



Kuang-Hao Huang, Nicholas Photinos, Patrice Michaels, Zach Brock

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JAZZ MEETS CLASSICAL SONG

Patrice Michaels
soprano

Kuang-Hao Huang piano
Zach Brock violin
Nicholas Photinos cello

CEVILLE
b

INTERSECTION

DISC ONE

TIBOR HARSANYI†

- ① Vocalise (2:06)

FRANCIS POULENC

- ② Violon (4:02)

LAURIE ALTMAN

Two Re-Imaginings

- ③ Per la gloria d'adorarvi† (4:33)
- ④ Danza, danza, fanciulla gentile† (4:11)

NIKOLAI KAPUSTIN

- ⑤ Prelude in Jazz Style, Op. 53, No. 18 (2:16)

GEORGE GERSHWIN

- ⑥ Liza (3:11)

DUKE ELLINGTON

- ⑦ Paris Blues (4:45)

BILLY STRAYHORN arr. LABELLA

- Suite Strayhorn* (6:19)
- ⑧ Chelsea Bridge (3:09)
- ⑨ A Flower is a Lovesome Thing (3:10)

KAPUSTIN

- ⑩ Prelude, Op. 53, No. 4 (1:24)

LEE HOIBY

- ⑪ Insomnia (2:52)

JOHN MUSTO

- ⑫ Penelope's Lament† (3:16)

PATRICE MICHAELS

- ⑬ Anita's Story† (4:13)

Patrice Michaels soprano
Kuang-Hao Huang piano
Zach Brock violin
Nicholas Photinos cello



JAZZ MEETS CLASSICAL SONG

DISC TWO

RANDALL BAUER

Neighborhood Music† (12:16)

- ① Where Has He Gone (3:05)
- ② Rossini's Got Nothin' On Us (3:18)
- ③ The Local Record Producer (2:09)
- ④ When I Could Hear The Train Again (3:37)

KAPUSTIN

- ⑤ Prelude, Op. 53, No. 23 (1:55)

NILS LINDBERG

- ⑥ As You Are (4:22)
- ⑦ Shall I Compare Thee (2:55)*

CHUCK ISRAELS

- ⑧ He's Gone Away (2:59)
- ⑨ Balm in Gilead (3:04)
- ⑩ Frankie and Johnny (3:24)

KAPUSTIN

- ⑪ Prelude, Op. 53, No. 19 (1:21)

ALTMAN

Gig Songs† (17:32)

- ⑫ I Didn't Know What Time It Was / Where Or When (6:49)
- ⑬ Always (2:20)
- ⑭ While We're Young (5:17)
- ⑮ Come Rain or Come Shine (2:58)

ANDRES BEEUWSAERT

trans. MICHAELS

- ⑯ Sonora (3:00)*

ANTONIO CARLOS JOBIM

ARR. SANTOS NETO

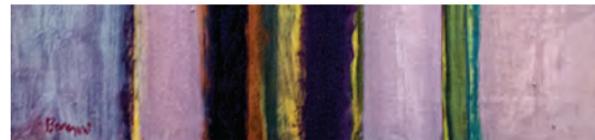
- ⑰ Lamento No Morro (3:56)**

TT: 101 minutes

†World Premiere Recording

*Patrice Michaels, piano

**Dedé Sampaio, percussion



Producer James Ginsburg

Engineer Bill Maylone

Recorded Reva and David Logan Center for the Arts, at the University of Chicago

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**24 BIT
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RECORDING**



Personal Note

What can I say that isn't said better, and more explicitly, than what's expressed by this recording? Perhaps nothing, but this space for words without music serves as another way for me to thank the many generous people who have helped bring *INTERSECTION* to life.

Laurie Altman's music started this journey. The determination to feature his unique musical compositions required that I take a long view of my two most beloved genres, and make some musical maps to traverse the territory between and within those genres. A historically-informed, curatorial approach developed out of this process, which delights the professor in me, and which I believe offers fresh perspectives to the listener — whether classical aficionado, jazz buff, or somebody who just likes to listen to songs. This long view gave voice to additional composers and arrangers contributing new work to *INTERSECTION*, all of whom together create the heart and soul of the program.

The Dream Team of Kuang-Hao, Nick, and Zach, with their individual virtuosity, expressivity, and personal warmth has encouraged and challenged me to further integrate my own forms of expression — so much that my range of vocal "behaviors" turned out to be even broader than I initially intended. And I even got up the courage to play the piano "in public" a little bit . . .

Our recording sessions began during the first "Polar Vortex" of January 2014, preceded by harrowing journeys for Zach and Engineer Bill Maylone. It's no exaggeration to say that each risked life and limb to keep close to our session schedule. Let's not do that part again, OK?

Cedille's commitment to this project (exceptional for both its length and variety of material) has been extraordinary. Notably, yet characteristically, engineer Bill and producer Jim Ginsburg have been devoted to "getting it right." They faced the unique challenge of creating an intersection of recorded sound, striving for a balance that gives the listener the experience of an audio esthetic honoring both classical chamber music and the close-mic'ed jazz sound.

There has been so much synergy in the course of this project. Jessica Israels called me up one day and said, "You should have the music my dad wrote for my mom." Morris Barazani gave us our pick of his canvases for the cover art. Corey B. Lindsay made the photographic representations of Morris's painting, and then brought his cameras into the arctic blast to take session photos. Grace Tsiang introduced us to the music of Kapustin. The Kickstarter donors cheered us on from near and far. Really, someone should sing a song about it!



INTERSECTION JAZZ MEETS CLASSICAL SONG

Notes by Neil Tesser

"Jazz was my first musical passion," writes Patrice Michaels, "and has remained hugely influential and inspiring for me — a sort of 'silent partner' behind my work as a classical singer." On *INTERSECTION*, she offers a more overt embodiment of that inspiration, in an eclectic but cohesive program that blurs the line between her two musical loves.

Such fusions, while not unheard of, don't occur that often; still less often do they succeed. At first glance, this doesn't compute, since jazz and classical music have so much in common. Of all the sonic genres and idioms, these two demand of their adherents the most knowledge and training: only jazz players rival the classical world in terms of performance technique, music theory, range of style, complexity of interaction. The rift develops when a number of other items come to the fore, most notably improvisation, rhythmic flexibility, and

interpretation — at which point the complaints pour in from both sides of the divide. Generally speaking, the classical world grows suspicious when a saxophonist bends notes away from their perfect pitch, or a pianist executes a run with more expressiveness than precision. From the perspective of jazz folks, the problem usually boils down to the deceptively simple dismissal, "It doesn't *swing*," referencing the essential but elusive (and perhaps undefinable) quality of infectious propulsion that grew from the earliest syncopations into the complicated polyrhythmic dance at the heart of good jazz — whether it comes wrapped up in a 20-piece big band or a piano-bass duo. Without swing, the most brilliant jazz improvisation would sputter and collapse; with it, the simplest variation can move the soul.

I would argue that much classical music actually *does* "swing," in a manner that predates jazz — as anyone who's felt the urge to finger-snap along with a Bach fugue can attest — but that's fodder for another discussion. The basic dichotomy still holds true: for

most of the world, jazz swings, and classical music does not.

But on *INTERSECTION*, Patrice Michaels swings.

Even within the confines of the written page, a condition that characterizes all the pieces on this album, she finds that hidden lilt, whether within an angular phrase or a single note. (And at various points, she moves beyond the written page, gently but effectively improvising on pieces by Poulenc, Gershwin, and Bauer.) Those who have heard her perform in person or on disc know that she boasts superb pitch, an impressive vocal range, and a strong instrument as versatile as it is lovely. It's her ability to inhabit this music's rhythmic essence that provides the bonus here, allowing her to connect the classical and jazz aesthetics with refinement as well as soul. This ability informs her reading of the album's carefully chosen mix of material, drawn from European salons and Tin Pan Alley, conceived in studios behind the Iron Curtain as well as in the sunlit cafes of Brazil, and

encompassing original source material and vibrant reconceptualizations. It allows Michaels to turn a unique (and uniquely challenging) program into a garden of earthy delights.

Before emerging as an acclaimed lyric soprano (whose musical intellect matches her vocal gifts), Michaels studied as a composer; this album includes a work commissioned from her in 2013, her first composition in many years. During her hiatus from composing, Michaels developed a distinctive skill for writing lyrics, represented here by her words to a jazz classic by Billy Strayhorn and by four poems that engage a new suite by Randall Bauer. Before she sang or wrote, however, Michaels entered college as a flutist; here she nods to her background in instrumental praxis by accompanying herself at the piano on two pieces. And her training in theater — which informs her interpretations of whatever she sings — comes center stage in her reading of a 15th-century French poem, which she interpolates into Duke Ellington's "Paris Blues." While this album's title ostensibly

alludes to a crossroads of jazz and classical music, it equally describes the intersection of Patrice Michaels's various talents.

Michaels has organized *INTERSECTION* with a keen attention to detail and balance. She has positioned the song cycles — performed with her full ensemble of violin, cello, and piano — opposite individual pieces that feature only piano and voice. She has further grouped those individual songs into miniature sets of their own. An example of such grouping occurs within the first four tracks of Disc One, which serve as building blocks for the entire program. The works by Tibor Harsányi and Francis Poulenc “define the origins of the intersection,” Michaels explains, and each receives “personalized treatment and arrangement by the performers, well beyond the indications of the score.” This concept is exemplified by Harsányi’s “Vocalise Etude,” from 1930. The vocalist’s score shows only the melody line; the composer didn’t even include suggested syllables. Michaels made the decision to add sound effects

imitating a trumpet’s wah-wah and cup mutes, along with guttural growls, to elicit “the entertaining influences the Hungarian Harsányi must have drawn from when he wrote this little piece in Paris” (a hotbed of early jazz).

In a similar vein, Poulenc’s “Violon,” from the eminent French composer’s 1939 suite *Fiançailles pour rire*, includes a sparkling solo by Zach Brock, “the pre-eminent improvising violinist of his generation,” in the opinion of this writer. The performance also incorporates Michaels’s own wordless variations on the melody the second time through, where she improvises in tandem with Brock. The next two pieces, by contemporary composer Laurie Altman, indicate how these earlier jazz-influenced classical pieces have evolved into a true hybrid. Altman’s music, while firmly rooted in the classical world, “could not be written without a deep knowledge and practice of jazz,” says Michaels, adding that “one can clearly hear both his love of Stravinsky and his reverence for Art Tatum” (the blind jazz pianist whose blazingly virtuosic performances

struck a chord with both classical and jazz audiences in the 1930s and 40s). Michaels calls Altman’s approach to these pieces, and also *Gig Songs* on Disc Two, “the ‘native tongue’ of this project.”

The grouping of pieces by Ellington, the Gershwins, and Strayhorn suggests the “origins of the intersection” from the jazz perspective. The latter two composers had rigorous classical training, while Ellington’s classical interests grew over time (especially during his association with Strayhorn). This performance of George Gershwin’s “Liza,” with his brother Ira’s lyrics, features some light improvisation by both piano and voice; more telling is the use of operatic technique on what became a jazz standard shortly after it debuted in 1929 (in the musical *Show Girl*). While we’re now used to hearing it sung with relaxed phrasing in a jazz context, this reading hews closer to how audiences of the time would have heard the song, reminding us that when it appeared, the American musical had not completely cut its ties to European operetta and the

English music hall. Meanwhile, in his arrangement of the Strayhorn songs, Pete Labella expertly incorporates the majesty of the recital stage and the mystery of the Far East (a prominent influence in the Ellington-Strayhorn oeuvre) into his voicings.

The next grouping brings a heightened literacy to the mix. Lee Hoiby’s distinguished career as one of America’s leading art song composers abounded in the romantic lyricism heard in “Insomnia,” one of three songs in the 1990 cycle *Three Ages of Women* (based on poems by Elizabeth Bishop, who served as U.S. Poet Laureate in 1949–50). The delightfully cheeky “Penelope’s Lament” comes from *Penelope*, a seven-song cycle by celebrated American composer John Musto and poet Denise Lanctot. Premiered in 2000, the cycle offers a modern-day take on the long-suffering character from *The Odyssey*. “Penelope’s Lament” is followed by Michaels’s own work, “Anita’s Story,” commissioned for the 80th birthday of her mother-in-law. The text, supplied by a secretary to the

dedicatee's husband, recounts Anita's meeting with the missus, and achieves unexpected significance when you learn that Michaels's mother-in-law is Ruth Bader Ginsburg, the second woman appointed to the United States Supreme Court.

Michaels's lyrics for *Neighborhood Songs*, by Macalester College-based Randall Bauer, have a personal bent of their own. "These poems came out of necessity," she explains. "Randy had agreed to write a suite for *INTERSECTION*, but we weren't coming up with words that grabbed us." So Michaels took it upon herself to supply the texts. Observing the classic literary advice to "just write what you know" (and also noting the title of the suite), she stuck to topics close to home and heart: a vocalizing local security guard; the cacophony of neighborhood canines; the punctilious dedication to craft of "the local record producer" (Michaels's husband toiling away in the basement); and the sounds emanating from the nearest El(evated train) stop. The songs benefit from Michaels's gorgeous intonation and

playful phrasing, and her performances understandably display a knowing intimacy.

Two exquisite songs by Nils Lindberg reflect the arc of the Swedish composer's career, writing for jazz band as well as symphony orchestra and choir. Perhaps more important for our purposes, he spent many years arranging, conducting, and accompanying (at the piano) the late Swedish soprano Alice Babs, who brought an ethereal power to her own collaborations with Duke Ellington in the 1960s. Lindberg's melodies would flatter any singer, and these cover an intriguing gamut: the first channels one of Shakespeare's best-known sonnets, while the other uses poetry by revered American jazz bassist Red Mitchell, who spent the last 25 years of his life in Stockholm and wrote a fair amount of poetry and lyrics. Michaels accompanies herself on the first of these; the second takes advantage of cellist Nick Photinos's previous life as a jazz bassist to add a brisk "walking" line when the piece goes up-tempo on the repeat. Next come

three examples of classic Americana: the Appalachian song "He's Gone Away," which pre-dates the Civil War, the early 20th-century ballad "Frankie and Johnny," and the 19th-century African-American spiritual "Balm in Gilead." All three were arranged by Chuck Israels—another jazz bassist, whose work with pianist Bill Evans honed his gift for romantic melodicism—as art songs for his wife, the classical singer and esteemed voice teacher Margot Hanson. ("Gilead" in particular showcases Michaels's gift for improvised melodic paraphrase.)

At strategic points throughout the program, Michaels has placed four piano pieces written by Nikolai Kapustin, the rangy Ukrainian-born composer who first established his reputation in jazz as a pianist, composer, and arranger during his teenage years in Moscow. These early seeds of Kapustin's art blossomed into the swiny rhythms and exuberant melodies of these piano solos, which Kuang-Hao Huang captures with admirable gusto and loose-limbed fidelity. These pieces have the self-

surprised quality of improvisation (and indeed may have begun as such, although they are performed here exactly as written). Michaels sees these selections as the "sorbet between courses" of this double-disc musical feast. If Laurie Altman's compositions constitute the voice of this project, Kapustin's seamless blend of jazz and classical techniques exemplifies its soul.

The album concludes with a nod to the Latin American strain that has infused jazz from its New Orleans origins. Michaels transcribed "Sonora," by Andrés Beeuwsaert, from the Argentinian composer's own recording (with Brazilian singer Tatiana Parra). Following it is a typically voluptuous song by Antônio Carlos Jobim and his great collaborator, the Brazilian poet Vinícius de Moraes (the two men primarily responsible for the *bossa nova* movement of the 1960s), arranged by Seattle-based Brazilian pianist and scholar Jovino Santos Neto. Before these zephyrs from the Southern Hemisphere come *Gig Songs*, in which Laurie

Altman radically reworks a handful of gems from the Great American Songbook. More than any of the other hybrids that fill this album, these re-imaginings are disorienting — we've heard these songs before, but not like *this* — and all the more fascinating as a result. Rigid purists would surely blanch at the liberties Altman takes with these keystone compositions by Rodgers, Berlin, and Wilder. But then, such purists will have abandoned this album long before reaching these tracks — which would be their loss, I hasten to add.

NEIL TESSER is a GRAMMY®-winning Chicago writer, critic, and broadcaster specializing in jazz. He is the author of *The PLAYBOY Guide To Jazz* (1998) and edited *Learning To Listen* (2013), the award-winning autobiography of vibraphonist and educator Gary Burton



DISC ONE

1 HARSANYI Vocalise ©1930 Alphonse Leduc

2 POULENC Violon ©1940 Rouart-Lerolle /Editions Salabert
 [For Edwina Travis Chin]

This song is dedicated to the first person with whom I ever performed it, whose musicianship, friendship, and support I've treasured since our undergraduate days. *Fiançailles pour rire* is a set of six songs on poems by Louise de Vilmorin, of which "Violon" is the fifth. Vilmorin describes the violin and its player as an amorous pair, murmuring unintelligibly in the hour when 'the Laws' are silent, when the heart, strawberry-shaped, offers itself to love like some strange fruit. The "sensitive impertinence" for which Poulenc praised Vilmorin is evident everywhere in the poem — words like "chords" and "cord" playing against each other. Poulenc's equally edgy music wanders freely between cabaret and recital hall. We have expanded the original composition for voice and piano to include a literal violin, and a repeat of the body of the song in which those 'unintelligible murmurings' are fully realized.

LAURIE ALTMAN *Two Re-Imaginings* ©2007 Altman

3 Per la gloria d'adorarvi after Giovanni Bononcini

Per la gloria d'adorarvi
 Voglio amarvi, o luci care.
 Amando penerò,
 Ma sempre v'amerò,
 Sì, sì, nel mio penare,
 Penerò, v'amerò, care.
 Senza speme di diletto,
 Vano affetto è sospirare,
 Ma i vostri dolci rai
 Chi vagheggiar può mai
 E non, e non v'amare?
 Penerò, v'amerò, care.

*For the glory of adoring you
 I want to love you, oh dear eyes.
 Loving I'll suffer,
 But always I'll love you,
 Yes, yes, in my pain,
 I'll suffer, I'll love you, dear one.
 Without hope of joy,
 Sighing is a vain affectation.
 But your sweet looks —
 Who could see that for long
 And not, and not love you?
 I'll suffer, I'll love you, dear one.*

— Paolo Antonio Rolli

4 Danza, danza fanciulla gentile after Francesco Durante

Danza, danza fanciulla gentile,
 Al mio cantar!
 Gira, leggera, sottile,
 Al suon dell'onde del mar.
 Senti il vago rumore
 Dell'aura scherzosa
 Che parla al core
 Con languido suon,
 E che invita alla danza
 D'appresso il mare!

*Dance, dance young girl,
 To my song!
 Twirl, lightly, softly,
 To the sound of the waves of the sea.
 Hear the lovely murmur
 Of the playful breeze
 That speaks to the heart
 With its languid sound,
 And invites you to dance
 Next to the sea!*

— Author Unknown

NIKOLAI KAPUSTIN

5 Prelude in Jazz Style, Op. 53, No. 18
 ©1988 Must



6 GEORGE GERSHWIN**Liza (All the Clouds'll Roll Away)**

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Moon shining on the river,
Come along my Liza.
Breeze swaying through the treetops,
Come along my Liza.
Something mighty sweet I want to
Whisper soft and low,
That you oughta know, my Liza.
I get lonesome Honey,
When I'm all alone so long.
Don't make me wait, don't hesitate,
Come and here my song.

Liza, Liza, skies are gray
But if you smile on me,
All the clouds'll roll away.
Liza, Liza, don't delay me,
Come keep me company,
And the clouds'll roll away.
See the honey moon a-shining down
We should make a date with Parson Brown.
So, Liza, Liza name the day
When you'll belong to me
And the clouds'll roll away.

— Ira Gershwin and Gus Kahn

**7 DUKE ELLINGTON****Paris Blues**

from the film Paris Blues
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Left Bank cafés, Strolling the quays,
Watching the boats on the Seine
Come back again.
Where is that girl I met,
That girl that made me get those
Paris Blues and wonder
Why did I have to roam?
I was so much at home,
Ev'ry lovely evening in a cozy café,
Sipping champagne
Along the main boulevards.
She was so fine, just like the wine.
Now ev'ry day is black.
Please, someone, send her back,
So I can lose those Paris Blues.

(Interpolated excerpt from "Pour ce que Plaisance est morte" by Charles, Duc d'Orleans, 1394–1465)

Pour ce que Plaisance est morte
Ce may, suis vestu de noir;
C'est grand pitié de véoir
Mon coeur qui s'en désconforte.
Je m'abille de la sorte
Que doy, pour faire devoir,
Pour ce que Plaisance est morte,
Ce may, suis vestu de noir.

*Because pleasure is dead
This May, I wear black;
It's a great pity to see
My heart, by this is distressed.
I dress in this manner
As is my duty,
Because pleasure is dead,
This May, I wear black.*

**BILLY STRAYHORN arr. PETER LABELLA
Suite Strayhorn ©2013 Labella****8 Chelsea Bridge**

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I walk slowly over the Chelsea Bridge,
Your mem'ry haunts my mind.
Will I find you one day?
As I stroll alone over Chelsea Bridge
I search, but never find.
One day, maybe someday.

We were lovers before,
Living deep in a dream,
It was heavenly,
Just having you near.
But too soon
Our dream world was ended
When you left,
Never shedding a tear.

So I just keep strolling the Chelsea Bridge,
I search, but never find.
One day, maybe... — Patrice Michaels

9 A Flower is a Lovesome Thing

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A flower is a lovesome thing.
A luscious living lovesome thing.
A daffodil, a rose, no matter where it grows,
Is such a lovely lovesome thing.

A flower is the heart of spring
That makes the rolling hillsides sing.
The gentle winds that blow
Blow gently, for they know
A flower is a lovesome thing.
Playing in the breeze,
Swaying with the trees,
In the silent night
Or in the morning light,
Such a miracle.
Azaleas drinking pale moonbeams,
Gardenias floating through daydreams,
Wherever they may grow,
No matter where you go,
A flower is a lovesome thing.

— Billy Strayhorn

NIKOLAI KAPUSTIN**10 Prelude in Jazz Style, Op. 53, No. 4
©1988 MustT****11 LEE HOIBY Insomnia****©1994 Southern Music Publishing Co., Inc.**

From THE COMPLETE POEMS 1927–1979 by Elizabeth Bishop
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The moon in the bureau mirror
Looks out a million miles
(And perhaps with pride, at herself,
But she never, never smiles)
Far and away beyond sleep, or
Perhaps she's a daytime sleeper.
By the Universe deserted,
She'd tell it to go to hell,
And she'd find a body of water,
Or a mirror, on which to dwell.
So wrap up care in a cobweb
And drop it down the well

Into that world inverted
Where left is always right,
Where the shadows are really the body,
Where we stay awake all night,
Where the heavens are shallow as the sea
Is now deep, and you love me.

— Elizabeth Bishop

12 JOHN MUSTO Penelope's Lament
(Music: John Musto/Lyric: Denise Lanctot)
©2000 Songs Of Peer, Ltd. (ASCAP)

Life is hell when you're gone!
Pious vultures circle and descend
Ladies in waiting betray and befriend.
Crones and crows wearing widow black
Gleefully sympathetic
Swoop down to attack.
Life is hell when you're gone!
I'm pecked to death with questions:
Where is Ulysses? How is Ulysses?
Is he ever coming back?
Has he written, called, or faxed?
Did he send a single postcard:
"Wishing you were here?"
That no good hero husband!
Your bed is getting cold!
Your skin is getting dry!
Your suitors are fed-up! Yet you sit idly by!
Where is Ulysses? How is Ulysses?
He didn't send a single postcard
"Wishing you were here?"
We didn't really man to upset you,
Did we upset you, Penny dear?
Let him go from your life
For he's taken to wife
A map, a sail, his favorite shoes.
Helen of Troy, not you, he pursues.

— Denise Lanctot

13 PATRICE MICHAELS
Anita's Story ©2013 Michaels

I had been in New York only a very short
time. I got a job in a law firm typing in the
steno pool.

One morning: one hundred pages of hand-
written material from some lady lawyer,
And her method of deliver?
Her own husband (in his shirt sleeves)!

The way she used words I had never seen
or heard, I had never even thought:
"Sexual," "female," "male,"
"gender-based discrimination"... [sigh]
I started typing.

A few months later again this shirt-sleeved
lawyer husband, again the yellow pad of
notes, again this horrifying, nonsensical
subject of sex discrimination:
I kept typing.

One morning the shirt-sleeved lawyer
husband announced: "My wife is coming in."
Good God, here she comes, La Estraña.

In walked this little woman in a soft-spoken
voice and a green dashiki. She's not
supposed to be like this. She's
supposed to look like Georges Sand.
Where's the cigar? The fly on her pants?
I kept typing.

Back in Sevilla, we went to a party.
The host presented my husband,
Don Mario Escudero, who
announced his turn, "esta es mi mujer."
Yo no so 'Tu mujer.' Soy una persona. Mi
nombre es Anita L'Oise Ramos Mosteiro
d'Escudero.

From the back of the room boomed the host's
eighty-year-old grandmother:
"¡Viva América!"

R.B.G. converted me through typing!
— Anita Escudero

DISC TWO

RANDALL BAUER Neighborhood Music
©2013 Bauer

1 Where Has He Gone

Where has he gone, the parking lot guard for
the grocery store?
He used to sing his ghazals (or were they
salahakbba?).
He was so thin, and so reliable.

2 Rossini's Got Nothin' On Us

[For Millie and Henry] 
Rossini's Cat Duet's got nothin' on us.
Those felines yowl, yowl, yowl for a week or
two in spring,
But mostly we got dog duets,
All year long, morning and night a parade of
solos and trios and even quartets,
Baying, yip-yip-yip-yipping, occasional howls.
Man, those dogs can sing.

3 The Local Record Producer

[For Jim] 
The local record producer stays up really late
Making edits, teeny tiny edits,
Overlapping good with great,
Messy with clean,
Fiddling with flutes
And sliding trombones around
Until they play perfectly
In the middle of the night.

4 When I could hear the train again

[For Tum] 
Things got better
When I could hear the train again,
When I was certain
Sure that the muffled thrumming
And the garbled words
Floating from the tracks on Berwyn
Were filtering through,
Correctly notated by my brain,
Lulling me to sleep.

— Patrice Michaels

5 NIKOLAI KAPUSTIN
Prelude in Jazz Style, Op. 53, No. 23
© 1988 MustT

6 NILS LINDBERG As You Are
© 1979 AB Nordiska Musikförlaget
Stainless Music Corp. (BMI)

You're part of nature as you are,
Cause nature made sure every star,
Every moon that sets in motion,
Every ocean, every stone,
Would have a nature all its own,
And when you say you're all alone
You're the blue note in a love song.
What a love song, Am I wrong?
Aren't our lives just a part of our music?
The things we feel as real as a theme,
Birds that screech at the beach
And even each pain-filled heart play a part
In nature's perfect scheme,
As nature grows things, so do we,
But nature knows things we can't see.
When the time comes for a change of heart,
There's a reason, a change of season.

As nature sees you
Prune away the old
Start something new and bold,
You know she loves you as you are.

— Red Mitchell

7 NILS LINDBERG Shall I Compare Thee
© 1992 Warner/Chappell Music Scandinavia AB

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling
buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd
And every fair from fair sometime declines,
By chance or nature's changing
course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st
in his shade,

When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

— William Shakespeare

CHUCK ISRAELS
© 2005/2006 Alternative Music

8 He's Gone Away

He's gone away for to stay a little while.
But he's comin' back if he goes
ten thousand miles.
Oh who will tie my shoes?
And who will glove my hand?
And who will kiss my ruby lips
when he is gone?
Oh he's gone, look away over yondro.

He's gone away...
Oh Pappy will tie my shoes.
And Mammy'll glove my hand.
And you will kiss my ruby lips
when you come back,
Look away, look away over yondro.

9 Balm in Gilead

There is a balm in Gilead,
To make the wounded whole,
There is a balm in Gilead,
To heal the sin-sick soul.
Sometimes I feel discouraged,
And think my work's in vain,
But then the Holy Spirit revives my soul again.
There is a balm...

10 Frankie and Johnny

Frankie and Johnny were sweethearts.
Oh lordy how they did love.
They swore to be true to each other,
Just as true as the stars above.
He was her man, he wouldn't do her wrong.
Frankie went down to the corner
Just to get a bucket of beer.
She said "Mister Bartender,
Has my lovin' Johnny been here?
He is my man, he wouldn't do me wrong."

I ain't gonna tell you no story,
I ain't gonna tell you no lie,
Johnny left here 'bout an hour ago
with a gal named Nellie Bly.
If he's your man, he's doin' you wrong.

Frankie looked over the transom
And, much to her surprise,
There on a cot sat Johnny
making love to Nellie Bly.
She said he's my man, but he's doin' me wrong.

Frankie pulled back her kimono,
pulled out her old forty four.
Rootie toot-toot that gal did shoot
right through that hardwood door.
She shot her man 'cause he was doin' her wrong.

Roll out your rubber tired buggy,
Roll out your rubber tired hack.
She's takin' her man to the graveyard
And she ain't gonna bring him back,
She shot her man 'cause he was doin' her wrong.

This story has no moral, this story has no end.
This story goes to show
that you can't put your trust in men.
She shot her man 'cause he
was doin' her wrong.

— Traditional

NIKOLAI KAPUSTIN

11 Prelude in Jazz Style, Op. 53, No. 19
© 1988 MusT

ALTMAN Gig Songs © 2012 Altman

**12 I Didn't Know What Time It Was /
Where Or When**

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I didn't know what time it was, Or even the year
Life was no prize.
I wanted love and here it was
Shining out of your eyes.
I am wise I know what time it is now.

It seems we stood and talked like this before.
We looked at each other in the same way then,
But I can't remember where or when.
Some things that happened for the first time
Seem to be happening again.
And so it seems that we have met before
and loved before...

— based on lyrics by Lorenz Hart

13 Always

14 While We're Young

Songs were made to sing
while we're young.
Every day is spring while we're young.
None can refuse, time flies so fast,
Too dear to lose and too sweet to last.
Though it may be just for today,
Share our love we must while we may.
So blue the sky, all sweet surprise,
Shines before our eyes, while we're young.

— based on lyrics by William Engvick



16 Come Rain or Come Shine

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I'm gonna love you like nobody's
loved you,
Come rain or come shine.
High as a mountain, and deep as a river,
Come rain or come shine.

16 ANDRES BEEUWSAERT

trans. MICHAELS
Sonora ©2011 Borandá

17 ANTONIO CARLOS JOBIM

arr. JOVINO SANTOS NETO
Lamento No Morro ©1956 Corcovado
Music, VM Enterprises

Não posso esquecer
O teu olhar
Longe dos olhos meus.
Ai, o meu viver
É de esperar
Pra te dizer adeus.
Mulher amada,
Destino meu,
É madrugada
Serenos dos meus olhos já correu.

All translations by Patrice Michaels

I guess when I met you it was just
one of those things.
But you don't ever bet me
cause I'm gonna be true if you let me.
Happy together, unhappy together
and won't it be fine.
Days may be cloudy or sunny
We're in and we're out of the money.
But I'm with you always
I'm with you rain or shine.
— based on lyrics by Johnny Mercer

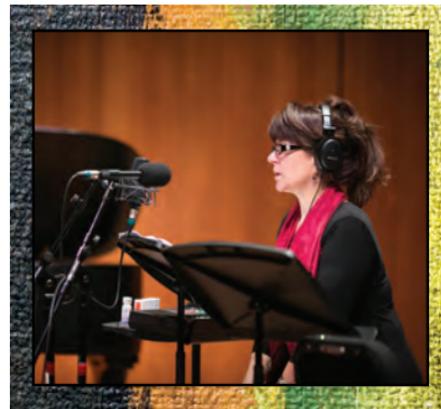


*I can't forget
Your eyes
Since they're far from mine.
Oh, I live
Only to wait
To bid you farewell.
Oh, loved woman,
My destiny,
It's night
Teardrops have fallen from my eyes.*
— Vinícius de Moraes

PATRICE MICHAELS

Cedille recording artist, soprano Patrice Michaels is a vocal virtuoso and an eclectic musical personality. Her live and recorded performances in opera, oratorio, and chamber music, in genres from baroque through contemporary repertoire, and her distinctive dramatic concerts rank her as "A formidable interpretative talent" (*The New Yorker*), possessing "a voice that is light, rich and flexible" (*Opera News*), with "pinpoint-accurate...bravura" (*Boston Globe*). "Like the Romantic ideal of art, Patrice Michaels' voice is both natural and passionate" says *Classical CD Digest*, demonstrating "poise, musicianship and impressive fioratura" (*Los Angeles Times*). Passionate about both performance and artistic creation, Patrice's diverse projects and abilities establish her as a truly unique singing artist and one of the finest American sopranos of her generation.

Concert engagements featuring Ms. Michaels include appearances with the Shanghai, Czech National, St. Louis,



Omaha, Atlanta, Phoenix, Milwaukee, and Minnesota Orchestras; the Maryland Handel Festival; Dallas Bach Society; and Charlotte, Kansas City, and Virginia Symphonies, as well as New York's Concert Royal and Chicago's Music of the Baroque. Ms. Michaels has sung Mozart's Mass in C Minor with Stanislaw Skrowaczewski, Bach's Christmas Oratorio with Robert Shaw, Mahler's 4th Symphony with Zdenek Macal, Mozart Arias with Andrew Parrott and Nicolas McGegan, *Carmina Burana* with Joanne Falletta, and Beethoven's 9th Symphony with Andreas Delfs and Victor Yampolsky.

Ms. Michaels's operatic credits include *Candide* at Lyric Opera of Chicago. She made her debut with the Cleveland Opera as Marzelline in *Fidelio* and has sung with Central City Opera; Tacoma Opera; The Banff Centre, Canada; and Chicago Opera Theater, with which she recorded the role of Monica in Menotti's *The Medium* with Joyce Castle in the title role.

Recital appearances include three consecutive seasons at the Festival of Contemporary Music in Havana, Cuba and tours of Mexico, Japan, Venezuela, Barbados, and Belize. She performs frequently in the United States and Canada, has sung with pianist John Browning for Music at the Supreme Court, as guest artist with the Chicago Chamber Musicians and Trio Chicago & Friends, for the Schubert Club of St. Paul, and for many academic institutions, including Pomona College (her alma mater), Northwestern University, and Harvard.

Patrice has received consistent critical acclaim for her many recordings and can be heard on the Albany, Amadis, Cedille, Decca, and Neos labels.

A native of Southern California, Patrice Michaels holds BAs in Music and Theater from Pomona College; an MFA in Voice from the University of Minnesota, Minneapolis; and a certificate from the Music Theatre Studio Ensemble at The Banff Centre in Alberta, Canada. Her esteemed teachers include Janice McVeigh, Roy Schuessler, Tom Wikman and Shirlee Emmons for voice; Vern Sutton, Wesley Balk, and Colin Graham for Opera Theater; and Dominick Argento and Karl Kohn for composition. Formerly Professor of Music at Lawrence University's Conservatory of Music in Appleton, Wisconsin, Ms. Michaels currently serves as Director of Vocal Studies at The University of Chicago. She is in demand as a master clinician and guest artist, invited to institutions including The Hartt School of Music (Hartford, CT), Tel Aviv's Buchmann-Mehta School of Music, Dreyfoos School of The Arts (West Palm Beach, FL) Pomona College (Claremont, CA), and the Instituto Superior de Arte in Havana, Cuba.

For more information — patricemichaels.com

ZACH BROCK

One of the most virtuosic and emotive voices of contemporary jazz violin, Zach Brock has followed a path that embraces not only jazz, but also classical, world, and popular music. From critical acclaim as a bandleader to international exposure in collaborations with Stanley Clarke, Snarky Puppy, and Phil Markowitz, Zach continues to gain admiration from both jazz purists and music enthusiasts alike. Zach's repertoire includes re-workings of songs by John Coltrane, Jimi Hendrix, and Zbigniew Seifert, in addition to an evolving catalogue of his own compositions. His debut on *Criss Cross* with Aaron Goldberg, Matt Penman, and Eric Harland offers a telling glimpse of why Zach has been heralded as "the pre-eminent improvising violinist of his generation." (Neil Tesser, Chicago Examiner.com).

For more information — zachbrock.com



NICHOLAS PHOTINOS

Cellist Nicholas Photinos is a founding member of the Grammy Award-winning, Chicago-based new music ensemble eighth blackbird. Formed in 1996, the three-time Grammy-winning ensemble performs throughout the world, giving 50-60 concerts annually, and has been featured on CBS's Sunday Morning and in The New York Times. Nicholas teaches at the University of Chicago and the University of Richmond, and also at the Bang on a Can Summer Festival. He has performed as a member of the Cabrillo Festival Orchestra and Canton and Columbus Symphony Orchestras, and performed and recorded with such diverse artists as Björk, Wilco, Autumn Defense, violinist Zach Brock, bassist Matt Ulery, and singer Grazyna Auguscik. Nicholas is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music, and the Oberlin Conservatory of Music. He has recorded for the Cedille, Naxos, and Nonesuch labels, among others.

For more information — eighthblackbird.org

KUANG-HAO HUANG

Pianist Kuang-Hao Huang has performed throughout the United States as well as in Europe and Asia. He is most often heard as a collaborator, performing concerts and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with Lyric Opera of Chicago. Mr. Huang has been a guest of the Chicago Chamber Musicians and has performed with the Avalon, Chicago, Spektral, and Vermeer Quartets. An advocate of new music, Mr. Huang is a member of Fulcrum Point New Music Project and has performed on the Chicago Chamber Musicians' *Composer Perspectives* series and the Chicago Symphony Orchestra's MusicNOW concerts. A dedicated teacher, Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. Mr. Huang can be heard in recordings on the Cedille and Naxos labels.

For more information — khpiano.net

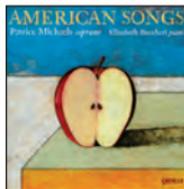
DEDÉ SAMPAIO

An expert in all Brazilian music styles, Dedé Sampaio has performed with top musicians including Miles Davis, Gary Peacock, Rita Moreno, Lionel Hampton, Phil Perry, Peter Erskine, and Louie Bellson, to name a few. Dedé has also played on albums with such artists as Robert Irving III, Toninho Horta, Colby/Caruso, and Darryl Took. Dedé gives concerts, workshops, clinics, lectures, and master classes in schools throughout the country, exposing thousands of students to joyful Brazilian music while demonstrating the art of ensemble playing.

For more information — dedesampaio.com



ALSO BY PATRICE MICHAELS FOR CEDILLE RECORDS



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CDR 90000 091

"One can always depend on soprano Patrice Michaels for inventive programming...the emotion behind the words informs all her performances..."

— *Opera News*

LA VIE EST UNE PARADE

with Chicago Chamber Musicians

Czech National Orchestra / Paul Freeman

CDR 90000 070

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— *San Francisco Examiner*



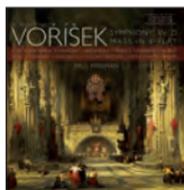
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— *Fanfare*



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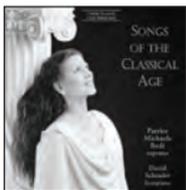
— *Fanfare*



CLEARINGS IN THE SKY
with Rebecca Rollins, piano
CDR 90000 054

"As usual, Patrice Michaels's programming is exemplary, allowing us to hear music by contemporaries and colleagues of the central figure... If you are unfamiliar with the works of Lili Boulanger... this disc would be a good introduction."

— *Fanfare*



SONGS OF THE CLASSICAL ERA
with David Schrader, fortepiano
CDR 90000 049

"Patrice Michaels Bedi is an intelligent and musical singer, with a voice that is light, rich, and flexible. Her diction is excellent, her tone warm, ingratiating and wonderfully even throughout the registers."

— *Fanfare*



THE WORLD OF LULLY
with Chicago Baroque Ensemble
CDR 90000 043

"Patrice Michaels Bedi's sensuous warm-toned, luxuriant voice... caresses the French lyrics, adding abundant sparkle... All this virtuosity invites repeated listening."

— *Early Music America*



THE MEDIUM
with Chicago Opera Theater
CDR 90000 034

"Patrice Michaels Bedi, a Cedille regular, lends her silvery soprano to the role...she is particularly touching in her star turn, 'Monica's Waltz.'"

— *Billboard*



TO BE SUNG UPON THE WATER
with David Schrader, fortepiano
CDR 90000 029

"Patrice Michaels Bedi[s]'s . . . instrument is beautifully shaped, balanced, and focused . . . I find her a major talent for interpretation of American vocal music. The remaining performers contribute with great skill and sensitivity, and the sound is almost ideal."

— *Fanfare*



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"Nothing short of spectacular, [Michaels] sings virtuoso motets and cantatas with the purity of a child, flies through florid passage-work like a musical acrobat, matches her voice to the pure tone of baroque obbligato instruments and enlivens Italian recitative with the personality of a Mozartean soubrette."

— *Cleveland Plain Dealer*



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"I don't think I have enough superlatives in my vocabulary to describe this recording adequately..."

— *Classical DiscDigest*

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