

Music is like mathematics. Except in a group...

$1 \times 4 = 4$. Except when you're talking harmony. Or when you're singing harmony. Like in a vocal quartet. That's when $1+1+1+1 = 5$.

Added together, four voices become a fifth voice: the group's voice. With the group's personality. And the group's sensibility.

All the unique chops and charms of the singers come together with a unique sound. Like the sound of The Royal Bopsters.

1 BUT NOT FOR ME 4:22

(George and Ira Gershwin) WC Music Corp. (WMPG)/ASCAP • Additional lyrics: Holli Ross • Arrangement: Pete McGuinness

The Bopsters swing one of the most beloved Gershwin songs. In an arrangement by Pete, the voices riff around each other like the sections of a big band.

They include a soli section based on the wonderful Chet Baker scat solo found on his 1979 album THE TOUCH OF YOUR LIPS. Holli's additional lyrics question

why the song's loveless melancholic wastes so much time on a fruitless endeavor like love. Steve Schmidt is featured at the piano.

2 ON A MISTY NIGHT / The Gipsy ft. Amy London, Christian McBride 5:11

(Tadd Dameron/Billy Reid/Georgie Fame) Carbaby Music Co./ASCAP/Peter Maurice Music Co. Ltd. Admin. by Sony/ATV Music Publishing LLC

Additional Lyrics: Georgie Fame, Dylan Pramuk • Arrangement: Dylan Pramuk

Christian's bass rolls in an animated mist. The Bopsters sound especially orchestral singing Dylan's arrangement, which was inspired by two classic

recordings: the 1962 Tadd Dameron big band arrangement on the album THE MAGIC TOUCH and a vocalese written by Georgie Fame to a Chet Baker trumpet

solo from the album BOPPIN' WITH THE CHET BAKER QUINTET. Georgie's shout chorus, a variation on "The Gipsy," becomes a Bopsters soli section.

3 HOW I LOVE YOU (LET ME COUNT THE REASONS) ft. Dylan Pramuk 6:21

(William Best, Ivory Watson) Songs of Universal, Inc. (UMPG)/BMI • Lyrics: Dylan Pramuk • Arrangement: Dylan Pramuk

On the occasion of his wedding, Dylan wrote this heartfelt vocalese to Dexter Gordon's 1970 recording of "(I Love You) For Sentimental Reasons" from The

Jumpin' Blues. "Performed as a surprise for my lovely bride," said Dylan, "I adapted Elizabeth Barrett Browning's romantic 'Sonnet 43: How do I love thee?

Let me count the ways.'" Cameron Brown is featured on bass.

4 LUCKY TO BE ME ft. Sheila Jordan 4:39

(Leonard Bernstein/Betty Comden/Adolph Green) Leonard Bernstein Music Pub. Co/ASCAP, Warner Chappell Inc (WMPG)/ASCAP;

Additional Lyrics: Dylan Pramuk • Arrangement: Dylan Pramuk

On their first album, the Bopsters were blessed to have recorded with five legends who have inspired them: Mark Murphy, Bob Dorough, Jon Hendricks,

Annie Ross, and Sheila Jordan. A longtime champion of the group, Sheila went on to perform with them in London, Athens, and at the Newport Jazz Festival.

After the Bopsters' rubato verse, the renowned duo of Sheila Jordan and Cameron Brown launch the melody and Sheila scats a chorus magically. Dylan

integrates a half-chorus of a Bill Evans solo, adding lyrics before a laughing Sheila returns to this song from ON THE TOWN.

5 WHY'D YOU DO ME THE WAY YOU DID? ft. Amy London 4:52

(Steve Bruhl Schmidt/Mark Murphy/Amy London) ASCAP • Lyrics by Mark Murphy • Additional Lyrics: Amy London • Arrangement: Steve Schmidt

Mark Murphy is in the musical DNA of all the Royal Bopsters. When Mark started performing in the 70s in Cincinnati, Steve Schmidt was Mark's first-call pianist. They played around mid-America into the 90s, and on one of their trips, Steve played a song he'd composed that sounded to Mark like "Li'l Darlin'."

Mark wrote a lyric, but the song was on a shelf until Steve showed the song to Amy, who added a lyric to the shout chorus. Recalls Amy, "If you were lucky

enough to be in Mark's small circle of female friends, you would find Mark to be a fiercely loyal and protective ally. Legend has it that Mark wrote these lyrics

for one close gal pal with movie star looks, after she broke things off with a reputedly ill-tempered show biz legend.

6 DAY DREAM 3:57

(Billy Strayhorn/Duke Ellington/John Latouche) Reservoir Media Music o/b/o Billy Strayhorn Songs/ASCAP, Sony/ATV obo EMI Robbins Catalog, Inc./ASCAP

Arrangement: Dylan Pramuk • An intimate interlude with the Bopsters. Billy Strayhorn's haunting ballad sounds as if it's echoing around the stones of a castle.

7 CUANDO T E VEA (WHEN I SEE YOU) ft. Holli Ross, Christian McBride 5:10

(Ernest Tito Puente) Peer Music International Corp./ASCAP • English Lyrics: Holli Ross • Arrangement: Dylan Pramuk

Holli always loved the Latin classics and initially transcribed the horn parts of Tito Puente's famous record. Dylan arranged this fiery mambo, with a deeply

grooving tumbao from guest bassist Christian McBride. Pete is featured here, too, with an improvised "mouth trombone" solo (he played the real thing

professionally for many years). Also enlivening is percussionist Steve Kroon. Holli translated the song, and when they were performing in the annual Jazz

Nativity, she showed her lyrics to Tito. "Tito was very receptive," said Holli, "with one condition: I promised that at no time during a performance of the song would I shout "Ole!"

8 BABY, YOU SHOULD KNOW IT ft. Bob Dorough 4:28

(Bob Dorough / Ben Tucker) Benglo Music Inc/BMI, Green Apple, Music Inc/BMI, Irving Music/BMI, Sincere Music Co/BMI • Arrangement: Dylan Pramuk

Bob Dorough reunited with the Bopsters for one of his final recordings. Dylan brought this song from Bob's 1966 record JUST ABOUT EVERYTHING.

It's based on a blues form and, said Holli, "the song has that familiar Bob humor, the insistence that 'Why should I waste my time with all that love talk,

when Baby, you should know it!'" Bob was witty and swinging to the last.

9 OUR SPRING SONG 4:40

(Pete McGuinness / Amy London) Pete McGuinness Music/BMI • Lyrics: Amy London • Arrangement: Pete McGuinness

Originally recorded by the Pete McGuinness Jazz Orchestra, he's reinvented the song for the Bopsters.

One highlight is a group-scat soli section based on

the sax section of Pete's big band arrangement. "Pete brought the arrangement without lyrics," said Amy, "and after singing through the wordless version, I fell in love with the optimistic melody, harmony, and

grooves. One day in 2017, after a particularly long and cold winter, I was walking through the park and was so moved to see signs of spring, that the lyrics wrote themselves.”

10 RUSTY DUSTY B LUES ft. Dylan Pramuk 3:27

(J. Mayo Williams) Universal Music Corp obo Spikedriver Music/ASCAP • Additional Lyrics: Jon Hendricks • Arrangement: Dylan Pramuk

A song first recorded in 1942 by Louis Jordan under the title “Mama Mama Blues,” the song evolved through several records with several singers and

Count Basie: Jimmy Rushing, Joe Williams, and Jon Hendricks with Dave Lambert, and Annie Ross. Dylan spotlights Jon’s cheeky vocalese of Basie’s band.

“These lyrics have aged like wine,” said Dylan, “to vinegar. It’s the story of a guy with deep pockets — and short arms — and a girl with exquisite taste in everything but men!”

11 INFANT EYES 7:36

(Wayne Shorter/Doug Carn) Kobalt Music Pub America I o/b/o Miyako Music BMI • Arrangement: Pete McGuinness

One of Wayne Shorter’s most beautiful compositions, Pete’s arrangement features a vocalese on Wayne’s improvised sax solo from his

original recording with the lyrics by Doug Carn. Steve Schmidt is featured on piano. The voices of the Bopsters brighten with the wonder in a child’s eyes.

12 MY SHINING HOUR ft. Pete McGuinness 4:08

(Harold Arlen/Johnny Mercer) Harwin Music Corp. c/o MPL Communications/ASCAP • Arrangement: Pete McGuinness

A song from a darker Fred Astaire musical, THE SKY’S THE LIMIT in 1943, he plays a pilot flying off to war. More often sung as a ballad,

sung with the hope of a loved one, the Bopsters swing uptempo. And scat. Pete is the featured soloist on his arrangement, and the

intricate soli section features everyone, including features for Steve Schmidt and drummer Steve Williams.

One of the synonyms for the word group is party — and The Royal Bopsters is a Party of Four that knows how to group!

Michael Bourne / Singers Unlimited / WBGO 88.3 FM

Produced by Royal Bopsters (Amy London, Holli Ross, Pete McGuinness, Dylan Pramuk)

Recorded and Mixed by Dave Kowalski at Teaneck Sound, NJ, June 2017 to June 2019

Mastered by Alan Silverman, Arf Mastering, New York, NY

Vocalists Amy London soprano • Holli Ross alto • Pete McGuinness tenor • Dylan Pramuk bass

Sheila Jordan guest lead (4) • Bob Dourough guest lead (8)

Instrumentalists: Steve Schmidt piano • Cameron Brown bass (except 2, 7) • Steve Williams drums

Steven Kroon percussion (7, 11) • Christian McBride (2, 7)

Project Manager Kaitlin Palencsar • Liner Notes Michael Bourne

Photography Janis Wilkins (janiswilkins.com) • Publicist (US & UK) Lydia Liebman

Management/Booking jhumenickproductions.com • Associate Producer Jana Herzen

Scores for Royal Bopsters arrangements are available at royalbopsters.com

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Yvonne DeMiero, Anne Amann, Paul V. Nunes, Karl Guthrie, Kaitlin Palencsar and the late, great Mary Ann Topper. We are deeply grateful

to the amazing musicians that contributed their gifts to this recording, and send lots of love to our families: Sofia, Anna, Hannah, Dan, Kandi, Deb, Ron, Ed, Joan, Bill, Steph, Ian, Sean, Ann, Erin and Parker. – The Royal Bopsters, May 2020