

# Set Preserves 'Divine' Legacy

**DURING HER LIFETIME, SARAH VAUGHAN,** who died at age 66 in 1990, ranked among the most celebrated of singers, earning the appellation "The Divine One" for her heavenly way with a musical phrase. While her star faded a bit after her death, it has been burning more brightly of late, with the issuing of both a stamp in her honor and a first-rate collection of tunes representing her small-group sound: *Sarah Vaughan—Live At Rosy's* (Resonance Records).

The new album features Vaughan onstage at Rosy's, the short-lived, long-lamented New Orleans club, on a night in May 1978. In two thoroughly swinging sets, Vaughan displays the improbably wide vocal and emotional range that earned her a designation as an NEA Jazz Master in 1989, four years after she gained entry into the DownBeat Hall of Fame.

"She would have been in top form," said Carrie Jackson, a singer and, like Vaughan, a native of Newark, New Jersey. Jackson—a Vaughan expert who was not involved with the album—appeared on March 29 at Newark's Symphony Hall in an event marking the release of the stamp. The event, which attracted more than 2,500 people to Symphony Hall's Sarah Vaughan Concert Hall, provided continuing

evidence of Vaughan's drawing power.

The new album, two CDs with 22 tracks in total, reveals how Vaughan exercised that power. Backed by her longtime trio—Carl Schroeder on piano, Walter Booker on bass and Jimmy Cobb on drums—she works her way wittily through a diverse array of tunes, including "I Got It Bad (And That Ain't Good)," "East Of The Sun," "I Remember You" and "My Funny Valentine."

And while the selections tend toward the pre-'60s material for which Vaughan became famous, she gives songs of later vintage their due, offering a propulsive "Watch What Happens" and a tender "Send In The Clowns."

There is no shortage of drama, pathos—or, for that matter, brilliant improvisation—on the Resonance album, which was largely the initiative of producer Zev Feldman. A Vaughan aficionado, Feldman said he was offered access to the archives of National Public Radio's *Jazz Alive!* in 2012 after connecting with the show's producer, Tim Owens. Among the multi-track tapes he unearthed, he said, the Vaughan sets immediately stood out.

"I felt very passionate about the recordings," Feldman said.

Along with nearly 90 minutes of music—



A new album from Resonance documents a Sarah Vaughan concert from 1978.

only some of which was heard on the radio program, whose host, Billy Taylor, is heard in brief—the package includes a 36-page booklet with essays, photos and interviews. All of which, Feldman said, is intended to provide a detailed portrait of Vaughan for present and future generations.

"It's how I want to remember Sarah Vaughan," he said.

—Phillip Lutz



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