

Michael Feinstein

The Sinatra Project



1. Exactly Like You (2:51)
2. There's a Small Hotel (3:47)
3. Fools Rush In (4:03)
4. The Song Is You (2:58)
5. The Same Hello, the Same Goodbye (4:17)
6. Begin the Beguine (5:01)
7. I've Got a Crush on You (3:17)
8. It's All Right with Me (3:30)
9. You Go to My Head (4:06)
10. How Long Will It Last (4:06)
11. All My Tomorrows/All the Way (5:06)
12. At Long Last Love (3:33)

Produced by Bill Elliott



CONCORDRECORDS

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Musicians:

Michael Feinstein - vocals
(piano on "All My Tomorrows/All the Way")
Alan Broadbent - piano
Grant Geissman - guitar
John Chiodini - guitar
Dave Stone - bass
Kirk Smith - bass on
"All My Tomorrows/All the Way"
Ray Brinker - drums
Jay Mason - sax/woodwinds
Don Shelton - sax/woodwinds
Jeff Driskill - sax/woodwinds
Gene Cipriano - sax/woodwinds
Phil Feather - sax/woodwinds
Wayne Bergeron - trumpet
Darrel Gardner - trumpet
Willie Murillo - trumpet
Don Clarke - trumpet
Bruce Otto - trombone
Charles Loper - trombone
Charlie Morillas - trombone
Alan Kaplan - trombone
Craig Ware - bass trombone

Peter Kent - concertmaster
Belinda Broughton - violin
Sharon Jackson - violin
John Wittenberg - violin
Julie Rogers - violin
Gina Kronstadt - violin
Songa Lee - violin
Josefina Vergara - violin
Norman Hughes - violin
Susan Chatman - violin

Barbra Porter - violin
Erika Walczak - violin
Kathleen Robertson - violin
Carolyn Osborn - violin
David Stenske - principal viola
Jessica Van Venzen - viola
Evan Wilson - viola
Andrew Picken - viola
Larry Corbett - principal cello
Rudolph Stein - cello
Armen Ksajikian - cello
Elizabeth Wright - cello

Pink Martini (on "How Long Will It Last"):
China Forbes - vocals
Thomas Lauderdale - piano
Nicholas Crosa - concertmaster
Joy Fabos - violin
Keiko Araki - violin
Julie Coleman - violin
Charles Noble - viola
Joel Belgique - viola
Adam Esbensen - cello
Robert Taylor - trombone
Gavin Bondy - trumpet/clave
Phil Baker - upright bass
Martin Zarzar - drums and percussion
Derek Rieth - maracas/bongo
Maureen Love - harp

Music Contractor: Dan Savant
Music Preparation: Janen Music
(Scott McRae and William Stromberg)

TRACK LISTING

- 1 Exactly Like You** (2:51)
Music by Jimmy McHugh, lyrics by Dorothy Fields
Cotton Club Publishing c/o EMI Music Publishing (ASCAP)
Jeff Driskill – tenor sax solo
- 2 There's a Small Hotel** (3:47)
Music by Richard Rodgers, lyrics by Lorenz Hart
Chappell & Co. Inc./Williamson Music Co. (ASCAP)
- 3 Fools Rush In** (4:03)
Music by Rube Bloom, lyrics by Johnny Mercer
WB Music Corp. c/o Warner Chappell Music, Inc. (ASCAP)
Gene Cipriano – tenor sax solo
- 4 The Song Is You** (2:58)
Music by Jerome Kern, lyrics by Oscar Hammerstein II
Universal Polygram International (ASCAP)
- 5 The Same Hello, the Same Goodbye** (4:17)
Music by John Williams, lyrics by Alan & Marilyn Bergman
Alamar Music Co. (ASCAP)
- 6 Begin the Beguine** (5:01)
Music & lyrics by Cole Porter
Warner Bros. Music, Inc. (ASCAP)
- 7 I've Got a Crush on You** (3:17)
Music by George Gershwin, lyrics by Ira Gershwin
WB Music Corp. c/o Warner Chappell Music, Inc. (ASCAP)
Wayne Bergeron – trumpet solo
- 8 It's All Right with Me** (3:30)
Music & lyrics by Cole Porter
Chappell & Co. Inc. c/o Warner Chappell Music, Inc. (ASCAP)
- 9 You Go to My Head** (4:06)
Music by J. Fred Coots, lyrics by Haven Gillespie
Haven Gillespie Music c/o Larry Spier Music LLC/Toy Town Tunes, Inc. c/o
WB Music Corp. (ASCAP)
Don Shelton – alto sax solo
- 10 How Long Will It Last** (4:06)
Music by Joseph Meyer, lyrics by Max Lief
EMI Robbins Catalog, Inc. c/o EMI Music Publishing (ASCAP)
China Forbes – vocal duet
- 11 All My Tomorrows/All the Way** (5:06)
Music by Jimmy Van Heusen, lyrics by Sammy Cahn
Maraville Music Corp. (ASCAP)
- 12 At Long Last Love** (3:33)
Music & lyrics by Cole Porter; additional lyrics by Marshall Barer
Chappell & Co. Inc. c/o Warner Chappell Music, Inc. (ASCAP)

THANKS

From Bill Elliott:

Special thanks to Mary Hogan of Concord Records, Paula Salvatore of Capitol Studios, Shari Girdlestone and Marci Tucker of Savant Productions.

From Michael Feinstein:

Special thanks to John Burk, Glen Barros, Mary Hogan, Marilyn & Alan Bergman, Albie Berk, Andy Brattain, Tita Cahn, Terrence Flannery, Will Friedwald, Starleigh Goltry, Charles Granata, Robert Kimball, Andrew Leff, David Lewis, Jim McHugh, Jim Morey, Kristen Morey, Lee Newman, John Oddo, Jonathan Schwartz, Kyle Whitney and John Williams. Also, China Forbes, Thomas Lauderdale and Pink Martini.



RECORDING MICHAEL FEINSTEIN'S SINATRA PROJECT AT CAPITOL STUDIOS

It's not easy to pay proper tribute to an icon, especially when it's the most extraordinary of legends: Frank Sinatra. For years I've had the desire to celebrate his musical sensibilities, but I felt that no one needed to hear another knock off of the classic songs that he rendered better than anyone else.

Over the last few years I've grappled with a way to solve this conundrum and, thanks to the great talents of Bill Elliott, came up with a concept that takes a slightly different approach in the tribute department. We decided to reflect the Sinatra sensibility in romantic repertoire but applied a "what if" scenario to some of the arrangements by interpreting them in conceptually different styles from his own renditions.

Here's an example: Even though Sinatra sang a lot of songs by Cole Porter, he never re-recorded one of the most famous, "Begin The Beguine" after waxing it in the 1940s. We created an interpretation that supposes what he might have done had he and Nelson Riddle revisited it in the 1950s. Jimmy McHugh and Dorothy Fields' "Exactly Like You" is performed as an homage to Billy May, yet Frank only sang it once, in 1946 with Nat "King" Cole.

Sometimes when I listen to his records I feel that he might have sung the extra lyrics and second choruses of many standards had he been aware of them, thus we've included an extra lyric line in "I've Got a Crush on You" and added the wonderful verse to "There's a Small Hotel." Sometimes Frank would prevail upon Sammy Cahn to add extra lyrics to a standard and customize it for his style. Sammy, on a few blessed occasions, did the same thing for me, but sadly he's no longer alive. In that tradition, I've taken "At Long Last Love" and included extra words by Marshall Barer, with thanks to the largesse of the Cole Porter Trust.

One song, "How Long Will It Last," is a remembrance of the forties style and a more earnest Sinatra. He recorded the song for Columbia with Xavier Cugat and it was never released. (Oddly, it was also recorded in 1931 by Joan Crawford, whose record also went unreleased.) Listening to the unissued track, it's hard to tell what caused Sinatra to abort the session, but I don't think it was about the song itself, which I find evocative and original. This song seemed a natural choice to recreate with the exotic stylings of China Forbes, Thomas Lauderdale and Pink Martini.

The one new song in this collection was commissioned by Sinatra to sing in concert, but was ultimately never learned in spite of his reported adoration for it. After hearing "The Same Hello, The Same Goodbye" as part of a song cycle created about his tempestuous romantic life, Alan Bergman said that Frank cried after he initially sang it for him. Sinatra said: "How do you know so much about my life?" My deep thanks to the Bergmans and John Williams for allowing me to give its long overdue premiere.

My personal contact with Mr. Sinatra was always cordial, exciting and memorable, perhaps because my interest was always in his art and not his notoriety. He responded by sharing stories about his favorite songs and songwriters, his influences and his philosophy. He seemed happy and relaxed when he reminisced and it felt incredible to have this precious interaction with him. As life has progressed, those memories have become more resonant and my appreciation for the experience has grown and evolved.

Finally, Frank Sinatra, more than any other performer, invariably paid tribute to and gave credit to the composers, lyricists and arrangers whose work he interpreted. My thanks are equally fervent for the enduring gift they have given to all of us. As time progresses their work becomes more and more special. I truly hope that they, with Frank, would be pleased!

—Michael Feinstein

When Michael and I began planning The Sinatra Project, our objectives quickly became clear. First, we wanted to record an album of great romantic songs that had been sung by Frank Sinatra, as well as by his contemporaries, Ella Fitzgerald, Nat "King" Cole, Rosemary Clooney and other great singers of the post-war, pre-rock years. Secondly, as an arranger I would write largely in the styles made familiar by Nelson Riddle and Billy May, the brilliant arrangers whose sense of swing, charm, and wit permeated all those artists' best big band and orchestra albums of the '50s. We knew that the only place to do this was at Capitol Studio A in Hollywood, the famous last surviving classic recording studio from the early days of stereo. This led to our most daring decision: we would set up the recording sessions the way they were done fifty years ago, with the entire band in one room, drums next to the trumpets and saxes, using only a handful of microphones to capture the warmth and depth of the music. Why? Because we were convinced it could sound better, much better than modern big band recordings. We wanted to capture what we love about those first stereo records from the late '50s: the spaciousness, the sense of drama and size and excitement in the room. We had nothing against modern technology; we just thought it has too often been used in the wrong way. Could the old-school techniques still work for a 2008 recording? Even the musicians were skeptical when they first walked into Studio A and viewed our setup. But then we started playing, and it sounded fabulous, and the players were having a ball, and the recording was a success beyond our wildest dreams.

While the charts and sessions may have been retro, the middle stages of production were decidedly contemporary as we edited and mixed the tracks to perfection in ProTools. But as we finished mixing we went back to Capitol for the literal icing on the cake, the famous live echo chambers that have a maple syrup density no digital gear can match. There was a special urgency to this, for just as we were recording our echoes, Capitol Studios and these same echo chambers were in the national news as being threatened by developers. We were making our record in 2008 knowing that it might be the last of its kind.

I have a hunch that Capitol will survive, but for the moment I'm thrilled that we have made a record that matches the work of our heroes, and then some. You can hear it on this album: all the stuff we love about the old records is there, but we've gone on to create a sound that is bigger, grander, more exciting than ever before. I'm sure that Frank and his buddies would be proud of us for carrying their tradition into the 21st century.

—Bill Elliott, producer-arranger

Produced, arranged and conducted by **Bill Elliott**
Except strings for "At Long Last Love", arranged by **Doug Walter**
"How Long Will It Last" Produced and arranged by **Thomas Lauderdale**
Executive Producer: **John Burk**

Recorded by **Charlie Paakkari** at Capitol Studios, Hollywood, CA

"All My Tomorrows/All the Way" recorded by **Buck Snow** at
Mad Hatter Studios, Los Angeles, CA

"How Long Will It Last" recorded by **David Friedlander** at
Kung Fu Bakery Recording, Portland, OR

Additional recording by **Jim Czak & Bill Moss** at
Nola Recording Studios, New York, NY

Assistant Engineers: **Aaron Walk & Bruce Monical** at Capitol Studios, Hollywood, CA

Mixed by **Seth Present** at The Village Recorders, Los Angeles, CA
& **Charlie Paakkari** at Capitol Studios, Hollywood, CA

ProTools Engineer: **Seth Present**

Mastered by **Doug Sax** with **Sangwook Nam** at The Mastering Lab, Ojai, CA

A&R Administration: **Mary Hogan**

Michael Feinstein plays the Steinway Piano

Management:

Pink Martini appear courtesy of Heinz Records

Photography: **Randee St. Nicholas**

Grooming: **Riku Campo**

Stylist: **David Thomas**

Art Direction: **Abbey Anna & Michael Gassel**

Package Design: **Michael Gassel**

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