

# how do I find you

1	how do I find you	(Caroline Shaw)	4. 53
2	Listen	(Kamala Sankaram/Mark Campbell)	2.50
3	Risk Not One	(Matt Boehler/Todd Boss)	3.06
4	Self-Portrait with Dishevelled Hair	(Missy Mazzoli/Royce Vavrek)	3. 09
5	Spider	(John Glover/Kelley Rourke)	4. 30
6	Dear Colleagues	(Rene Orth/Colleen Murphy)	3. 24
7	Everything Will Be Okay	(Christopher Cerrone/John K. Samson)	2. 58
8	The Hazelnut Tree	(Gabriel Kahane)	2. 30
9	(A Bad Case of) Kids	(Andrew Marshall/ Todd Boss)	4. 17
10	The Work of Angels	(Huang Ruo/ David Henry Hwang)	7. 41
11	Altitude	(Timo Andres/ Lola Ridge)	1. 48
12	Inward Things	(Nico Muhly/ Thomas Traherne)	4. 14
13	That Night	(Hilary Purrington/ Mark Campbell)	4. 22
14	After the Fires	(Lembit Beecher/ Liza Balkan)	5. 50
15	#MasksUsedToBeFun	(Frances Pollock/ Emily Roller)	5. 08
16	Still Waiting	(Joel Thompson/ Gene Scheer)	5. 04
17	Where Once We Sang	(Jimmy López Bellido/ Mark Campbell)	4. 28

Total playing time: 70.12

**Sasha Cooke**, Mezzo-Soprano **Kirill Kuzmin**, Piano

## A Note from Sasha

how do I find you is an album of words and music written in 2020, portraying the range of human experiences during the ongoing Covid-19 pandemic. When cancellation after cancellation was coming in, I wanted to create something that wasn't dependent on a live public performance. From the moment I called the first composer, it felt as if a light suddenly shone and a piece of myself was returned to me.

Some of the songs are heartfelt, wrestling with societal challenges from racial injustice and school shootings to the California wildfires. Others are abstract or wryly humorous, seen through the lens of harried parents working from home, or mulling that most urgent quarantine quandary: whether to order a Peloton bike.

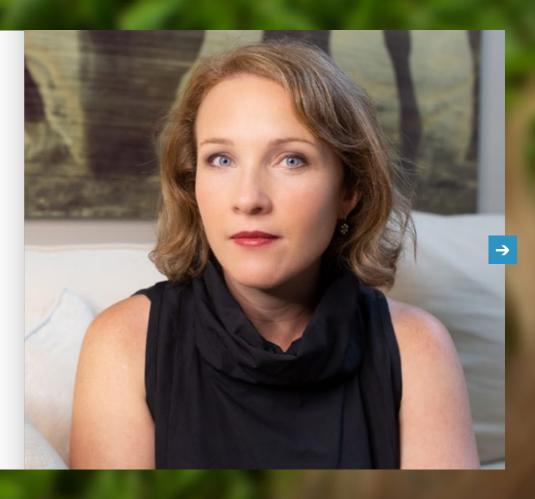
The only common thread is that these gifted creators were given carte blanche to create what spoke most to *them* during this time. The freedom afforded by this unique common thread lends each piece a sense of immediacy and authenticity, offering listeners a chance to find songs that resonate with their own recent lives. I chose to feature composers in their 40s or younger; the juxtaposition of their varied works is an apt reflection of the way we've all had to manage daily life while confronting existential threats.



Those threats haven't all been viral, of course. Throughout the pandemic, so many performing artists have felt an utter loss of identity. This project provided me a sense of purpose and hope - a way to orient myself through the haze of so much change and uncertainty — and I am so grateful. Before the music had even arrived, I was uplifted, thinking of composers in their own space, creating their art.

And then the music arrived! I was amazed by what the writers and composers had created. Every day that a song came in, it felt like my birthday: unwrapping a package that revealed a new and surprising sound world. Often at the piano as I worked through the songs, I would find myself overwhelmed with emotion. Some employed a folksonglike style, some jazz; in the music of others one will hear moments of great lyricism, lush harmonies, but also, as the mood required, sparse and minimalist ones. For the more painful topics, the music sometimes becomes dissonant, even cacophonous; in the more meditative moments, there is a crystalline beauty and simplicity.

Producing the album has been a crash course in nurturing artistic alchemy across distance and my first time with a project like this, quite different from fitting myself into someone else's vision. It became an experiment in liberation, inspired by a time in which so many of us have looked into the mirror, or at our loved ones on a computer screen, and wondered: Is this real life? Who are you now? How do I find you?















	Technological and Administration of the Control of		
	hand had regional features day. No has deal near a feature features.	and being had being the being trapping or	And the best of the best of the last of th
and the same of th	Data Salamana	And representations about	AND RESIDENCE
	Standard Standard	Section before and the regal	MEAN NAME OF STREET
	Discolarisansi	demonstrate for extension	ARTERIORISMO SERVEDOS.
	The observed of the bosons part		THE STATE SHOWING A RESULT.
	Transportation of the Contraction of the Contractio	man hydroxy	AUTO DESCRIPTION OF STREET
	Section and other desired		
description of the least of the other plants of	Participal per la Richard State of Stat	Name (majorists	
	National Control of Co	Techniques in contract on the Contract of the	
	Second .	Temperature in concessor	ann .

		manufactures and a second second	
100	and top flam; a bracket, and release by the light		Technological contemplation
The Report Landson Co.	- Colombia	Transition productly results."	Transcriptories best and
Euryling Williams			
		Specifical transfer Standard Clinic	Technology of taken
		Transition to the state of the	
Technical State Communication		foregon motival.	
have been formed below our		New paper Company of the Paper of the Company of th	
Ten Indiana Service Service		The parties are mading beyon based.	

Complete and the administration of the complete and the c		Representation to the later to many production to accordance.	to the same
		before the performance and in	
		against come.	
Manager Rel		has also assessed and displays	
Propriesponders Wasting Copyrig			Total Control
The office of the Control of the office of the control of the cont			Francis (Section) Street
Spirally field floor	The format is not been broken.		The Mark of Stage In
		Substitute before to place only.	
Shrinedia			
		Web of an increase line	

Description			
	(and the sector)		100
of the last		being the computer of a part of the	
	in the second		
of the same of	free man	Approximate consequence of the contract	
	Natural Section 1		
		The control of the co	Section Sections
100	technical desire	Standard	
and of half and other	Total Control	Name of Street	territor.





















## Lyrics

"You find me in that odd silence that follows a wood thrush's song in the late afternoon in western Massachusetts." -Caroline Shaw

## how do I find you

Music and lyrics by Caroline Shaw

How do I find you? When do I blind you? Do I remind you, bind or confine you, shine and confide in your counter side, co-sign your anxiety and comfort you silently?

While tenderly pretending that nothing is ending, we fend off the sendoff, suspending the mending.

Tending a garden is always a labor.

The weeds and the wilds of human behavior fill up the earth with a bittersweet synonym for what we contain in a world that is brimming with light that is dimming but fighting to

hum

its hymn to tomorrow and what is to come.

Tending a garden is mending a love for the weeds and the wilds climbing above the earth and its history. Will tomorrow forget that it once was a

mystery?

How can I How

How you remind me to realign the elastic shine from a light that confides in a garden that humswith all that may come.

"Since writing 'Listen' over a year ago, the world seems hopeful, but delicate. I am also delicate and hopeful, grateful for quiet, but eager for community." -Kamala Sankaram

## Listen

Music by Kamala Sankaram Lyrics by Mark Campbell

Listen-

As you would for rain When the fields are dry.

Listen-

As you would for birds

When the night won't end.

Listen-

As you would to a child

When they share a dream.

Listen-

As you would to the words

Of a dying friend.

Listen.

Do not make a sound.

Do not intrude.

Only listen,

Even it it's painful,

Even if it's ugly,

Even if it hurts to hear,

Allow another their turn.

Listen close

Listen pure,

Listen true.

Listen.

Listen.

To learn.

Note: Mark Campbell wrote the lyric for Listen in May of 2020 in response to the death of George Floyd and the Black Lives

Matter movement.



































"Early morning walks are getting me through this. All the cars have left San Francisco-everything is so beautifully still right now..." -Matt Boehler

#### Risk Not One

Music by Matt Boehler Lyrics by Todd Boss

Complicate your life. Confuse it. What good's a plot if you don't use it? The Wire, Season 1, Episode 10 nothing was at stake till then, so the story didn't matter much. The game got real. Until you clutch your bedsheets to your chin, life's just TV, a show. No-nonplussed is how you want to go. Confounded. Trees and shrubs and grubs are grounded, We rate Biblical complications: tainted loves, corrupted nations, angry gods. Play the odds. Go for broke. Quit your comforts. Face the smoke. Use your fears to file your knives. Risk not one but all your lives.

"You can find the real me in the cracks that form in the path, in the silence between the notes, in the song behind the words, in the painting under the painting." -Missy Mazzoli

## Self-Portrait with Dishevelled Hair

Music by Missy Mazzoli Lyrics by Royce Vavrek

I will paint you a self-portrait of me. I will paint you another. In my face and by my brush shall be proof that the mind changes in tandem with the body.

I will paint you a self-portrait of me. I will paint you another. And another. So that you and I, separated by centuries, might lock into each other's gaze.

I will paint you a final portrait. A final record from this humble hand. Note: the title for this song comes from the Rembrandt painting of the same name. Vavrek and Mazzoli were inspired by the idea of the self-portrait as a captured moment in time and a reflection on one's legacy as a creative individual.

"You'll find me carving out time for watching the world around me and being dazzled by all of the small miracles that can happen each day."

-John Glover

## Spider

Music by John Glover Lyrics by Kelley Rourke

she casts out a line to drift on the wind lets it fly so far she can't see the end and waits to feel it catch

she steps out on the line as it sways in the wind reinforcing her gesture from end to end then on to the next

and the next and the next

making her marks against the wind































measured, instinctual, eight steady limbs lay down the pattern eccentric, exacting intent

till a breathtaking tracery floats on the wind awaiting its moment its purpose, its end the collision the catch

nothing is wasted she gathers it in into her small solid body and rests

she casts out a line to drift on the wind

"Pandemic parenting is not for the faint of heart, but I suppose that one day, 'this too shall pass!"" -Rene Orth

#### Dear Colleagues

TRACK INFORMATION

Music by Rene Orth Lyrics by Colleen Murphy

Working mother writing an email: Dear colleagues, I will try to answer your email in a timely fashion.

I'm working from home while caring for an eight-month old son; my daughter's three; twin boys seven; a dog and-Sweetie, don't come in while mommy's—what? The twins put your teddy bear in the freezer? BOYS-

Take her bear out And someone feed the dog!

(Where was I?) ...twin boys, seven; a dog and a nervous hamster. According to the Washington Post, data shows the average length of uninterrupted—Honey the baby's crying— BOYS-

Don't come in here when-OK, play X-box—Sweetie, don't—what? You let the hamster out of the cage? Go find her!

...the average length of an uninterrupted stretch of work time for parents working at home-BOYS, stop fighting.

Go ask your dad-Michael, fix the X-box-I know you're busy So am I. Tech support is not my job— I order groceries and wine online Make lunch and dinner four days out of

Prepare breakfast then make snacks at eleven. Do the laundry

Fold the clothes, nurse the baby,

do the accounts

NO HONEY. I'M NOT FIGHTING, I'M STATING FACTS—SO FILL UP THE CAR WITH GAS BECAUSE I'M DRIVING TO THE MOUNTAINS AWAY FROM THESE CRAZY DAYS EVEN THOUGH I'LL TURN AROUND IMMEDIATELY BECAUSE 'THIS TOO SHALL PASS'—SO FIX THE DAMN X-BOX AND FIND THE HAMSTER SO I CAN FINISH THIS AUTO-REPLY AND RELISH THE JOY OF

Help the twins with school on zoom-

...the average length of an uninterrupted stretch of work time for parents working at home during the pandemic was three minutes, twenty-four seconds. Thank you for your understand—Ah!— The hamster's under my chair— BOYS!

HAVING TWO SECONDS TO MYSELE!

Note: the inspiration for this lyric came from an article in the Washington Post entitled "Yes, balancing work and parenting is

































was missing when I remembered what was, and pushed every button and rolled through the doors, sprinted hallways in search of the universal symbol for stairs, barreled down six flights, and found it waiting there, untouched, and haloed by the light of late-afternoon.

TRACK INFORMATION

"How do I find you? In moments of panic, I don't need to, you always seem to find me." -Christopher Cerrone



## **Everything Will Be Okay**

Music by Christopher Cerrone Poem by John K. Samson

It's always surprising, this sense of relief. When you kiss me unexpectedly, I'm reminded of the time I left a shoe-box containing ten or eleven thousand dollars on a coffee table in a hotel lobby in Northern Italy.

I was between floors in the elevator, staring at my reflection knowing something

"You have found me: tired, laboring over a hot stove on an unseasonably warm day (there will be more of those), dumbfounded, despondent, overwhelmed, pecking out emails while trying to blot out the dull but persistent pain in my neck (is that too tidy a metaphor?), but also full of love, hope, possibility, wonder." -Gabriel Kahane

#### The Hazelnut Tree

Music and lyrics by Gabriel Kahane

The papers spell fresh threats of doom. Squinting to read in the dark of the bedroom I hear the breath of my child,

And ain't love the thing that's beguiled us For ages, and still... The pages of newsprint can fill

Me with what do you call that feeling-Like spiders are crawling to your head?

A dream, an explosion, the dead, Survivors in black and blue and red. Last night we three went outside, Looked at the harvest moon, hollow And high in the sky where the satellites

The faces of men to our neighbor's tv screen-

It's more information than I need

Fold up the paper I'm done, Glide through the front hall, Open the door, see the sun On the hazelnut tree: That's something I still believe.

You wake up tangled in the bed,





























## (A Bad Case of) Kids

Music by Andrew Marshall Lyrics by Todd Boss

I haven't got a fever, I haven't got a cough. But I got somethin that you can't shake off. Forget the pandemic. What I got's genetic. A pre-existing case of hominids. I got kids. Can you blame a girl for needin a fix after such a monotonous year? My temp is 98.6 but what I've got I've got up to here. My eyes are puffin' outta their lids, 'cause I got a glaring case a the kids.

I've got a rash like a field has clover. Headache? More like mental mariachi. I find I repeat things over and over. I'm not just lonely, I'm Dr. Fauci. If I've got all the charms of a squid, that's my squirming case a the kids.

TRACK INFORMATION

Now, don't get me wrong, I'm alive, and I'm strong, and nothing's as bad as we think. It's just that somewhere between the kids and Covid-19 I've found a new reason to drink.

Find me a bed on the topmost floor far from the cries of the maternity ward.

And if my progeny hunt me down, tell em I'm in another hospital, in another town. You don't have to lie, y'know?

Just divert them.

Remember camp?

Remember school?

They were gone all day!

That was so cool.

Now it's just me, teacher, janitor, nurse.

I do it all,

We're all on borrowed time.
The facts are hard to swallow
but they go down better with a
slice of lime.

Today I started kicking the cats,

and that's cause I got an irritable case a the brats
—a real bad case a
my own damn basically
spoiled rotten blatantly
whining at me nasally
Phase 3 contagiously
crazy-making case of the kids.

Every day we count our blessings, wipe their noses, clean their messes, but we're a danger to ourselves and to others.

My eyes are puffin' outta their lids

cause I got a bad bad case a the kids.

"In a challenging time as now, people are isolated and separated; and yet, the human nature of yearning to be seen, heard, and found, is connected and communicated through words, music, voice, friendship, and beyond..." -Huang Ruo

## The Work of Angels

Sunday,

Music by Huang Ruo Poem by David Henry Hwang

They say, is for worship.
And so
I am in the bathroom with ghosts of women, who wear flowers, freshly showered, newly powdered,

And hang by the neck

14

15





and every day worse.

There's no guarantee of tomorrow.



















(I have heard that they couldn't jump off stools 'cause there were none)

Sunday, they say, is for worship. And I am amazed that ninety-six women (or a hundred twenty, during the busy season) weep,

shit, sleep. and attack each other in this room for ten months, or ten years, to enter a country they hate and I

call home.

TRACK INFORMATION

(since they couldn't get stools, they just held their feet up)

Sunday, they say, is for worship. And so I am in a barrack. paint chipping, metal rusting, toes freezing, standing awed by the work of angels.

Note: David Henry Hwang wrote this poem in 1978 inspired by the history of Angel Island, located in the San Francisco Bay. Under the Chinese Exclusion Act of 1882, which remains the first and only act in the United States barring the immigration of a specific ethnic group or nationality, Asian immigrants were interrogated and detained before being given entry into the United States. Some of these immigrants died, some were held for months or years and some were rejected and sent back to Asia after a long detention.

"You can find me making myself useful, or trying to, and at times succeeding." -Timo Andres

#### **Altitude**

Music by Timo Andres Poem by Lola Ridge

I wonder how it would be here with you, where the wind

that has shaken off its dust in low valleys touches one cleanly, as with a new-washed hand. and pain

is as the remote hunger of droning things, and anger but a little silence

sinking into the great silence.

**-** 12 **-**

"At the beginning of this, I got an email which was clearly meant to have read 'I hope this finds you well.' Instead, it read 'I hope this finds you,' which felt and feels like the only adequate way to phrase the question. I can't guarantee what it's going to be like when you get here, but you found me." -Nico Muhly

## **Inward Things**

Music by Nico Muhly Poem by Thomas Traherne

Sure Man was born to meditat on things, And to contemplat the Eternal Springs































Of God and Nature, Glory, Bliss, and Pleasure;

That Life and Lov might be his chieftest Treasure;

And therefore Speechless made at first, that

Might in himself profoundly busied be: Not giving vent, before he hath ta'n in Such Antidotes as guard his Soul from Sin. Wise Nature made him Deaf too, that he

Not be disturb'd, while he doth take Delight In inward Things, nor be deprav'd with Tongues,

Nor injur'd by the Errors and the Wrongs That mortal Words convey. For Sin and Death Are most infused by accursed Breath, That, flowing from corrupted Intrails, bear Those hidden Plagues which Souls may justly fear.

"For me, the past year has exposed the power and fragility of collective belief, and that our participation is a choice. You can find me free, flailing, and finding my own way forward." -Hilary Purrington

## That Night

Music by Hilary Purrington Lyrics by Mark Campbell

Oh... It's that night, That night. You know the one. Let's toast To that night, That New York night. That New York night... That night. When everyone's out. And the sidewalks dance. And everyone flirts, And everyone who flirts Knows how to flirt. That New York night.

When twin spotlights-



















Salitan makingan	(annular social) get data	To an industrial of ME what account for the following set of the first land	makes the first and thought of the stay long.
of the land		haring/harringstoods particular graph colonies from comparisons	
Territor Territori	No. All Control		
Information Sections are sent	Towns and the second	and the second second	
	Terresisconia		Applied by proper factors ( and ). The state of the state
design for force months	per l'agregi	The confession and appropriate to the least and a second	Section is adopted on the place of the party
10.	teritoria.	Assolute	
and of the last of the	in land	Million Transplantation	total State
	et majorie.	Record of the State	
Section .			









Amber and rose—

Follow you everywhere,

Lovingly shine down

On you all over town.

That night,

That night,

You're Fred Astaire

And the skyline is your chair.

And the city of chaos,

Of anarchy,

Of nothing ever working,

Is suddenly aligned,

In sync.

A rain falls.

Gentle and warm (of course),

And the taxi's right there (of course).

And off you go...

Dizzy from some fizzy drink.

Flying down Fifth,

In a mad cab,

Hopscotching lanes,

Not stopping at cross streets,

And not about to stop.

Red yellow green...

Fifty-ninth,

Red yellow green...

Forty-seventh,

TRACK INFORMATION

Red yellow green...

Red yellow green.

Your neck tilts back,

And the world appears upside down

Through the rear windshield.

The town

And the towers

Rise up

Behind you,

One by one,

Stippled with neon raindrops,

Hundreds of towers-

Thousands.

An ovation of towers.

And you...

You buy into the myth again.

You believe it all—

Kit and caboodle,

The whole lot.

Darling, how could you not?

Still, on you go.

Red yellow green...

On you go.

Red yellow green...

Thirty-first,

Twenty-third,

Red yellow green...

On and on

Into that night.

And you say to yourself,

Pray to yourself:

May it never end,

May it never end.

Oh...

It's that night,

That night.

You know the one.

Let's toast

To that night,

That New York night.

That New York night...

It's that night,

That night,

You miss most.

"Last year, for a brief moment, you might have found me visiting my parents in the house I grew up in. Should I have told you to look for the clearing in the forest that smells like redwood bark and ferns, with damp soil, childhood games, and occasional wafts of oaky-madrone air coming down from the sunbaked chaparral across the road? Now, visiting again, there is a new smell—sawdust and wood chips—as my parents and their neighbors take down trees and brush, trying to make their homes safe from fire." -Lembit Beecher

## After the Fires

Music by Lembit Beecher Lyrics by Liza Balkan

In October

when I'm finally able to get back home things seem so normal.

Just up the road, there's such a sudden change from lush green forest

20























	Management Conference		
natur Prompt may be made or be become before			Tripped Principal colored
to the same of the	No. Common	Parametrista.	
	No. Complete	Special Section 2016	
	Marie Carrier	Paper Service Control of the Control of	
Paret or bedray of common temperature of decreased the state.	==	Recognitive Commission of the	Name and Address of the Owner, where the Owner, which is the Owner, where the Owner, which is the Owner, whic
to the same of the	N Marin and Artist	No.	National Property Company
	hander the strengt and market the form	Section and Administration of the Contract of	
		Sealer and region participants	2222
	Semple supply		No.
		Representation and the second	



		Section Inter-Internation	
Carbonal Willer	100		Description .
	Encoder	then " the Tempore	Name of Street, Street
and the same of the same of		Transfering Street Section In Contract Section In	
polite, harropholes	discharge and	The second second	
			Season"
of charge			
Control of the			
			Authoritis Replacement and Authoritis States



		Recognic companion (I) Standards deposed behaviory Standards on Standards	Complicate the shallown beautiful and the shallo	Marina Marina Santa Jako III. Marina Marina Marina Marina Marina Marina	The production of the contract
	Transport .	Name and American	Regregative	A State Selecting and a City	Berlin agreement of the
		Report of television	No. or or other lands		
	Territorios de la companya del la companya de la co	I madel on margin I madel on margin Has dies anni bites Has a mananeng Hastal dengan	The first beauty beauty comply and to special below to purply after a place of the first comply and to purply to the first com- pared to the first comply to the and comply to the comply to the last comply to the comply to the last comply to the last comply to the comply to the last comply to the last comply to the comply to the last comply to the last comply to the comply to the last co		militizati bitan filosofi finite militization filosofi dylar militization filosofi militization filosofi filosofi filosofi filosofi filosofi filosofi militization filosofi filosofi filosofi filosofi filosofi filosofi filosofi filosofi militare filosofi filosofi filosofi militare filosofi fi
and disage	Management and American State of Contract		Below the Open, for Section Special Right Section Section Section Special Section Section Section Section Section Section Section Section Section Sec	Mary and the boundary has been	Notes on the Aspect
	Anton Information With Red Ages Surgicial State anno		in the place in the contract of the contract o	And the control of th	all assessment of the later State Sec.









to brown charred trunks and orange dried leaves.

Still...

It's surprising how much a fire leaves behind.

Trunks. Leaves. Ash

It looks like snow.

My friend, who lost her house, tells me: There's a feeling of memories being erased along with the place.

People.

Place.

Possessions.

These things we need to finish our sentences, to tell the stories we only half remember.

My parents' house survived.

But...

Had it not...

What moments in our lives would be gone

forever?

TRACK INFORMATION

Whoever said possessions don't matter must

have been young I think. Or a wishful thinker.

I don't know.

Perhaps that's wrong.

But...

When it comes to fire...

Nature's eraser.

When it all becomes

cinder ember...

My father would tell me

how terribly strange and beautiful the storm

that brought the fire.

He and my mother lay in bed,

watching the lights flash 'cross the sky,

through the skylight.

Note: text by Liza Balkan, based on interviews and writings by Lembit Beecher

"This past year, you found me asking questions about precedent—does it have to be this way or is there something more? Now you find me searching for something more." -Frances Pollock

## #MasksUsedToBeFun

Music by Frances Pollock Lyrics by Emily Roller

My pretty little princess!

Happy birthday to the best big brother!

Democracy is dying!

This is what 70 pounds of pumpkins looks like.

"Like."

This sleepy little snuggler.

Ten years ago today!

People are dying!

The days are long but years are short.

"Like."

They might mandate masks in Missouri!

They might mandate masks.

They're mandating masks in Missouri.

They're infringing upon my right to decide

how to...

Communist!

Finally!

So stupid!

If they were only informed.

That's ignorant as hell!

Not my battle! "Like."

It's everybody's battle!

The orange man!

The old man!

The virus.

The "virus."

The virus, virus, virus...ugh!

Unfollow!

Please, thank a teacher.

Cooking curry tonight.

You will die when it's time.

I "like," "like," "like," "like," I "like," "like,""like" "like,"

"Like," "like,""like" "like..."

I "love" the fall!

"A Catalog of his Cruelty, Collusion,

22





















And the Company Services St., Street,	and health from the believe opposite	And the best of the best of the last of th
Data Deliveraria	And record has about	AND RESIDENCE
State Seattle	No. 40 No. Section and All Company Section 2	MEAN NAME OF THE PARTY OF
Telepoolis and a second	decreased and decreased	ARTERIORNIA DE MONTOS.
		THE STATE SHOWS A RESULT.
Transfer Territorio	one bytony	AUTHORIS DE BUSINES ETTE
Section and other bases		
Reference (see testiglises of testing)	Name I Address of the Owner of	
Notice and Administration and Ad	Techniques beneficial and the second of	
Manual I	Temperature in consensus	and .
	State Company	

	material and photocopic deal from the	manufactures accounts	Section with a solidar and ad-
			Tracked of Technological Control (Advan- tion) and tracking colors from the color form
	and the filters in the field.		Technological contemplates in
The Re Temporal Contract of Contract	- Calculations	tracings positify worth."	The second section is a second
declinated productions in factors."		Terreson has	No. of Contrast Contrast
Inches Williams			Mak hough by he had sell.
		Separate format or format of the	Technology of taken
		Trans Section Assistant Control of the Control of the Control of C	
Committee of the Commit		for age, and of	
been the format blacker.		Representation of the Section 1	
		The printed and strategy beyond beautiful	
		The selfer as brighed in Darbert,	
"In his accompanies of high par-			

	Annual States	To also and To dong and and option that as well as a		
	Photosofthis Section Section	From Section and Associations	has been been been been	Separat Colombia
				To Material Spin
		National and a fee by continue.	representation from the contract of the contra	Francis Section (Section)
				Service Control
			because of a factor	
	Security Control of the Control of t	Secretary Control	behavioralings branches and in	
				Inter
				2
	Escapia	A Test Interconnection (Inc.	No. of Concession (Concession Concession Con	
	No. or			
	See the Section See Section 1		materials blue from the falls	
			deployment of some	
			Emperodi la bide facile e Sense foi de exemplo estima	
			world from tenter of the countries!	







Corruption, and Crime."

Crazy racist

Evil bigot

Ignorant, uniformed, Alt Right...

Snow Flake!

Tell the truth!

You!

Us! Them

Those people!

Why is the world so crazy?

They are ruining everything!

There is no cure...

Misogynistic, homophobic..

There is no us.

There is no hope.

There is no unity.

You must choose...

Choose greatness!

Choose morality!

Choose Peloton Bike!

Choose love!

Civil liberty!

Our country!

TRACK INFORMATION

Our future!

Our history!

Your life!

My life.

#MasksUsedToBeFun

Note: the inspiration for Emily Roller's text came from her personal Facebook feed, which bounces between two distinct bubbles: the rather conservative-leaning Ozark community where she was raised and the liberal-leaning Northeastern community of her later education.

"How do you find me? Ask me about my dreams, ask me about that little alcove between hope and despair, ask me about what we can create together now to make tomorrow more possible – and you'll find me there." -Joel Thompson

## Still Waiting

Music by Joel Thompson Lyrics by Gene Scheer

I heard my daughter crying.

I went to her.

Honey bunny, that's just a shadow on the

wall

No need to be afraid.

I am here. Go to sleep.

I am not going anywhere.

I knew what to do.

Hmmmm..

And everything was ok.

The first time she got on the school bus. She wouldn't let go of my hand.

So, I took the barrette out of my hair And placed it in her hand.

She held it tightly as she climbed into the bus.

I knew what to do

Hmmmm

And everything was ok.

Five weeks ago, I was at work. I didn't see the text come in.

But my phone kept vibrating in my bag.

My daughter

"There's a shooter in the school."

"I'm locked in the gym."

"I'm ok. We're evacuating.

I love you."

Is this part of being a mother now?

Guns in the cafeteria?

I took the barrette out of my hair, As I'd done so many years before, And held it tightly in my hand.

Still waiting for the fear to fade.

24





























- 17

"You find me weary yet hopeful, fragile yet resolute, vulnerable yet resilient. I remain determined to go on; not in spite of my emotions but because of them, allowing myself to feel, think, and be—in pure, triadic harmony"-Jimmy López Bellido

## Where Once We Sang

Music by Jimmy López Bellido Lyrics by Mark Campbell

Where once we sang,
We will sing again.
Our voices will ascend
Above the reeds and brass and strings,
And change the very air.
And we will sing again,
Where once we sang.

Where once we played, We will play again. The flourish of a mad baton Will turn a blot of notes Into a sweep of sound. And we will play again, Where once we played.
Though soundless and still,
Though hollow and dark,
Our houses now lie...
In time, in time,
We shall abide,
We shall abide.

Where once we stood,
We will stand again.
And offer up our souls
In blinding beams of light
To seek some human truth.
And we will stand again
Where once we stood.

Though only in dreams, Memories and hopes, Our houses now lie. We shall return, We shall return.

And our hallowed halls Will be filled again. The lights will blind anew, The sweep of sound will soar, The people will be back, In need of notes and words, In need of music and light, In need of our songs, More than ever before.

Where once we sang, We shall sing again.





## **Biographies**

## Sasha Cooke

Two-time Grammy Award-winning mezzo-soprano Sasha Cooke is sought after by the world's leading orchestras, opera companies, and chamber music ensembles for her versatile repertoire and commitment to new music. She has been called a 'luminous standout' by the New York Times and 'equal parts poise, radiance and elegant directness' by Opera News. Sasha has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others, and with over 70 symphony orchestras worldwide, frequently in the works of Mahler and Berlioz under such leading conductors as Harry Bicket, Gustavo Dudamel, Sir Mark Elder, Bernard Haitink, James Levine, Riccardo Muti, Yannick Nézet-Séguin, Michael Tilson Thomas and Edo

de Waart. Sasha is a graduate of Rice University, The Juilliard School and the Metropolitan Opera Lindemann Young Artist Program. She recently appeared on "Intonations: Songs from the Violins of Hope" on PENTATONE, as well as Michael Tilson Thomas' "Meditations on Rilke" with the San Francisco Symphony which won the 2020 Grammy for Best Classical Compendium. She made her debut with PENTATONE in Mason Bates' The (R)evolution of Steve Jobs, recorded and premiered at Santa Fe Opera. Sasha lives in Texas with her husband, baritone Kelly Markgraf and their two daughters, Evelyn and Julia.

#### Kirill Kuzmin

Kirill Kuzmin is currently a principal coach at Houston Grand Opera. He also serves as a music staff member at The Glimmerglass Festival.

Recital appearances included a Schwabacher Debut Recital in San Francisco. He was also the pianist for recitals with Arturo Chacun-Cruz, Sasha Cooke, and Nicholas Phan on the HGO digital recital series.

A Russian native, Mr. Kuzmin spent three years with the Bolshoi Theater in Moscow, first as a young artist and then as a full-time member of the music staff. While in Moscow, he also served as pianist and coach for a number of operatic undertakings by the acclaimed Moscow Philharmonic.

Mr. Kuzmin holds degrees in piano performance from the Moscow Conservatory and in collaborative piano from the Moscow Conservatory and the University of Michigan, where he studied with renowned collaborative pianist Martin Katz.

28



























































John Glover















Rene Orth



David Henry Hwang













Mark Campbell







# Acknowledgments

#### PRODUCTION TEAM

Executive producer Sasha Cooke | Associate producer Laurence Corash

Producer, engineer, editing & mixing by Brad Sayles | Mastering by Ryan Edwards

Public relations Beth Stewart / Verismo Communications | Piano technician Corbin Sturch

Recording coordinator Nicolle Foland

Liner notes Sasha Cooke

Cover image and photography of Sasha Cooke and Kirill Kuzmin **Lynn Lane**Design & Product management **Kasper van Kooten** 



This album was recorded at Chapelwood United Methodist Church, Houston, TX January 17, 18, 24 and September 6, 2021.

#### PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Simon M. Eder** A&R Manager **Kate Rockett** | Product Manager **Kasper van Kooten** Head of Marketing, PR & Sales **Silvia Pietrosanti** 

#### PUBLISHER CREDITS

Caroline Shaw **how do I find you** - Caroline Shaw Editions (ASCAP)

Missy Mazzoli Self-Portrait with Dishevelled Hair - Published by G. Schirmer

Christopher Cerrone **Everything Will Be Okay** – © 2020 Christopher Cerrone | Inburst-Outburst Musics (ASCAP). All rights administered exclusively by European American Music Distributors Company.

Gabriel Kahane The Hazelnut Tree - © 2020 Magdeburg Music (ASCAP)

Timo Andres **Altitude** - Published by Andres & Sons Bakery (ASCAP)

Nico Muhly Inward Things - © St Rose Music Publishing/Chester Music Ltd (ASCAP/PRS)

Jimmy López Bellido Where Once We Sang - Birdsong Music Publishing

Special thanks to Laurence and Michèle Corash, David Stull, President of San Francisco Conservatory of Music, Jeff and Jamie Barnett, and Cameron Cody and Chapelwood United Methodist Church.

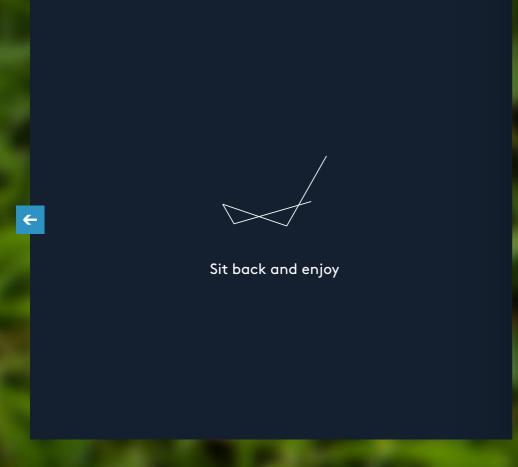
I'd like to dedicate this album to my daughters, Evelyn and Julia, my daily source of inspiration. ~Sasha Cooke





































		and handed classes the below to prop-	And the second tracked on the second
and the same of th	Data Selvenore	Of the State State and a state of	
	State Seattle	No. 40 Charles and a Color of Charles of	ARTICLE STREET, TO SE
	Televanian in const	demonstrate for extension	ANTHORNOUS NAME AND ADDRESS OF THE
			THE WAY SHOW THE
	Seaton Section Section 1	man hydroxy	
	Section and only and flowing		
	The haster part part had by the second or frame of all the second or second	Name (majorists	
	National Control of the Control of t	Techniques in contract on the Contract of the	
	(Manuscript	Topic testing the network of	
		No.	

	Andread and the Control of the Contr	man after the contract of the	
	maling flats in the first		Technological properties
The Stripe Contract of Contract	- Calculations	Non-Transported Systems (*)	Transfer to the last
		Defended to	Total and a security of the
Inches Willedge		The and you to be about these	
Receiptable France		Separate format or format of the	Track according of Faders
		Trans Section Assistant As	
Company of		for age, and of	
to a dear from the con-		Representation of the Section 1	
No.		The printed and strategy beyond beautiful	

Partners Cities	From Section and Associations Section 2.	Sales in the Section September 2	haped " describe
	Facilitation and transfer for the first		To Material Super
	National set of the Improvides Set Sent Sentence (Section 1) and	representation from the company	Francis Street Street Street
			Territor Territor
Parada sandanian	(feed)	has the second or have	States Secret Sederations
		applications.	
		before being broader and in	
	Non-Population.	Representative techniques	biles
	to tal.		2.
Regregation	A Stati Salar regulator (Sta	Section approximate to desire	
Section Studies			

Description			
	(and the sector)		make an analysis of the stay beginning.
of the land		being factoring about a particulum graph or substantly filter in report to see	
	lante.		
of the same	Transport	Commission of the Commission o	
	Nation (Section 2)		Applied to the proper for the plant of the parties
decay below more			Section is adopted on the process for
ent.	Inchesing Contra	Anna and a second	
		hand and disclosured types when the stant	





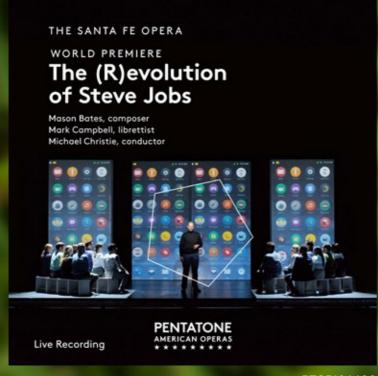








# Discover more





PTC5186690

PTC5186879