

# The New York Times

## “Electricity in the Air”

### Christine Andreas at New York City’s 54 Below

*From The New York Times*  
by Stephen Holden

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The most thrilling rendition of “La Vie en Rose” this side of Edith Piaf: That would describe Christine Andreas’s performance of Piaf’s passionate signature song, at 54 Below on Tuesday evening.

Ms. Andreas’s voice, unlike Piaf’s, isn’t the feral cry of a street urchin, but it is infused with a high-voltage current of electricity that rides on a quickened vibrato and gives everything she sings a sense of urgency. Her engagement with lyrics is so intense ... you feel you are her, living the song she is performing.

As Ms. Andreas has matured, she has largely forsworn the demureness of her ingénue days. She remains a great beauty, though the sensibility she now conveys is the determination and free spirit of a strong-willed woman eager to take chances.

Her show, “Love Is Good,” is a collaboration with her husband, the composer Martin Silvestri, who plays piano and accordion, and joins her in a wonderful rendition of “I Remember It Well,” from “Gigi.” The show is a shared musical valentine between husband and wife devoid of the lovey-dovey cuteness that can curdle marital duets in nightclubs. Mr. Silvestri obviously adores his wife, but he doesn’t fawn over her.

The show opened with “Storybook,” the French-style waltz from the musical “The Scarlet Pimpernel” and took wing with a deep, detailed rendition of “Alfie,” in which Ms. Andreas took the song through several mood changes, maintaining an attitude of concern and compassion toward the womanizer addressed in Hal David’s lyrics.

Ms. Andreas is especially good at expressing happiness and boundless enthusiasm. Her versions of “He Loves Me,” “I Love Paris” and “On a Clear Day (You Can See Forever)” were bright explosions of pure joy. Even “Fly Me to the Moon,” a song so ubiquitous that the mere mention of it can make you groan, was delivered with a core of conviction that made you perk up your ears.