

R E T R O S P E C T I V E

SARAH VAUGHAN

The Divine One
A Centenary Tribute

her 50 finest
1944-1962



with Billy Eckstine
& Duke Ellington

Dizzy Gillespie

Clifford Brown

Passing Strangers

Sarah Vaughan
& Billy Eckstine

SARAH VAUGHAN

THE DIVINE ONE

RTS 4417

A Centenary Tribute - Her 50 finest 1944-1962

Recorded in New York (except where stated)

DISC ONE (1944-1950)

Dizzy Gillespie – trumpet, & his All-Star Quintet: Charlie Parker – *alto sax*; Al Haig – *piano*; Curley Russell – *bass*; Big Sid Catlett – *drums*

1 LOVER MAN (Oh Where Can You Be?) (Roger Ramirez – m; Jimmy Davis & Jimmy Sherman – w; 1942)

Matrix no.: G 567-A1 (original record no.: Guild 1002), date: 11th May 1945 3:22

Dizzy Gillespie – trumpet, & his Orchestra: Aaron Sachs – *clarinet*; Georgie Auld – *tenor sax*; Leonard Feather – *piano*; Chuck Wayne – *guitar*; Jack Lesberg – *bass*; Morey Feld – *drums*

2 INTERLUDE (A Night In Tunisia) (Dizzy Gillespie & Frank Paparelli – m; Raymond Leveen – w; 1942)

3006 (Continental 6031), 31st December 1944 2:30

Dizzy Gillespie – trumpet, & his Septet: Charlie Parker – *alto sax*; Flip Phillips – *tenor sax*; Nat Jaffe – *piano*; Bill De Arango – *guitar*; Curley Russell – *bass*; Max Roach – *drums*

3 MEAN TO ME (Fred Ahlert – m; Roy Turk – w; 1929)

W 3327 (Continental 6024), 25th May 1945 2:38

- John Kirby – bass, & his Orchestra:** Clarence Brereton – trumpet; Buster Bailey – clarinet; Russell Procope – alto sax; Billy Kyle – piano; Bill Beason – drums
- 4 YOU GO TO MY HEAD** (J. Fred Coots – m; Haven Gillespie – w; 1938)
BL 19 (Crown 109), 9th January 1946 3:00
- Georgie Auld – soprano, alto & tenor saxes, & his Orchestra:** Al Porcino, Danny Blue, Al Aarons, Art House – trumpets; Rudy DeLuca, Tracy Allen, Mike Datz – trombones; Louis Prisby, Gene Zanoni – alto sax; Al Cohn, Irv Roth – tenor saxes; Serge Chaloff – baritone sax; Roy Kral – piano; Barry Galbraith – guitar; Ed Cunningham – bass; Art Mardigan – drums
- 5 A HUNDRED YEARS FROM TODAY** (Victor Young – m; Joe Young & Ned Washington – w; Blackbirds Of 1933, revue; arr.: Tadd Dameron)
OM 5458-2 (Musicraft 15072), 30th April 1946 2:55
- Tadd Dameron – piano, & his Orchestra:** Freddy Webster – trumpet; Leroy Harris – alto sax; Hank Ross – bass clarinet; Leo Parker – baritone sax; Bud Powell – piano; Ted Sturgis – bass; Kenny Clarke – drums; 9 strings
- 6 I CAN MAKE YOU LOVE ME (If You Let Me)** (Peter De Rose – m; Bob Russell – w; 1946)
5486 (Musicraft 398), 7th May 1946 2:45
- 7 MY KINDA LOVE (One Way To Paradise)** (Louis Alter – m; Jo Trent – w 1929)
5488 (Musicraft 398), 7th May 1946 2:36
- George Treadwell – trumpet, & his Orchestra:** Al Gibson – clarinet & alto sax; George “Big Nick” Nicholas – tenor sax; Eddie de Verteuil – baritone & alto saxes; Jimmy Jones – piano; Jimmy Smith – guitar; Al McKibbin – bass; William Barker – drums
- 8 I’M THRU’ WITH LOVE** (Matty Malneck & Fud Livingston – m; Gus Kahn – w; 1931)
5614 (Musicraft 499), 18th July 1946 2:49

- 9 BODY AND SOUL** (Johnny Green – m; Frank Eyton, Edward Heyman & Robert Sour – w; *Three's A Crowd*, 1930 revue)
5616 (Musicraft 494), 18th July 1946 2:53
- Teddy Wilson – piano, & his Octet:** Buck Clayton – *trumpet*; Scoville Brown – *alto sax*; Don Byas – *tenor sax*; George James – *baritone sax*; Remo Parmieri – *guitar*; Billy Taylor – *bass*; J.C. Heard – *drums*
- 10 DON'T WORRY 'BOUT ME** (Rube Bloom – m; Ted Koehler – w; *Cotton Club Parade*, 1939 revue)
5653 (Musicraft 421), 19th August 1946 2:56
- Teddy Wilson – piano; & his Quartet:** Charlie Ventura – *tenor sax*; Remo Parmieri – *guitar*; Billy Taylor – *bass*
- 11 SEPTEMBER SONG** (Kurt Weill – m; Maxwell Anderson – w; *Knickerbocker Holiday*, 1938 musical)
5811 (Musicraft 446), 19th November 1946 3:01
- George Treadwell – trumpet, & his Orchestra:** Ermet V. Perry, Roger Jones, Hal Mitchell, Jesse Drakes – *trumpets*; Ed Burke, Dick Harris, Donald Coles – *trombones*; Rupert Cole, Scoville Brown – *alto saxes*; Budd Johnson, Lowell "Count" Hastings – *tenor saxes*; Eddie de Verteuill – *baritone sax*; Jimmy Jones – *piano*; Al McGibbon – *bass*; J.C. Heard – *drums*
- 12 I COVER THE WATERFRONT** (Johnny Green – m; Edward Heyman – w; 1933)
5870 (Musicraft 503), 2nd July 1947 2:53
- 13 TENDERLY** (Walter Gross – m; Jack Lawrence – w; 1946) – No.27 hit
5872 (Musicraft 504), 2nd July 1947 3:01
- Ted Dale & his Orchestra:** Sam Musiker – *clarinet*; Nicholas Tagg – *piano*; Tony Mottola, Al Casey – *guitars*; Mack Shopnick – *bass*; Cozy Cole – *drums*; unknown French horn, harp & strings

14 THE MAN I LOVE (George Gershwin – m; Ira Gershwin – w; *Lady, Be Good!*, 1924 show, but not used until 1927 show *Strike Up The Band!*)
5954 (Musicraft MVS 2002), 8th November 1947 2:46

Richard Maltby & his String Orchestra:

15 IT'S MAGIC (Jule Styne – m; Sammy Cahn – w; *Romance On The High Seas*, 1948 film) – No.11 hit
6062 (Musicraft 557), 27th December 1947 3:11

Jimmy Jones – piano, & his Quartet: John Collins – *guitar*; Al McKibbon – *bass*;
Kenny Clarke – *drums*

16 WHAT A DIFFERENCE A DAY MADE (Cuando vuelva a tu lado) (Maria Grever – m; Stanley Adams – w; 1934)
6069 (Musicraft 552), 29th December 1947 2:45

Earl Rodgers & his Choir:

17 NATURE BOY (eden ahbez; 1946) – No.9 hit
6082 (Musicraft 567), 8th April 1948 2:55

Joe Lippman & his Orchestra: Chris Griffin, Jimmy Maxwell, Red Soloman – *trumpets*;
Buddy Morrow, John D'Agostino – *trombones*; Bernie Kaufman, Harry Terrill – *alto sax-*
es; Hank Ross, Harold Feldman – *tenor saxes*; Wolffie Tannenbaum – *baritone sax*; Bill
Rowland – *piano*; Bob Haggart – *bass*; Bunny Shawker – *drums*; 6 strings & harp

18 BLACK COFFEE (Sonny Burke – m; Paul Francis Webster – w; 1948) – No.13 hit
CO 40398 (Columbia 38462), 20th January 1949 3:16

Hugo Winterhalter & his Orchestra: Andy Ferretti, Billy Butterfield, Jimmy Maxwell –
trumpets; Will Bradley, John D'Agostino, Bill Pritchard – *trombones*; Sid Cooper,
Stan Webb – *alto saxes*; Hank Ross, Harold Feldman – *tenor saxes*; Bernie Kaufman –
baritone sax; Jimmy Jones – *piano*; Tony Mottola – *guitar*; Bob Haggart – *bass*;
Terry Snyder – *drums*

- 19 I CRIED FOR YOU** (Gus Arnheim & Abe Lyman – m; Arthur Freed – w; 1923)
CO 41762-2 (Columbia 38630), 28th September 1949 2:24
- Joe Lippman & his Orchestra:** Billy Butterfield, Taft Jordon – *trumpets*; Will Bradley – *trombone*; Toots Mondello, Hymie Schertzer – *alto saxes*; Art Drellinger, George Kelly – *tenor saxes*; Stan Webb – *baritone sax*; Jimmy Jones – *piano*; Al Caiola – *guitar*; Eddie Safranski – *bass*; Cozy Cole – *drums*
- 20 SUMMERTIME** (George Gershwin – m; Ira Gershwin & DuBose Heyward – w;
Porgy And Bess, 1935 opera)
CO 42532-1 (Columbia 38701), 21st December 1949 3:13
- 21 THE NEARNESS OF YOU** (Hoagy Carmichael – m; Ned Washington – w; *Romance In The Dark*, 1938 film)
CO 42533-5 (Columbia 39071), 21st December 1949 3:17
- George Treadwell & his Allstars:** Miles Davis – *trumpet*; Benny Green (22,24-25) – *trombone*; Tony Scott – *clarinet*; Budd Johnson (22,24-25) – *tenor sax*; Jimmy Jones – *piano*; Freddie Green (22) – *guitar*; Mundell Lowe (24-25) – *electric guitar*; Billy Taylor – *bass*; J.C. Heard – *drums*
- 22 AIN'T MISBEHAVIN'** (Fats Waller & Harry Brooks – m; Andy Razaf – w; *Hot Chocolates*, 1929 revue)
CO 43825-2 (Columbia 38896), 18th May 1950 2:58
- 23 IT MIGHT AS WELL BE SPRING** (Richard Rodgers – m; Oscar Hammerstein II – w;
State Fair, 1945 film)
CO 43828-4 (Columbia 38899), 18th May 1950 3:10
- 24 NICE WORK IF YOU CAN GET IT** (George Gershwin – m; Ira Gershwin – w;
Damsel In Distress, 1937 film)
CO 43831-4 (Columbia 38897), 19th May 1950 2:33
- 25 EAST OF THE SUN (And West Of The Moon)** (Brooks Bowman; *Stags At Bay*, 1934 musical)

CO 43832-5 (Columbia 38896), 19th May 1950 3:08

Norman Leyden & his Orchestra: Red Solomon, Chris Griffin, Jimmy Maxwell – *trumpets*; Buddy Morrow, Will Bradley, Jack Satterfield – *trombones*; Bill Versaci, Jimmy Abato, Al Klink, Russ Banzer, Jimmy Odriche – *saxes*; Bud Powell – *piano*; Mundell Lowe – *guitar*; Frank Carroll – *bass*; Terry Snyder – *drums*

26 I LOVE THE GUY (Cy Coben; 1943) – No.10 hit

CO 44130 (Columbia 36925), 27th July 1950 2:33

Mitch Miller & his Orchestra: Red Solomon, Chris Griffin, Jimmy Maxwell – *trumpets*; Buddy Morrow, Jack Satterfield – *trombones*; Bill Versaci, Jimmy Abato, John Fulton, Russ Banzer, Jimmy Odriche – *saxes*; Stan Freeman – *piano*; Mundell Lowe – *guitar*; Frank Carroll – *bass*; Terry Snyder – *drums*

27 PERDIDO (Juan Tizol – m; Harry Lenk & Ervin Drake – w; 1942)

CO 44309 (Columbia 39001), 5th September 1950 2:27

Disc One Total Playing Time = 79:37

DISC TWO (1954-1962)

Sarah Vaughan & her Trio: John Malachi – *piano*; Joe Benjamin – *bass*; Roy Haynes – *drums*

1 SHULIE A BOP (George Treadwell & Sarah Vaughan; 1954)

10414 (EmArcy 16005), 2nd April 1954 2:40

2 PRELUDE TO A KISS (Duke Ellington – m; Irving Mills & Mack Gordon – w; 1938)

10418 (EmArcy EP1-6000), 2nd April 1954 2:44

Hugo Peretti & his Orchestra:

3 OLD DEVIL MOON (Burton Lane – m; Yip Harburg – w; *Finian's Rainbow*, 1947 musical)

10587 (Mercury 70423), 6th July 1954 2:33

Ernie Wilkins & sextet: Clifford Brown – *trumpet*; Herbie Mann – *flute*; Paul Quinichette – *tenor sax*; Jimmy Jones – *piano*; Joe Benjamin – *bass*; Roy Haynes – *drums*

- 4 LULLABY OF BIRDLAND** (George Shearing – m; B.Y. Forster – w; 1952)
11078-8/9 (EmArcy EP1-6099), 16th December 1954 3:58
- 5 I'M GLAD THERE IS YOU (In This World Of Ordinary People)** (Jimmy Dorsey – m; Paul Madeira Mertz – w; 1941)
11079-6 (EmArcy EP1-6098), 16th December 1954 5:08
- 6 YOU'RE NOT THE KIND** (Will Hudson – m; Irving Mills – w; 1936)
11080-7 (EmArcy EP1-6097), 16th December 1954 4:41
- 7 APRIL IN PARIS** (Vernon Duke – m; Yip Harburg – w; *Walk A Little Faster*, 1932 revue)
11083-8 (EmArcy EP1-6097), 18th December 1954 6:18

Hugo Peretti & his Orchestra & Chorus:

- 8 WHATEVER LOLA WANTS** (Richard Adler & Jerry Ross; *Damn Yankees*, 1955 musical) – No.6 hit
11265 (Mercury 70595), 17th March 1955 2:36

Hal Mooney & his Orchestra:

- 9 IT NEVER ENTERED MY MIND** (Richard Rodgers – m; Lorenz Hart – w; *Higher And Higher*, 1940 musical)
14425 (Mercury MG 20244), 30th October 1956 3:39
- 10 POOR BUTTERFLY** (Raymond Hubbell – m; John Golden – w; *The Big Show*, 1916 revue, after *Madama Butterfly* story)
14446 (Mercury 71085), 1st November 1956 3:30

Sarah Vaughan & her Trio: Jimmy Jones – *piano*; Richard Davis – *bass*; Roy Haynes – *drums*

11 ALL OF ME (Seymour Simons & Gerald Marks; 1931)
14671-4 (EmArcy MG 36109), 14th February 1957 3:14

Hal Mooney & his Orchestra:

12 ALEXANDER'S RAGTIME BAND (Irving Berlin; 1911)
Duet with Billy Eckstine
15328 (Mercury 71393), 25th April 1957 3:59

13 PASSING STRANGERS (Rita Mann – m; Mel Mitchell – w; 1957) – UK No.20 hit
Duet with Billy Eckstine
15336 (Mercury 71122), 26th April 1957 2:36

Ray Ellis & his Orchestra & Chorus:

14 BROKEN-HEARTED MELODY (Sherman Edwards – m; Hal David – w; 1959) –
Million-selling UK No.6 & US No.6 hit
17052-5 (Mercury 71477), 7th January 1958 2:22

Quincy Jones & his Orchestra: Zoot Sims, Jo Hrasko, William Boucaya, Marcel
Hrasko – saxes; Michel Hausser – *vibes*; Ronnell Bright – *piano*; Pierre Cullaz – *guitar*;
Richard Davis – bass; Kenny Clarke – *drums*; strings

15 MISTY (Erroll Garner (1921-1977) - m; Johnny Burke – w; 1954)
17784 (Mercury 714770, Paris, France, 7th July 1958 2:59

Thad Jones – trumpet, & The Count Basie Orchestra: Wendell Culley, Snooky
Young, Joe Newman – *trumpets*; Henry Coker, Al Grey, Benny Powell – *trombones*;
Marshal Royal, Frank Wess, Frank Foster, Billy Mitchell, Charlie Fowlkes – *reeds*; Ronnell
Bright – *piano*; Freddie Green – *guitar*; Richard Davis – *bass*; Sonny Payne – *drums*

16 SMOKE GETS IN YOUR EYES (Jerome Kern – m; Otto Harbach – w; *Roberta*,
1933 musical; arr. Luther Henderson)
17413-17 (Mercury MG 20441), 15th December 1958 3:56

17 MOONLIGHT IN VERMONT (Karl Seussdorf – m; John M. Blackburn – w; 1944)
17423-14 (Mercury MG 20645), 23rd December 1958 3:19

Belford C. Hendricks & his Orchestra & Chorus: including Ronnell Bright – *piano*

18 SMOOTH OPERATOR (Murray Stein & Clyde Otis; 1959)
19020-5 (Mercury 71519), 2nd September 1959 2:19

19 ETERNALLY (Terry's Theme) (Charlie Chaplin – m; *Limelight*, 1952 film; Geoffrey Parsons – w; 1953)
19025-2 (Mercury 71562), 2nd September 1959 2:22

Joe Reisman & his Orchestra: Bob Alexander, Robert Byrne, Dick Hixson – *trombones*; Stan Webb – *alto sax & flute*; Ronnell Bright – *piano*; Bucky Pizzarelli, Al Chernet, Art Ryerson – *guitars*; Ted Sommer – *drums*; also percussion, vibes, bells & strings

20 SERENATA (Leroy Anderson – m; Mitchell Parish – w; 1947)
15006-4 (Roulette 4285), 5th May 1960 2:39

Mundell Lowe – guitar, & George Duvivier – bass:

21 SOPHISTICATED LADY (Duke Ellington – m; Mitchell Parish & Irving Mills – w; 1933)
16160-3 (Roulette R[S] 52070), 18th July 1961 3:49

22 EVERY TIME WE SAY GOODBYE (Cole Porter; *Seven Lively Arts*, 1944 revue)
16161-3 (Roulette R[S] 52070), 18th July 1961 2:23

Quincy Jones & his Orchestra:

23 BAUBLES, BANGLES AND BEADS (Alexander Borodin – m; String Quartet No.2, Scherzo; arr. Robert Wright & George Forrest; *Kismet*, 1953 musical)
16543-7 (Roulette R(S) 52082), late January 1962 3:33

Disc Two Total Playing Time = 78:43

Compiled by Ray Crick

Audio restoration & remastering by Martin Haskell

SARAH VAUGHAN – The Divine One

Despite the truth of the old Malapropism that “*comparisons are odorous*”, jazz – for nearly 90 years – has over-occupied itself with superlatives. Ever since 1935 (for one example) Downbeat’s annual poll has encouraged its readers to prioritise one performer – at least for the next twelve months – as the greatest in his or her field; a pointless exercise when lower-placed musicians or singers offer different artistic menus from which to dine. With regard to jazz singers from the craft’s classic history – Ella Fitzgerald, Sarah Vaughan and Billie Holiday – arguments are still occasionally raised over who reigns supreme in the queenly canon. But, in a recent documentary, it was Wayne Winborne, executive director of the Institute of Jazz Studies at Rutgers University, Newark who was ready to walk the plank of controversy by stating: “*You’re not going to get a lot of argument from people if you say Sarah Vaughan was the greatest jazz singer who ever lived*”. Ray Crick’s newest compilation allows us to comprehensively assess his view, but first the facts.

Sarah Lois Vaughan, who was born in Newark, New Jersey, on 27th March 1924, took to music like a fish to water. “*I always knew I could sing when I was little*” she said. “*They had me playing the organ in church, piano in school for the choirs and all that. But I said ‘I’m gonna sing!’*” By the age of 15, in her mother’s words: “*she was sneakin’ round the night clubs*”, and shortly after had found her way to Harlem’s Apollo, where she won their ten-dollar talent competition. There by the happiest of chances she would meet with singer Billy Eckstine, her musical-partner-to-be, lifelong friend, constant champion and (later on) even father-confessor. “*I went by the Apollo to cash a cheque*” Eckstine remembered, “*stood at the back, and this little girl came out singing ‘Body and Soul’. Just a little nondescript girl, 17 or 18, but it was a voice I hadn’t heard. Hard to describe! Same way that you hear instrumentalists like Charlie Parker when you hear them for the first time! So after 16 bars I was on my way and when she came off I went backstage. I was with Earl Hines then; we were going into the Apollo and rehearsing at Nola Studios, so I told Earl and he said ‘bring her down to rehearsal’*”. By then, as Eckstine knew, Vaughan was far more than just another girl-singer. “*She had her mind made up*” he said, “*which was so good and she could sit down at the piano and play beautiful changes. She*

came equipped – that’s what was so impressive with all the musicians! I don’t think you could find any musician who didn’t like Sass!” Vaughan took the job with Hines as singer and second pianist in the spring of 1943 but by autumn had left to join Eckstine’s own ground-breaking band, the first to celebrate bebop collectively and now a revered totem in modern jazz history. “I joined the band when I was 18” she remembered, “and there were so many good musicians: Dizzy Gillespie, Charlie Parker, Benny Green, Gene Ammons, Fats Navarro and so on!” After a year however she would embark on the successful solo career which would carry on until her death in California, aged 66 on 3rd April 1990.

The in-depth stories of Vaughan’s personal and professional life have been recorded in biographies by Lesley Gourse and Elaine Hayes, but a booklet note of this length can only realistically measure them in terms of husbands, recordings, and their contracts, amid the headlong succession of performances from night club bookings to concerts which are the progressive daily schedule of a jazz superstar. Her first solo appearances in 1945 were at all the clubs on New York’s 52nd Street, the *Bauhaus* of modern jazz, where in May that year she recorded **Lover Man** [disc 1, track 1] with a quintet led by Dizzy Gillespie, including his bebop co-founder Charlie Parker. Later that year she was offered a contract to record for Albert Marx’s Musicraft label with a variety of bandleaders [d1t5-17]; among them her first husband, trumpeter George Treadwell, whom she had met at Café Society Downtown and who would also assume duties as her manager. At the start of an initially successful 12-year marriage Treadwell would organize her date sheet and recordings, and also beautify her image via a new wardrobe, hairstyle and capped teeth. Thereafter, in a stratospheric rise to fame from 1946, Vaughan created a series of hits for Musicraft including **Tenderly** [d1t13], **It’s Magic** [d1t15] and **Nature Boy** [d1t17]. But with the company’s financial demise she would be signed by her first major label, Columbia Records, achieving a new hit in 1949 with **Black Coffee** [d1t18]. Inevitably however (and particularly after the signing of Mitch Miller to the label in 1950) she would be steered towards pop material for which, for the whole of her life, she was simply too good (**Smooth Operator**, d2t18, despite the fun, is one later example). Vaughan (unlike many pop singers) was too much of an improviser to tolerate the studios

repetition of trite material. “*I sing like a horn*” she explained, and one perfect illustration can be found on **Serenata** [d2t20] where she first enhances the song’s melody and then moves to lyric improvisations above Reisman’s orchestra which can be authentically termed ‘divine’.

From 1953 Treadwell negotiated a new contract for Vaughan with Mercury Records, a deal which (with a break for the Roulette label, owned by Maurice Levy, from 1959-63) would last for 14 years. With Mercury she continued to record pop material but also – much more significantly – with her kindred jazz musicians for the label’s subsidiary, Emarcy. This arrangement would yield many of her greatest recordings, including two classic partnerships: one with trumpeter Clifford Brown (for Emarcy) and the other (for Mercury) with Billy Eckstine whose rich baritone voice gloriously matched hers for luxurious fecundity. **Passing Strangers** [d2t13] would remain their most enduring hit, charting in the UK in both 1957 and 1969, but the irresistible **Alexander’s Ragtime Band** [d2t12] is an ecstatic on-record demonstration of both their friendship and musical unanimity. With Passing Strangers, the pop-rock **Broken-Hearted Melody** [d2t14] would be Vaughan’s only other international hit (selling a million and reaching No.7 in both the UK and US charts) but one of her most enduring concert items over the years, recorded with Quincy Jones in 1958 is on disc 2, track 15. “*I can’t get off that stage until I’ve done Misty*” she would say later.

By the mid-1950s Vaughan was touring non-stop in America and Europe, starring in concerts at Carnegie Hall, festivals and package shows, most usually with her soulmates in the jazz world’s royalty. A second marriage, in 1958 to Clyde Atkins who (like Treadwell) became her manager, ended in violence, debt and divorce in 1963, and a supportive friend, Clyde ‘Pumpkin’ Golden Jr. took Atkins’ place as her manager and lover for the rest of the decade. Vaughan’s recordings for Roulette – including *Serenata*, the 1961 album *After Hours* with guitarist Mundell Lowe (from which we have the intimate **Sophisticated Lady** [d2t121] and **Ev’ry Time We Say Goodbye** [d2t22]) and a 1962 reunion with Quincy Jones (*Baubles, Bangles and Beads* [d2t23]) – maintained her success. But from 1963 the arrival of The Beatles and their successors would provide the most seismic change ever to revolutionize popular culture. By 1970 Vaughan would find herself devoid of a recording contract but, a year later, with yet another partner-cum-

manager: Marshall Fisher. *"I call them damagers"* Eckstine later ruefully observed.

The future, however, did nothing to challenge or diminish Vaughan's artistry, nor her queenly presence in jazz. Touring indefatigably, recording for new labels including Mainstream, Atlantic and Pablo and performing ever more regularly with symphony orchestras, she avoided, wherever possible, further adventures into the new pop genre, or her own categorization as only a jazz singer. *"I recorded Gershwin with the New York Symphony"* she said at one point, *"and Lord knows, that's not jazz"*. Vaughan's sumptuous contralto, extending both up and down amid a three to four octave range could have certainly qualified her as an operatic diva had she so desired, and one late recording session in 1986 teamed her with Kiri Te Kanawa and Jose Carreras, singing Bali Ha'i and Happy Talk in the role of 'Bloody Mary' from South Pacific. Her obituary in the New York Times also perceptively described her as: *"a singer who brought an operatic splendour to her performances of popular standards and jazz"*.

After breaking up with Fischer in 1977, Sarah Vaughan's third and last marriage (to Basie trumpeter Waymon Reed in 1978) would be over by 1981. In later years she was most comfortable with her adopted daughter, Paris Vaughan, her mother and her own company – as well, when possible, as that of the jazz equals who had belonged in her world for the best part of five decades. *"Privately"* said her friend and fellow-singer Joe Williams, *"she would hang out with the musicians; stay out all night. (When) our dressing rooms were next door to each other she'd say 'Come on in and have a drink, motherf.....r! The profanity was all in the family you know"*. The word 'family' is significant; *"We have a way of being happy"* said Vaughan of her jazz associates, *"through all our trials and tribulations the fun kept goin' on"*.

From the first tracks in this collection (including **Interlude** [d1t2], applying a rare lyric to Gillespie's *Night In Tunisia* in 1944) it's plain that Vaughan was to be the emergent voice of bebop; in the same year Ella Fitzgerald would still be recording with the popular Ink Spots quartet. Disc 1, tracks 5-17 illustrate her vocal assurance (and steady stylistic development) with superior standard material, amid surroundings steered by pre-bop musicians as diverse as John Kirby, Georgie Auld and Teddy Wilson. But **Body And Soul** [d1t9] plainly illustrates everything in melodic-harmonic terms that would have sent Eckstine backstage at the Apollo

three years earlier, and the same applies to *I Cover The Waterfront* [d1t12], *Tenderly* (d1t13 – from 1947, the first definitive recording of a future jazz standard) and *The Man I Love* [d1t14] for which, after a striking upward climb from her lowest register, she daringly (and perfectly) re-composes a melody over the final eight bars of its already challenging harmonic structure. The same gifts are vividly illustrated on *Smoke Gets In Your Eyes*' [d2t16].

More delicious transformations turn up regularly from here on in and, amid Vaughan's supreme vocal and technical gifts, we also begin to experience her use of words, vowels and even consonants mid-lyric in a physically sensuous (and regularly openly seductive) way. Two particularly important sets of recordings illustrate all these qualities and more: the first [d1t22-25] led by Treadwell (in May 1950 with the young Miles Davis) and the second in 1954 [d2t4-7] with Davis' own favourite trumpeter Clifford Brown – a seminal classic in jazz discography by a master and mistress of their craft at the top of their game. Disc 2 has more Vaughan masterpieces including her all-scat *tour-de-force* *Shulie A Bop* [d2t1], of which drummer Roy Haynes said: "*Playing for Sarah was similar to playing with Charlie Parker, Dizzy Gillespie or Lester Young*". *Serenata*, *Broken-Hearted Melody*, *Misty* and her duos with Eckstine are here too. On *You're Not The Kind* [d2t6] trumpeter Clifford Brown's flyaway introduction and solo secure the greatest on-record performance of a Vaughan standard, while her closing musical conversation with his muted horn ending *April In Paris* [d2t7] is again jazz of incomparable calibre. 'It Never Entered My Mind' (t9) demonstrates her operatic qualities; 'All Of Me' (t11) is another one-woman masterpiece in song and scat, and 'Moonlight in Vermont' (t17) with Basie's band can be realistically called (in Duke Ellington's phrase) 'beyond category'.

So was 'the divine one' (the title was bestowed on her by Chicago DJ Dave Garroway) the greatest jazz singer of all? Perhaps it's best to leave the last word to Billy Eckstine. "You see, you can have your favourites" he said, "and she was mine. So they can say that somebody has another one. But" he added slyly, "I'd like to know who they are".

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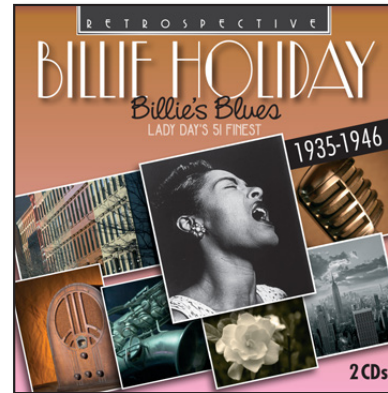
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