

ROULETTE JAZZ



1. Just in Time
2. When Sunny Gets Blue
3. All I Do Is Dream of You
4. I Understand
5. Goodnight Sweetheart
6. Baby, Won't You Please Come Home
7. When Lights Are Low
8. Key Largo
9. Just Squeeze Me
10. All or Nothing At All
11. The Very Thought of You

Produced by Teddy Reig
Reissue produced by Michael Cuscuna
Remastered in 24-bit by Malcolm Addey

SARAH VAUGHAN — SARAH + 2

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STEREO

Sarah
+ 2



Malcolm Addey

Sarah +2

SARAH VAUGHAN — vocals

WITH **BARNEY KESSEL** — guitar, **JOE COMFORT** — bass

1. JUST IN TIME 2:17

(Comden—Green—Styne)

2. WHEN SUNNY GETS BLUE 3:48

(M. Fisher—J. Segal)

3. ALL I DO IS DREAM OF YOU 2:54

(A. Freed—H. H. Brown)

4. I UNDERSTAND 4:25

(K. Gannon—M. Wayne)

5. GOODNIGHT SWEETHEART 3:32

(Noble—Campbell—Connolly—Vallée)

6. BABY, WON'T YOU PLEASE COME HOME 2:34

(C. Williams—C. Warfield)

7. WHEN LIGHTS ARE LOW 2:55

(B. Carter—S. Williams)

8. KEY LARGO 3:26

(Carter—Suessdorf—Worth)

9. JUST SQUEEZE ME 4:11

(D. Ellington—L. Gaines)

10. ALL OR NOTHING AT ALL 3:10

(J. Lawrence—A. Altman)

11. THE VERY THOUGHT OF YOU 4:10

(Ray Noble)

PRODUCED BY TEDDY REIG

Recorded on August 7 & 8, 1962 at
United Recorders, Los Angeles, CA
Reissue produced by MICHAEL CUSCUNA
Remastered in 24-bit by MALCOLM ADDEY,
the Malcolm Addey Studio, New York City, NY
Cover art & design: JACK LONSHEIN
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Originally issued as SR-52118



SARAH VAUGHAN

SARAH + 2

A couple of years ago, Sarah Vaughan recorded an album for Roulette called *After Hours*. On this album, her accompaniment consisted of two musicians, Mundell Lowe on guitar and George Duvivier on bass. It was recorded in New York and was one of Sarah's most successful albums, commercially and artistically. *Sarah + 2* is a follow up to *After Hours* in relation to the accompaniment, only this album was recorded on the west coast with Barney Kessel on guitar and Joe Comfort on bass. Both albums will afford the critics a chance to compare the different accompaniment styles and techniques supplied by each duo. The only assertive fact is that Sarah Vaughan sings great whether it be a capella or with a large orchestra. However, this album, like *After Hours*, shows that Sarah is at her best with a small combo, as then nothing gets in the way of her singing.

The repertoire is an excellent mixture of great standards performed in a slow tempo, interspersed with selective up-tempo tunes. "When Sunny Gets Blue" is noted for its unusual harmonies and difficult intervals, but Sarah, with her acute sense of phrasing and rhythm, and keen, sensitive ear, sings it flawlessly, adding new dimensions to this articulate Marvin Fisher-Jack Segal composition.

"I Understand," "All or Nothing At All," "All I Do Is Dream of You," "The Very Thought of You," and two Benny Carter selections, "When Lights Are Low," and "Key Largo," fall into the slow groove as Sarah employs her full throaty quality, punctuated by long sustaining notes that have identified her with the discerning public.

"Just in Time," "Baby Won't You Please Come Home," and Duke Ellington's "Just Squeeze Me" are done in an up-tempo and bring out Sarah's innate sense of rhythm and complete control, which is very rare among vocalists.

It takes an exceptionally gifted vocal artist to sing when backed by only a couple of musicians, and Sarah Vaughan is that gifted artist who once more proves that she is one of the most gifted artists of our generation.

original liner notes

"I always remembered an album Ella Fitzgerald did with only the backing of pianist Ellis Larkins," said Teddy Reig, the Roulette Records producer, in his 1990 memoir, *Reminiscing in Tempo: The Life and Times of a Jazz Hustler*. In 1961 he approached his label's resident goddess, Sarah Vaughan, with a suggestion. Vaughan was known for her flamboyant vocal fantasias, enacted by pipes that could swoop from dusky lows to soprano highs. With all her technique, she could be like a child set loose in a toy store, trying to grab everything at once. Perhaps out of artistic purism, or perhaps because her orchestral albums were losing money, Reig made a request: "On this next album I want you to sing naked."

"Are you losing your mind?"

"I just want you without all that jive noise," he explained. "Just you and a simple background — whatever you feel comfortable with."

Thus came *After Hours*, a piano-bass session and a rare exercise in minimalism for the Divine One. *Sarah + 2* is its sequel. Vaughan recorded it in August 1962 in L. A., joined by guitarist Barney Kessel and bassist Joe Comfort. Kessel had toured the world with the

all-star Jazz at the Philharmonic; flashily virtuosic as he was, he also proved a thoughtful accompanist for singers, and Vaughan had a ball with his witty playing. She brings out the funkiness in "Baby Won't You Please Come Home," Bessie Smith's 1923 hit; and whispers "Goodnight Sweetheart," the closing theme of the old Ray Noble dance band, as a cuddly tease. Her singing reaches a peak of beauty in "Key Largo," the title song of a 1948 Humphrey Bogart thriller. In the '90s, that track showed up in a Honda Acura car commercial. Like the rest of *Sarah + 2*, it proved that Sassy could shed her crystal plumage and do what Reig wanted her to do: sing naked.

— JAMES GAVIN, *New York City*, 2006

[James Gavin, the author of *Deep in a Dream: The Long Night of Chet Baker*, is writing a biography of Lena Horne.]

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THE GREAT JAZZ VOCAL COLLECTION



Music from **EMI**

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ROULETTE JAZZ
0946 3 71339 2 7

Sarah +2

SARAH VAUGHAN — vocals

WITH **BARNEY KESSEL** — guitar, **JOE COMFORT** — bass



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