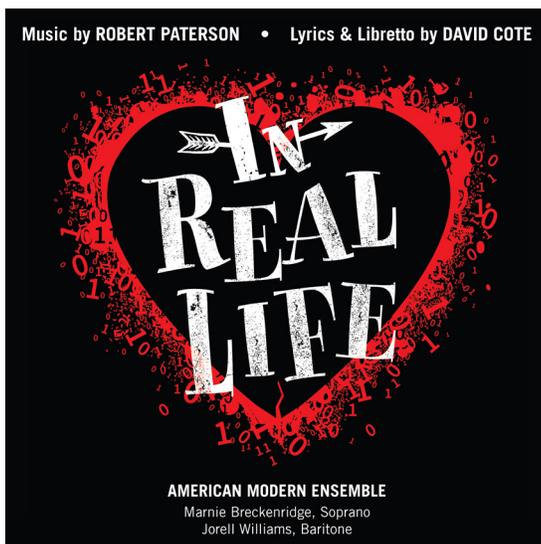


UN – FINISHED SIDE

JUNE 15, 2022
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Composer Robert Paterson and Lyricist/ Librettist David Cote Explore the Wild World of Online Dating with *In Real Life*

The album consists of three related works for solo singer and ensemble – with singers Marnie Breckenridge and Jorell Williams showcasing depth, humor and versatility.



Composer [Robert Paterson](#) and librettist/lyricist [David Cote](#) have created three witty, contemporary works for solo singer and ensemble. The album, *In Real Life*, is available on July 8 on [American Modern Recordings](#). The works are an exploration of online dating, with the singers mingling comedy and pathos through a lively range of character types. Soprano **Marnie Breckenridge** and baritone **Jorell Williams** showcase versatility as they take the audience on a sort of theatrical revue about love, romance, and second chances. Heralded for its

“eloquence and passion” and a “knack for inventive programming” by the *New York Times*, **American Modern Ensemble** is conducted on the recording by [Steven Osgood](#).

In Real Life 1 & 2 portrays five women and five men filling out their dating-site profiles. It’s



an eclectic group that includes a widow, a “regular woman” with very specific requirements, a “late bloomer,” a divorcée, a veteran, a prototypical “player,” and more. The modern dating app profile is an odd mix of personal details, half-truths, bios that are more aspirational than factual. Paterson and Cote clearly enjoy exploring this rich and, let’s face it, strange terrain.

In Real Life was produced by Grammy winning producer and engineer **Adam Abeshouse**, and recorded live at The DiMenna Center for Classical Music’s Mary Flagler Cary Hall in NYC.

FROM IMAGINATION TO IN REAL LIFE

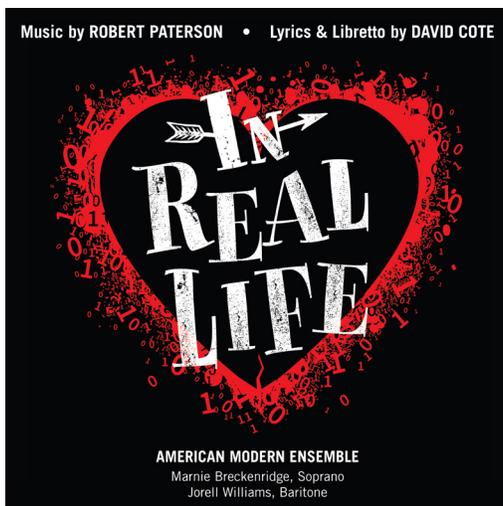
In Real Life was originally conceived as a set of dating app songs for a soprano and piano called *In Real Life* (retitled *In Real Life I*), commissioned by Austin Chamber Ensemble’s Artistic Director Martha Mortensen Ahern, in honor of its 35th season. Getting into the heads (and hearts) of five different women looking for romance was so much fun, we wondered, what would a similar cycle for baritone sound like? Millions of people have relatable stories searching for love online, what sort of men are out there, looking and longing? The result was *In Real Life II*, a set of songs representing the male romantic quest.

As a full evening program, *In Real Life* consists of three pieces for solo singer and ensemble or piano: *In Real Life I* (for soprano), *In Real Life II* (for baritone), and *Extraordinary*, a final duet for soprano and baritone. These works may be performed together, separately, one cycle after the other, or with the songs alternating from soprano to baritone, back and forth. If the cycles are performed together, we envision the duet ending the evening.

By the time you listen to this recording, we may even have written mini-monologues to weave between songs, creating a music-theater work in which audiences can follow each character’s journey. Like all romantic affairs, it’s a never-ending work in progress!

—Robert Paterson & David Cote





Robert Paterson IN REAL LIFE

Release Date: July 8, 2022

[American Modern Recordings](#)

[David Cote](#), lyricist & librettist

American Modern Ensemble

Steven Osgood, conductor

Marnie Breckenridge, soprano

Jorell Williams, baritone

John Romeri, flute

Keve Wilson, oboe

Nuno Antunes, clarinet

Matt Ward, percussion

Blair McMillen, piano

Robin Braun, violin

Peter Sachon, cello

TRACKS

IN REAL LIFE I

Marnie Breckenridge, soprano

- | | |
|-----------------------|--------|
| 1. I. A Regular Woman | [4:24] |
| 2. II. Late Bloomer | [5:21] |
| 3. III. Anastasia | [4:44] |
| 4. IV. Collateral | [7:16] |
| 5. V. Rewind | [4:45] |

IN REAL LIFE II

Jorell Williams, Baritone

- | | |
|----------------------|--------|
| 6. I. Ain't No Frog | [4:11] |
| 7. II. Sola Fide | [5:59] |
| 8. III. Die With Me | [4:09] |
| 9. IV. Still Vamping | [5:07] |
| 10. V. Nice-Plus | [5:35] |

II. Extraordinary

Marnie Breckenridge, soprano; Jorell Williams, Baritone



ROBERT PATERSON



Described by the press as “a modern-day master” (*AXS.com*) and the “highlight of the program” (*New York Times*), Robert Paterson has won numerous awards for his music in virtually every classical genre. The Classical Recording Foundation at Carnegie’s Weill Hall named Paterson Composer of The Year in 2011, and his music has been on the Grammy ballot for the past six seasons. His works have appeared on National Public Radio’s Best of the Year lists for classical music and regularly appear on radio playlists across the United States. Paterson’s music has been performed by over one hundred outstanding ensembles, including Nashville Opera (for the world premiere of *Three Way* with a libretto by David Cote), Opera Orlando, Minnesota Orchestra, American Composers Orchestra, Vermont Symphony Orchestra, Delaware Symphony, Louisville Orchestra,

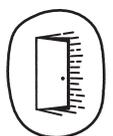
and the Buffalo Philharmonic. Recent commissions include *Ghost Theater* for the Albany Symphony and the first ever commission for the New York Choral Consortium’s annual “Big Sing” event. Paterson’s awards include the A.I. duPont Composer’s Award from the Delaware Symphony, a three-year Music Alive grant from the League of American Orchestras and New Music USA, and an American Composers Forum commission through the Jerome Composers Commissioning Program. He resides in New York City and Saratoga Springs, NY with his wife, Victoria, and son, Dylan, and together he and his wife co-direct Mostly Modern Projects, a non-profit that focuses on performing and recording music by living composers.

DAVID COTE



David Cote (pronounced “Cody”) is a playwright, librettist and arts journalist based in New York City. His operas include *Blind Injustice* with composer Scott Davenport Richards for Cincinnati Opera; *Three Way* with composer Robert Paterson (Nashville Opera and BAM); *The Scarlet Ibis* (Prototype Festival and Chicago Opera Theater) and *Fade* with Stefan Weisman; and *We’ve Got Our Eye on You* with composer Nkeiru Okoye. His plays include *Saint Joe*, *Otherland* (finalist for the Eugene O’Neill Theater Center’s National Playwrights Conference) and *Fear of Art*.

His reporting and reviews appear in *Observer*, *4 Columns*, *American Theatre*, and elsewhere.



AMERICAN MODERN ENSEMBLE



Co-Founders, Victoria & Robert Paterson

American American Modern Ensemble (AME) spotlights contemporary music via lively thematic programming. AME performs a wide repertoire, using a varied combination of instrumentalists, vocalists, and conductors, and the ensemble often highlights AME's house composer and founder, Robert Paterson. Since its inception in 2005, AME has performed hundreds of works by living composers, and has received critical success in the *New York Times*, *Time Out*, the

New Yorker, among others. Sold out crowds at BAM, Merkin Hall, Lincoln Center, the Rubin Museum, Dixon Place, and National Sawdust are a winning testament to AME's fifteen-year track record as to what is 'right' about classical music today.

AME includes on-stage chats with composers and the creative team, allowing audience members to learn even more about the creative process. AME provides a welcoming environment for audience, creators and performers. Over 95% of the composers we program participate and attend our shows, including luminaries such as John Luther Adams, John Corigliano, David Del Tredici, Aaron Jay Kernis, Libby Larsen, Steven Mackey, Paul Moravec, Christopher Rouse, Steven Stucky, Joan Tower, Chen Yi, and countless others. AME also enthusiastically performs works by America's most talented, emerging and mid-career composers.

AME produces stellar recordings via its house label, American Modern Recordings (AMR), which has received fantastic reviews in *Gramophone*, the *LA Music Examiner*, the *New York Times*, *Sequenza 21*, and *New Music Box*, and our albums have made it to the Grammy® Ballot in past seasons.

AME's summer home is now at the Mostly Modern Festival (MMF), located in Saratoga Springs, New York. This festival celebrates the music of our time. It is educational, with robust outreach initiatives. Other residencies include Princeton University, James Madison University, Keene State College, the CUNY Graduate Center, Adelphi, Rutgers, and many more. AME is deeply invested in collaboration. Some examples are On Site Opera, Cutting Edge New Music Festival, Prototype Opera Festival, American Opera Projects, and the Dance Theater of Harlem.



“Devoting a program to Minimalist and microtonal compositions could easily amount to an egghead agenda; leave it to the American Modern Ensemble to make it a party instead.”

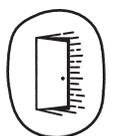
— New York Times



[Marnie Breckenridge](#), soprano



[Jorell Williams](#), baritone



PROGRAM NOTES BY DAVID COTE

IN REAL LIFE I

Forty million Americans do it: join a dating app hoping to find true love in digital space. *In Real Life I* is a song cycle for soprano and chamber ensemble or piano that explores the humor and heartbreak of this modern ritual. Five women fill out their dating-site profiles, opening a window into their worlds. The first song is “A Regular Woman,” in which a lady outlines the exact sort of man she’s looking for with absurd specificity, perfect for today’s on-demand culture. “Late Bloomer” is a sweet and wistful portrait of a woman who learns in her 40s that her tastes have changed radically. Next, in “Anastasia,” we hear from a Russian (or a bot?) looking for a husband—with all the broken English that entails. With “Collateral,” the mood turns dark, as a war widow contemplates returning to the dating pool. Finally, “Rewind” is a nostalgic anthem by a 35-year-old whose divorce has made her feel like an awkward teen again. Can she learn something from her younger self? Funny and sad yet full of hope, *In Real Life I* is about reality, fantasy, and second chances.

In Real Life I was commissioned by Austin Chamber Ensemble Artistic Director Martha Mortensen Ahern, in honor of its 35th season.

IN REAL LIFE II

As a follow-up to our song cycle *In Real Life I* for soprano and chamber ensemble or piano, Robert and I agreed the concept of five characters looking for love online should have a male counterpart. Written for baritone and chamber ensemble or piano, *In Real Life II* looks at five contemporary men clicking their way to second chances and romance. In “No Frog” we meet a prototypical player, a guy who fluffs his profile, but the truth keeps slipping out. The tone shifts with “Sola Fide,” in which a U.S. veteran of the war in Afghanistan explains the tattoo on his chest and the wounds inside. An older gentleman envisions one last fling in the irreverent “Die with Me.” In “Still Vamping,” a gay man muses ruefully on his start-and-stop romantic history. Finally, in “Nice-Plus,” an everyday, unassuming singleton reveals his hidden passion.

In Real Life II was commissioned by American Modern Ensemble with funding from the Gerson Family Foundation.

EXTRAORDINARY

After two cycles of longing, loss, and sparks of hope, Robert and I knew our singers had to meet. We wrote this scene/duet to cap *In Real Life I* and *In Real Life II*, for a man and a woman who connect online and decide, during a rather complicated time, to go on a date.

In Real Life I, *In Real Life II*, and *Extraordinary* Program Notes, About the Characters, and Synopsis Copyright © 2021 [David Cote](#). All Rights Reserved. Used With Permission.



Music by ROBERT PATERSON • Lyrics & Libretto by DAVID COTE



AMERICAN MODERN ENSEMBLE

Marnie Breckenridge, Soprano
Jorell Williams, Baritone

THANKS. LET US KNOW IF YOU'D LIKE A PROMO.

