



LISA KIRCHNER

When Lights Are Low

Albany
RECORDS

This album began with the choice of each song for its imagery and beauty of melody. With evolving performances and the musicians's gorgeous and "edgy" harmonic and rhythmic illuminations, the interior worlds of the songs opened up. "Maná de Carnival," from the beautiful film *Black Orpheus*, has always been a favorite as has "You've Changed," which could not be done without musical deference to Billie Holiday, whose vocal nuances remain emblazoned



on my memory. I was attracted to the undercurrent of longing expressed in "I Concentrate on You," the sense of the outsider as an alienated player in a dark drama of unrequited love epitomized in "Angel Eyes," the shadow world of second chance lovers, healed, broken hearts, peopling the "Street of Dreams," and the combination of cruel misfortune and touching tenderness in the haunting folk classic, "All the Pretty Little Horses." "You Don't Know What Love Is," I adore for its chilling lyrics detailing the pain of love while the melody wanders harmonically in search of resolution. "Out of This World" welcomed me in via the route of the syncopated Latin groove which became a wind current upon which the voice could glide evoking the theme of flying. Each song I offer as a gem, a theatre of complex emotion, a magical set illuminated by harmony and rhythm, a world into which one enters to reflect for a matter of minutes on eternal themes.

atres and on WNET and BRAVO television. As a dancer, she appeared with the James Waring Dance Company. As a singer-songwriter, Lisa Kirchner appeared regularly on NBC's *Another World*, and at Carnegie Hall she was a featured soloist in concert with Judy Collins.

When Lights Are Low is Lisa Kirchner's second album on Albany Records and follows *One More Rhyme*, which garnered high praise from critics upon its release in 2000.



With deepest thanks and gratitude to Xavier Davis, Ron Jackson, Marcus McLaurine and Dwayne "Cook" Broadnax, for their musical gift, limitless imagination, and generous spirits. For their expertise and tireless application, thanks to Manfred Knoop, Iain Fraser, and Jeffrey Lesser, and for their impeccable taste and sensitivity, Peter Keppler, Hector Castillo and Alan Silverman. Thanks to Tod Burriss for his elegant photographs, to Susan Bush for her continued interest and support, and to Leon Kirchner, my dear Dad who has shared with me a priceless universe of musical insight.

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