Then, when I quit school . . . they had a thing in the States called NYA National Youth Association, for kids who didn't finish school; I think you got twenty-five dollars a month. I had quit school -my mother didn't even know it- and I was singing in this NYA chorus. All girls; it was excellent, and we used to sing in Catholic churches. It was all good for me -anything that happens when you're young, always helps a lot."

#### Sarah Vaughan (speaking to Les Tomkins in 1972)

Sarah Vaughan (1924-1990) recorded in a variety of settings for the Mercury and EmArcy labels during the 1950s. One of the key figures in her early success was trumpeter George Treadwell. They met and became friends at the Café Society in 1946. Treadwell became Vaughan's manager and she ultimately delegated to him most of the musical director responsibilities for her recording sessions, leaving her free to focus almost entirely on singing.

Over the next few years, Treadwell also made significant positive changes in Vaughan's stage appearance. Aside from an improved wardrobe and hair style, she had her teeth capped, eliminating an unsightly gap between her two front teeth. By the late 1940s, Sarah had achieved substantial critical acclaim. She won *Esquire* magazine's New Star Award for 1947 as well as awards

from *Down Beat* magazine every year from 1947 through 1952, and from *Metronome* magazine from 1948 through 1953. A handful of critics disliked her singing as being "over-stylized", reflecting the heated controversies at the time over the new musical trends of the late '40s. However, the critical reception to the young singer was generally positive. Recording and critical success led to numerous performing opportunities, packing clubs around the country almost continuously throughout the years of the late 1940s and early 1950s.

In the summer of 1949, Vaughan made her first appearance with a symphony orchestra in a benefit for the Philadelphia Orchestra entitled "100 Men and a Girl." One of her early television appearances was on DuMont's variety show *Stars on Parade* (1953-54), in which she sang "My Funny Valentine" and "Linger Awhile."

With improving finances, in 1949 Vaughan and Treadwell purchased a three-story house on 21 Avon Avenue in Newark, occupying the top floor during their increasingly rare off-hours at home and relocating Vaughan's parents to the lower two floors. However, the business pressures and personality conflicts led to a cooling in the personal relationship between Treadwell and Vaughan. He hired a road manager to handle Vaughan's touring needs and opened a management office in Manhattan so he could work with clients in addition to Vaughan. Her relationship with Columbia Records also soured as she became dissatisfied with the commercial material she was required to record and lackluster financial success of her records. A set of small group sides recorded in 1950 with Miles Davis and Bennie Green are among the best of her career, but they were atypical of her Columbia output.

In 1953, Treadwell negotiated a unique contract for Vaughan with Mercury Records. She would record commercial material for the Mercury label and more jazz-oriented material for its subsidiary EmArcy. Vaughan was paired



with producer Bob Shad and their excellent working relationship yielded strong commercial and artistic success. Her debut Mercury recording session took place in February 1954 and she stayed with the label through 1959. After a stint at Roulette Records (1960 to 1963), Vaughan returned to Mercury from 1964 to 1967. Her commercial success at Mercury began with the 1954 hit, "Make Yourself Comfortable" (included on our CD), recorded in the fall of 1954, and continued with a succession of hits, including: "How Important Can It Be" (with Count Basie), "Whatever Lola Wants" (also present on this set), "The Banana Boat Song," "You Ought to Have a Wife" and "Misty." Her commercial success peaked in 1959 with "Broken Hearted Melody." Although she considered the latter song "corny", it became her first gold record and a regular part of her concert repertoire for years to come. Vaughan was reunited with Billy Eckstine for a series of duet recordings in 1957 that yielded the hit "Passing Strangers." Vaughan's commercial recordings were handled by several different arrangers and conductors, primarily Hugo Peretti and Hal Mooney. A number of her recordings with Peretti are contained here. The jazz "track" of her recording career also proceeded apace, backed either by her working trio or various combinations of stellar jazz players. One of her own favorite albums was the 1954 sextet date that included Clifford Brown.

In the latter half of the 1950s Vaughan followed a schedule of almost non-stop touring, with many famous jazz musicians. She was featured at the first Newport Jazz Festival in the summer of 1954 and starred in subsequent editions of that festival at Newport and in New York City for the remainder of her life. In the fall of 1954, she performed at Carnegie Hall with the Count Basie Orchestra on a bill that also included Billie Holiday, Charlie Parker, Lester Young and the Modern Jazz Quartet. That fall, she again toured Europe successfully before embarking on a "Big Show" U.S. tour – a gruelling succession of start-studded one-nighters that included Count Basie, George Shearing, Erroll Garner and Jimmy Rushing. At the 1955 New York Jazz



Sarah with Bob Shad (left) and Quincy Jones. New York, 1950.

Festival on Randalls Island, Vaughan shared the bill with the Dave Brubeck quartet, Horace Silver, Jimmy Smith, and the Johnny Richards Orchestra.

*Wonderful Sarah* (Mercury MG-20219) was issued in 1957 and contained an array of orchestral tracks recorded during Sarah's first three years with the company, including sessions with the singer backed by bands conducted by Richard Hayman, Don Costa and Hugo Peretti. To the twelve songs on the original LP, we have added a number of other songs from the same sessions, including great Vaughan hits such as "My Funny Valentine" and "It's Magic".

Richard Pete, 2014



**ORIGINAL LINER NOTES:**  
***Wonderful Sarah***

Here is Miss Wonderful herself, Sarah Vaughan, the most musical singer of our time, divining her way through not only a selection of wonderful songs but the particular selection of songs with which she feels most at home.

This is Sarah Vaughan with her shoes off, easy Sarah, playful Sarah, pensive Sarah –being herself and getting closer to you. They call her “The Divine” because sometimes her goddess-like sensing of the interior of a ballad allows for no other word; and sometimes they call her “Sassy” when she lets her child-like mischief take hold and she gambols with a song in lovely play. Here she’s at home, easy and just Wonderful Sarah.

The Divine and Sassy Sarah’s got her shoes off. Let her start running through your mind.

[Unsigned]







# WONDERFUL SARAH

featuring

## SARAH VAUGHAN

**SIDE ONE**

MR. WONDERFUL  
I WANNA PLAY HOUSE  
MY ONE AND ONLY LOVE  
OH YEAH  
AND THIS IS MY BELOVED  
WHATEVER LOLA WANTS

**SIDE TWO**

THE OTHER WOMAN  
EXPERIENCE UNNECESSARY  
JOHNNY, BE SMART  
OLD DEVIL MOON  
IT'S EASY TO REMEMBER  
IDLE GOSSIP

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The Divine and Sassy Sarah’s got her shoes off. Let her start running through your mind.



THE MERCURY SOUND SYSTEM has a pre-recording was made possible through the use of the MERCURY SOUND SYSTEM. The Mercury Sound System is a complete recording system, including a complete recording console, mixing console, and recording console, and a complete recording console, and a complete recording console.

Printed in U.S.A.

**CUSTOM  
HIGH  
FIDELITY**

- 01 MR. WONDERFUL (Jerry Bock-Larry Holofcener-George David Weiss) 2:53
- 02 I WANNA PLAY HOUSE (Bob Dane-Victor Paul) 2:05
- 03 MY ONE AND ONLY LOVE (Robert Mellin-Guy Wood) 2:52
- 04 OH YEAH (Kay Twomey-Ben Weisman-Fred Wise) 2:54
- 05 AND THIS IS MY BELOVED (George Forrest-Robert Wright) 3:06
- 06 WHATEVER LOLA WANTS (Richard Adler-Jerry Ross) 2:41
- 07 THE OTHER WOMAN (Jessie Mae Robinson) 2:22
- 08 EXPERIENCE UNNECESSARY (Luigi Creatore-Hugo Peretti-Gladys Shelley-John Whiteman) 2:55
- 09 JOHNNY, BE SMART (Vic Abrams-Fred Jay-Irene Reid) 2:20
- 10 OLD DEVIL MOON (E. Y. Harburg-Burton Lane) 2:37
- 11 IT'S EASY TO REMEMBER (Richard Rodgers-Lorenz Hart) 2:50
- 12 IDLE GOSSIP (Floyd Huddleston-Joseph Meyer) 2:44
- 13 I STILL BELIEVE IN YOU (Carroll Coates) 2:44 \*
- 14 MY FUNNY VALENTINE (Richard Rodgers-Lorenz Hart) 3:03 \*
- 15 COME ALONG WITH ME (Norman Gimbel-David Saxon) 2:16 \*
- 16 IMAGINATION (Johnny Burke-Jimmy Van Heusen) 2:59 \*
- 17 EASY COME, EASY GO LOVER (Ken Upham) 2:49 \*
- 18 OLD LOVE (Henry Glover) 2:51 \*
- 19 EXACTLY LIKE YOU (Jimmy McHugh-Dorothy Fields) 2:24 \*
- 20 SATURDAY (Harry Brooks) 2:32 \*
- 21 MAKE YOURSELF COMFORTABLE (Bob Merrill) 2:44 \*
- 22 I'M IN THE MOOD FOR LOVE (Jimmy McHugh-Dorothy Fields) 3:45 \*
- 23 I DON'T KNOW WHY (Fred E. Ahler-Roy Turk) 3:00 \*
- 24 LET'S PUT OUT THE LIGHTS (Herman Hupfeld) 2:46 \*
- 25 WALTZING DOWN THE AISLE (Sammy Gallop-Al Hoffman) 2:21 \*
- 26 IT'S MAGIC (Sammy Cahn-Jule Styne) 3:15 \*
- 27 HONEY (Haven Gillespie) 2:25 \*
- 28 SLOWLY WITH FEELING (Don George-Mark Charlap) 2:47 \*

TT: 77:00

\* **BONUS TRACKS:** From the same sessions, but not included on the original LP.



Sarah and jazz critic Willis Conover.

**SARAH VAUGHAN,**

vocals on all tracks, plus:

- 3 & 13-15: Orchestra conducted by Richard Hayman. New York, February 10, 1954.
- 5, 11 & 16-17: Orchestra conducted by Don Costa. New York, March 29, 1954.
- 10 & 18-20: Orchestra conducted by Hugo Peretti. New York, July 6, 1954.
- 12 & 21: Same as above. New York, September 24, 1954.
- 4 & 22-27: Same as above. New York, October 20-21, 1954.
- 6: Same as above. New York, March 17, 1955.
- 8 & 28: Same as above. New York, March 20, 1955.
- 9: Same as above. New York, August 9, 1955.
- 7: Same as above. New York, October 10, 1955.
- 1: Same as above. New York, mid-October, 1955.
- 2: Same as above. New York, June 21, 1956.





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*Master-Jazz Records*



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SARAH VAUGHAN

*wonderful*

S A R A H

This release contains the complete original Sarah Vaughan LP *Wonderful Sarah* (Mercury MG-20219), which presents the singer backed by orchestras conducted by Richard Hayman, Don Costa and Hugo Peretti. Sixteen tracks from the same sessions have been added here as a bonus.

SARAH VAUGHAN *wonderful* Sarah

## SARAH VAUGHAN,

vocals on all tracks, plus:

1-2, 4, 6-10, 12 & 18-28:  
Orchestra conducted by HUGO PERETTI.  
New York, 1954-56.

3 & 13-15:  
Orchestra conducted by RICHARD HAYMAN.  
New York, February 10, 1954.

5, 11 & 16-17:  
Orchestra conducted by DON COSTA.  
New York, March 29, 1954.

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See 12-page booklet  
for complete information

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