

I LOVE YOUR NEW WORK. IT'S A GREAT PLACE APART,
A DREAM ESCAPE FROM WHAT'S JUST ORDINARY.
YOU ARE EVERYTHING BUT HO-HUM.
- VAN DYKE PARKS



She is a visionary artist - All About Jazz Italia

Amy Kohn is applauded by some of the top composer/producers in modern song: Van Dyke Parks says she's "Brimming with such talent!" and the late, legendary Producer Arif Mardin dubbed Amy a "Musical Devil in a Red Dress" and featured her on his final recording, *All My Friends Are Here*, along with performers such as Norah Jones, Chaka Khan, and Carly Simon. Amy always seeks sounds she's never heard, and it comes through in the "oddly structured beauty" (Scottish Herald) of her highly arranged, cinematic music.

PlexiLusso, Amy's new album of orchestral pop, has made best-of lists from Italy's Rai Radio 3 program "Battiti" to Avant Music News to Pitchfork's Best Album Covers of 2014 and has been championed by BBC Radio 6's Stuart Maconie ("I'm a big fan!"). From the bombastic "Lingua-glossa" about aeroacrophobia on Sicily's Mt. Etna, to a Brooklyn bus ride in the delicate "Chris," to neon at the Venice Biennale in the sparkly single "Everyone's in Love" and lizard-embossed tile floors in the textured "Lucertole," PlexiLusso's "marvelous musical bijoux" (Van Dyke Parks) follow Amy's recent migrations between the U.S. and Italy. The album was recorded in both countries and features 17 musicians on everything from winds to wind-mills. Non-Format's "stunning" (Pitchfork) artwork was featured on the front page of Wired.com: "This Custom Typeface Isn't Perfectly Legible, and That's the Point" noting Amy's "effervescent sound." Luna Kafe' writes "It's an album to cherish" and All About Jazz Italia writes "She is a visionary artist."

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Amy Kohn

An international touring artist, Amy has performed her songs at festivals and venues such as Italy's UBI Jazz, Woma Jazz, Senigallia's Notte Bianca, Geni Musicali, Croatia's FoPa Festival of Performing Arts, Berlin's Clavier-Cabinett, and London's famed 12 Bar, Ray's Jazz Shop and The Vortex. Glowing Italian audiences recently returned Amy's songs with a "tris" and her music was described in the press as "appassionata, introspettiva, dissonante e armonica" (Il Mattino di Padova).

Amy's compositions have been performed in many experimental festivals such as the New York's Women's Work Concert Series, the Tribeca New Music Festival, and the Flea Theater's Music with a View Series curated by Pianist Kathleen Supove (piece for breakdancer, baroque harp and drums). Her music-theater work 1 Plum Sq. was produced and broadcast on WNYC as part of their American Music Festival and re-broadcast in a two-hour special on Amy's music. The first movement of her piece Cereza commissioned by New York's adventurous string quartet ETHEL premiered at the Winter Garden, and her 60-second piece Corset premiered in Paris as part of pianist Guy Livingston's DVD One Minute More, accompanied by a short video by Nelleke Koop filmed twelve feet below sea level on a moving piano. Amy's degrees from Oberlin Conservatory and the NYU Graduate Musical Theater Writing Program ground her imaginings in compositional technique.



Amy Kohn: Plexilusso Di Angelo Leonardi

16/12/2014

Plexilusso

Amy Kohn

*** 1/2

Autoprodotto

Nel panorama delle musiche di confine, tra rock, jazz e sperimentazione, Amy Kohn si presenta con una ricca e spiccata personalità. È un'artista visionaria che canta, suona pianoforte e fisarmonica, compone e scrive arrangiamenti complessi dove confluiscono riferimenti quanto mai ampi e suggestivi. Da un lato verrebbe di collocarla nell'ambito del vocalismo creativo ma Amy non è così sperimentale da essere assimilata a Joan La Barbara, Meredith Monk o Shelley Hirsch. Ma non è neppure così "semplice" da essere inquadrata nel filone delle cantautrici rock statunitensi. Il suo stile vocale—intimista e disadorno—si avvicina a quello di Annette Peacock ma troviamo somiglianze anche con l'ultima Joni Mitchell.

Nata a Chicago, vive a New York dove è leader di una band e, prima di questo lavoro, ha pubblicato due dischi: The Glass Laughs Back nel 1999 e I'm in Crinoline nel 2006, entrambi autoprodotti. Uno dei momenti significativi della sua carriera è stato quando il leggendario Arif Mardin l'ha chiamata a partecipare alla sua ultima produzione, All My Friends Are Here, accanto a Norah Jones, Chaka Khan e Carly Simon.

Plexilusso è un'opera ricca di suggestioni: sicuramente un lavoro originale, insinuante e leggermente inquietante di un'artista colta e ricercata. In esso troviamo melodie oblique, sovraincisioni vocali, orchestrazioni ora evanescenti ora esuberanti, per temi dalle mille sfaccettature che avvolgono l'ascoltatore, portandolo in una dimensione un po' surreale. A volte gli arrangiamenti sembrano toccare una certa artificiosità (con somiglianze verso certo progressive rock inglese degli anni settanta) ma Amy trova generalmente la strada giusta per imporre la via del cuore, con leggerezza e partecipazione.

Il suo canto, allo stesso tempo colloquiale e declamatorio, s'integra nel multiforme sviluppo dei brani con efficacia. Tra i brani più coinvolgenti ricordiamo il lirico "Chris," l'esuberante "Led" e l'anomalo valzer "Heartache is an Orange" dove Amy s'accompagna alla fisarmonica.

Il disco è stato registrato tra l'Italia e gli Stati Uniti, in particolare tra lo studio Artesuono di Stefano Amerio ed altri cinque di New York. La bellissima copertina, sofisticata e surreale, è in piena assonanza con la musica.

ENGLISH TRANSLATION

In view of the music of the border, including rock, jazz and experimentation, Amy Kohn presents a rich and distinct personality. She is a visionary artist who sings, plays piano and accordion, composes and writes complex arrangements that confluence references that are extremely wide and beautiful. On one side would be to place it under creative vocals but Amy is not as experimental as to be equated with Joan La Barbara, Meredith Monk and Shelley Hirsch. But it is not so "easy" to be framed in the mainstream of American rock singer-songwriters. Her vocal style - intimate and unadorned - is close to that of Annette Peacock, but there are also similarities with the latest Joni Mitchell.

Born in Chicago, she lives in New York where she is the leader of a band and, before this work, has published two discs: The Glass Laughs Back in 1999 and I'm in Crinoline in 2006, both self-produced. One of the significant moments of his career was when the legendary Arif Mardin called her to participate in his latest production, All My Friends Are Here, next to Norah Jones, Chaka Khan and Carly Simon.

Plexilusso is a work full of suggestions: surely an original work, insinuating and slightly disturbing artist cultured and refined. In it we find oblique melodies, vocal overdubs, orchestrations now evanescent now exuberant, multifaceted themes that envelop the listener, placing it in a size a bit surreal. Sometimes the arrangements seem to touch a certain artificiality (with similarities to certain British progressive rock of the seventies) but Amy generally has the right way to impose the way of the heart, with lightness and participation.

Her singing at the same time conversational and declamatory, and is integrated in the multifaceted development of the songs effectively. Among the most engaging songs we remember the lyric "Chris," the exuberant "Led" and the anomalous waltz "Heartache is an Orange" where Amy is accompanied by the accordion.

The album was recorded between Italy and the United States, particularly among the studios of Artesuono (Stefano Amerio) and five others in New York. The beautiful cover, sophisticated and surreal, in full consonance with the music.

"cultured and refined"

"intimate and unadorned"

"now evanescent now exuberant"



Luna Kafé record review

12/06/14

Amy Kohn

PlexiLusso

Palpebre

Amy Kohn's new album is beautiful and complex and orchestral. "Ellipsis" sees her sing to a very neo-classical backing, showing off her skills as singer and arranger. "Flight Stimulator" is a stop-start song with Kohn's gorgeous vocals leading the musicians down uncharted territory like a siren in flight.

The single "Everyone's in Love" is actually catchy and has a lovely vocal set against a dreamy and sweet arrangement. Kohn delivering sophisticated pop with plenty of gusto as ever. "Mother" ends the album on a good note, Kohn singing at the height of her abilities, managing a sweet yet tense song. It's an album to cherish long into the next year.

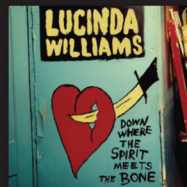
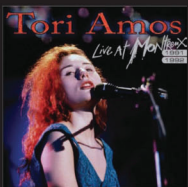
- Anna Maria Stjärnell

BBC
RADIO



BANG UP-TO-DATE EDGE
from someone whose
music I'm very much
enjoying in the moment...

Terrific,
absolutely terrific!
-Stuart Maconie



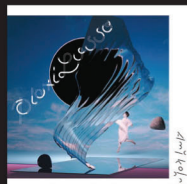
GIRLS ON WAX

Tori Amos' 'Live in Switzerland 1991 & 1992' (Let Them Eat Vinyl; www.letthemeatvinyl.com) is a new double album featuring two separate performances at the Montreux Jazz Festival. The songs are generally taken from her debut, 'Little Earthquake'.

Also new is Rachael Dadd's 'We Resonate' (Talitres; www.talitres.com) the folkie's fourth LP featuring a host of guests and songs that reflect human observation.

'Down Where The Spirit Meets the Bone' is Lucinda Williams new album, the first on her own label (www.lucindawilliams.com) enjoying sweet and sour blues. Not great but it is compelling.

Also look out for the Mediaeval Bæbes' 'Of Kings An Angels' (www.mediaevalbaebes.com) a Christmas carol collection; folkie Olof Arnalds' 'Palme' (One Little Indian; www.indian.co.uk) that sprinkles electronics on stripped arrangements plus Amy Kohn's Plexilusso (Palpebre; www.amykohn.com) orchestral pop that has an open, Kate Bush-like sense of clarity and 'anything goes' delivery.



HI-FI WORLD

vinylsection



Pitchfork Media Tue: 01-09-07

The Month In: Out Music

The Month In by Dominique Leone

Welcome to my new column. Unfortunately, I'm not quite sure what it should be called, and the exact kind of music I'll cover. How's that for preparedness? Nevertheless, there is so much great music happening right now, I badgered the P4k powers-that-be into letting me write about some of it here. And though I have a notion of what "out" music is, in truth, I'm still trying to figure out a basic definition. My best ideas are as follows:

* "Out" music is all the stuff that isn't "in." Hope that helps. It's about as specific as I can be before everything gets messy. The problem is not only that defining things like "in" and "out," even in just musical terms, or rock music terms, or even independent rock music terms, is a losing game. I know what's popular, and I know what tends to be written about in other music publications, and I also know that there are few places I can go to read about what I (think I'll) like. But there aren't any hard and fast rules about what constitutes, say, "mainstream" popular music, and what doesn't. See Pitchfork's top record of 2006, for example.

Theoretically, it's possible to research exactly what people are buying and infer from the numbers what is "in," but that assumes that people a) Are buying records for all the same reasons, b) Are buying the things they actually like most (as opposed to, say, downloading them), and c) That anyone would actually attest that the records with the most sales are the records with the most "worth." And while I'm definitely not going to use this column to debate age-old music crit subjects like "best vs favorite" or "popular vs meaningful," there is something to the notion that discerning a little about what "mainstream" music consumer culture buys can help to understand why [insert fucked up noise band here] isn't in the mainstream. Note: I also don't want to confuse this stuff with "outsider art"; some of the music I write about probably would fit into that category (perhaps R. Stevie Moore, for example), but unlike outsider art, my "out" musicians aren't required to have a conscious stance that places them at odds with mainstream culture. They just turn out that way.

With that said, my other idea is:

* "Out" music is the kind of music I listen to. I'll write about that.

If it isn't already clear, this kind of music is hard for me to define. Stylistically, "out" music is all over the map; this makes sense when you consider that the musicians making the stuff are also all over the place, with any number of lifestyles, financial securities (or lack thereof), educational histories, recording media, intentions, etc. Some of these musicians have been going at it for decades, while others might only have a few MySpace friends to their name. Some of them are masters of their instruments, while others make gorgeous noise exploiting the fact that they aren't doing anything "right". I'm not necessarily sure there is common musical ground between a lot of "out" music-- though that in and of itself could be considered commonality, I suppose (which makes them good Democrats!).

In any case, the following are records from 2006 that fit "out" to a tee-- and in all but one case weren't already covered on Pitchfork. I've grouped them, but needless to say, that doesn't necessarily mean they're coming from "scenes."

I Heard It On MySpace Amy Kohn: I'm in Crinoline [NuNoise] - Ah, MySpace: Promoter of the unpromotable; exploiter of the desperately exploitable. Nevertheless, I took the plunge in 2006, and fell prey to hundreds of people who wanted to be my friend and invite me to CD release parties in Michigan. However, waded through (or into) the porn spam and you'll occasionally find some great music -- including, perhaps, Amy Kohn's debut *I'm in Crinoline*, a jazz-pop-composer's record fit for people who think Steve Reich should be writing showtunes. I'll play my obscure card by saying it actually reminds me most of personal heroes Annette Peacock (check her *I'm the One* from 1972 for maximum out-jazz soul-pop) and the slept-on John Greaves/Peter Blegvad/Lisa Herman masterpiece *Kew Rhone* from 1977, both of which answer the question, "What would jazz sound like if it was an excuse to write complex pop songs with baroque counterpoint?" In any case, check this record. Kohn's voice is as idiosyncratic as they come (which is probably why nobody's calling her the next Norah Jones yet), but of course, that's all part of the fun.



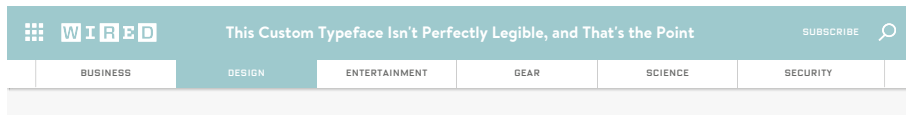
By Michael Renaud
December 4, 2014

Visually speaking, musicians are now being pushed to find untraditional entry points into their work, such as interactive online experiences, apps, and sensory installations, not to mention the always evolving live show and its subsequent trail of YouTube videos. But still, the album cover remains a powerful factor in how we make sense of a record—whether it's presented via gatefold vinyl or shrunk all the way down to fit on your smartphone screen. In no particular order, these 20 covers informed and inspired as the lynchpin of their album's aesthetic ecosystem better than any others we saw year.



Amy Kohn: PlexiLusso

Oslo-based design studio Non-Format made this stunning gatefold LP sleeve and eight-page digipak with photography from Merri Cyr for ambitious NYC songwriter Amy Kohn. The custom typeface may be hard to read, but that's part of the point—the mystery of the typography and otherworldly photographs conjure an elegantly skewed environment.



MARGARET RHODES DESIGN 09.12.14 6:30 AM

THIS CUSTOM TYPEFACE ISN'T PERFECTLY LEGIBLE, AND THAT'S THE POINT



1 / 6

Graphic studio Non-Format has created a from-scratch typeface for musician Amy Kohn's new album, *PlexiLusso*. Photo: Non-Format

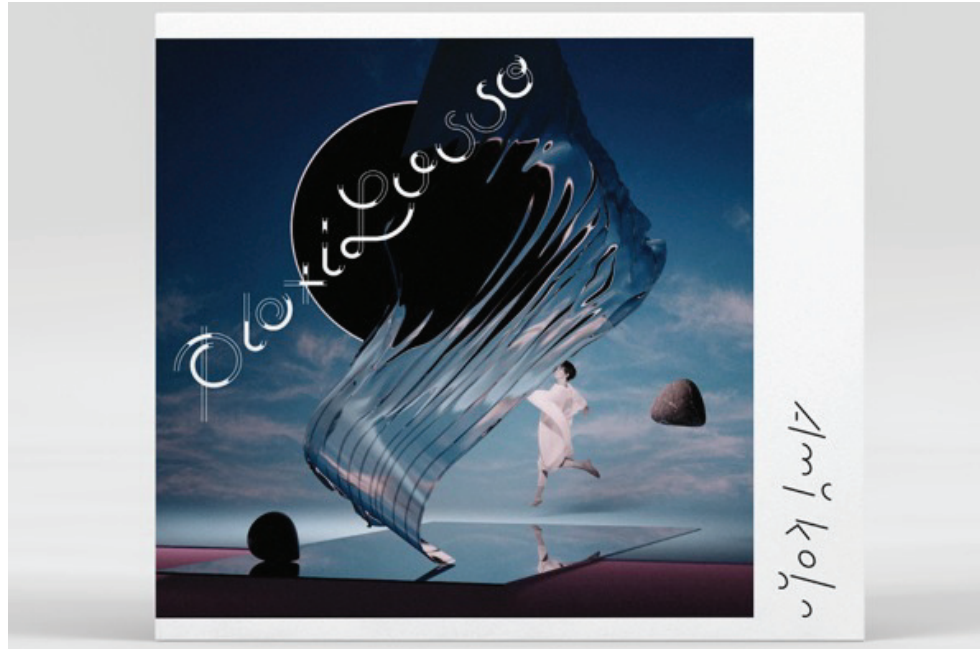
ONE OF THE biggest perks of creating album covers (sadly, a dwindling subgenre of graphic design work) is how few restrictions there are for designers. “It’s a fantastic platform for expression,” says Jon Forss of graphic studio Non-Format. When you work with other artists, “there’s an expectation to push things, and you can’t just rely on everything being legible.” In this case, that meant a font that was deliberately hard to read.

When Amy Kohn, a musician whose effervescent sound was once described by Pitchfork as “fit for people who think Steve Reich should be writing showtunes,” approached Non-Format to design the cover for her new album, *PlexiLusso*, she didn’t send any more starter material than just a few pictures. “A photographer had taken some photographs of her and we weren’t convinced they were strong enough to stand alone as the album cover art,” says Forss, the Twin Cities-based half of Non-Format. “Apart from that all we had was the album title and the track listing and all the credits and the lyrics so it was really a case of trying to find a way of expressing the spirit of the album” with just those elements.

Forss decided to create a new typography from scratch. The disjointed font breaks some of the most basic rules of type-making: For one, there’s no fixed height for the lowercase letter ascenders (the taller strokes on letters like ‘h,’ ‘k,’ or ‘l’). And because all letters are fixed on a central axis, the topography of each word is a bit random. The result is a geometric, handwritten effect. To create room for the new type, Forss adopted a layout trick from Duran Duran’s cover for *Rio*, which features a shrunken piece of art, and therefore extra space for lettering.

Still, even with a little extra legroom, Forss’s new typeface is marginally legible, and that’s entirely by design. “If the brain has to work a little it’s more likely to stick with you,” he says. “If you use Helvetica the brain doesn’t even notice, doesn’t even register or read it. The part of your consciousness that wants to be entertained is hardly even tickled.”

It's Nice That



Non-Format: Identity for Amy Kohn, PlexiLusso

NON-FORMAT CREATE A CUSTOM TYPEFACE TO CHANNEL TO SOUND OF AMY KOHN

Published by Maisie Skidmore, Monday 8 September 2014

Creating a visual identity to capture an aural experience seems like a near impossible task, let alone when the music is as lustrous and strange as Amy Kohn's, but Non-Format have succeeded gracefully with their work for her new album PlexiLusso. The USA and Oslo-based team manipulated original photography by Merri Cyr to recreate the ethereal quality of her music, conjuring up a glass-like aesthetic with a hint of abstract surrealism in the form of floating boulders and rippling waves. Don't be fooled into thinking this is all conceptual nonsense though; they've also made an original typeface to mimic the sonorous melodies, using disconnected arcs which resemble the notation of quavers and clefs laid out on the stave, as in sheet music. It's an oddly alluring combination which creates an impression of Amy's music before you've even pressed play.

Boiling over with life...
Instruments that you don't usually hear together
playing melodies that aren't quite like anyone else's.
You just dive in and enjoy!
David Garland, WNYC's Spinning on Air

The Herald

ROB ADAMS The Scottish Herald, Thursday, August 18, 2005

Amy Kohn, Acoustic Music Centre@St Bride's, Edinburgh Fringe Festival

With titles such as Heartbreak Is An Orange and songs that finish when her accordion runs out of air, Amy Kohn isn't about to fill Janet Jackson's shoes, however much she worries aloud about something popping out of her top.

A New York-based accordionist and pianist, Kohn is the kind of individual talent that the Fringe is in danger of suffocating with the creeping prevalence of karaoke babes. Situated somewhere between Thelonious Monk's quirkiness and Suzzie Roche's sweetness, her music possesses, at once, a childlike innocence and a **harmonically and rhythmically advanced sense of inquiry**.

Songs about kindergarten memories and fairy-tale weddings emphasise the child-like quality. But her meditations on computer technology eroding languages and other technological advances are scarily – if slightly wackily – pertinent, and her final piano piece had an **oddly structured beauty** that beckons further investigation when she returns to play the Spiegel Garden on August 24.

GORGEOUS MUSIC AS USUAL -
CREATES NEW NEUROPATHWAYS
OF ADVENTURE AND MUSICAL POSSIBILITY.
SONGWRITER PETE GALUB

Collected Sounds
A Guide to Women in Music

Review by Anna Maria Stjärnell, Sweden
April 2006

Amy Kohn plays piano and accordion on this her second album. She manages to instill her songs with a unique flavor. **I can't remember when I last heard something this special.** "1977 Swimming Lessons" is the sound of accessible freeform jazz, something they said could never be. "Sweet Cacophony" continues the trend by being an experimental but still catchy track. I think the brilliant Amy X Neuburg has a kindred spirit at last. The quieter passages contrast with the rushing surges of, yes, sweet cacophony. "My Epoxied Rose" is wonderfully weird and sweet. The title song is fabulously lovely and reminds me of Jane Siberry. **Amy Kohn is a special talent and she deserves a wide audience.**

GREAT MUSIC...
it actually reminds me most of my personal heroes.
Check this record

- Dominique Leone,
The Month In: Out Music
Pitchfork Media

DOWNTOWN MUSIC GALLERY REVIEW

by Bruce Lee Gallanter July 2006

AMY KOHN - I'm in Crinoline (NuNoise Records 2006; USA) **Second splendid disc from one of our favorite local vocalists.** Featuring Amy Kohn on keyboards and voice plus a large cast with Peter Hess, Jeff Hudgins, Jacob Garchik, Scott McLemore and others. Amy Kohn is one of the nicest folks to come into DMG and always spreads her good vibes. I knew she was a singer, but never heard her before this little gem. Her disc starts with a quaint instrumental that features some delicate glockenspiel. Her songs and voice are quirky, cute and charming. She reminds me a bit of Dory Previn or maybe the Roches or even Kate Bush. I dig the somewhat twisted arrangements on "Sweet Cacophony", which moves through a few different crafty sections. Slow and thoughtful in one part, with some complex horn parts interspersed. "He's on Vacation" is another odd instrumental that shifts directions throughout. Amy's songs are unique and not influenced by rock music, but from an earlier tradition, the netherworld between off-Broadway and other more modern songwriters that don't come from the folk world, but borrow from some more jazz influences. I dig that Amy's lyrics are quite poetic, saying a great deal with so few words, just a couple of pearls to consider. "Michigan" uses a nifty repeating banjo line at the center, while "The History of this Handwriting" recalls the enigmatic poems or lists of Peter Blegvad on 'Kew Rhone'. The title track is a fascinating blend of child-like memories and circus-like weirdness. The well thought out arrangements remind me of Van Dyke Parks on his debut, 'Song Cycle'. **Amy Kohn's new disc is one of those overlooked gems that most local hipsters might miss if they weren't so caught up in which trend looks cool this week.**

Musical Devil in a Red Dress
- Legendary Producer Arif Mardin

ThreeWeeks

the complete guide to the edinburgh festival

Amy Kohn: WhimsacordionSpiegel Acoustic Series

Amy Kohn is a charming performer, asking if the audience are ok and sharing little stories about her week and her life with us, in song and just by talking. Though she looks far too delicate and small to wield her accordion, she plays it well, giving us colourful songs about heartache and New York. Looking a little more comfortable behind her piano, she plays with virtuosity and skill. **Her songs are not like much else you've ever heard, and this must be partially because she puts so much of herself into them.** It's great to be entertained by someone who is clearly so in love with music and sharing it with you. [el]The Spiegel Garden, 24 Aug, 5:00pm (6:10pm), £8.00 (£6.00), fpp 87. tw rating 4/5the complete guide to the edinburgh festivalDaily Edition • 27.08.05

*appassionata,
introspettiva,
dissonante
e armonica
Il Mattino di Padova*

I'm in Crinoline
Aired On Innovative Radio Worldwide
including
BBC Radio 6, London
Program "Stuart Maconie's Freak Zone"
"Brand New & Excellent!"
BBC Radio 3, London
Program "Mixing It"
WNYC, New York
David Garland's Program "Spinning on Air"
Live Interview & Segment on I'm in Crinoline
Borderline Radio, Germany
National FM, Macedonia
Program "Jazz Spaces"
KKUP, San Francisco
Program "No Pigeonholes"
KDHX, St. Louis
Program "The Space Parlour"
Kyle Gann's PostClassic Radio
Concertzender, The Netherlands
I'm in Crinoline played in its entirety
DiRadio, Padova
2-hour Segment

MO PITKINS SHOW REVIEW September 25, 2005

Sue Edwards - Royal Festival Hall (London) Music Programmer 15 Years

A word about the lovely Amy Kohn. Her gig on Friday evening was just gorgeous. Even though I've known Amy for many years, I've never before managed to catch her performing a whole show of her own and **I was knocked out. Her compositions and arrangements are complex and extraordinary** – with influences from classical to jazz and much in-between, and when you add this to her soaring, impressionistic vocals and instantly recognizable voice, the resulting music is totally unique. Even though this was only a duo gig, Peter Hess provided very creative accompaniment on a variety of instruments – saxophones, whistles and percussion, implying much of the harmony of the full-band CD arrangements. But above and beyond all of this, Amy has that rare indefinable charisma, which reminds me of the time when I first saw Jamie Cullum perform (in the Spiegel tent in Edinburgh many years ago – to an audience of five!) – she comes totally alive on stage with the conviction of a true artist unconditionally committed to and at one with her music – she's witty, charming, talented and enthralling – and **you simply can't take your eyes off her.**

I LOVE YOUR ALBUM. I've listened to a lot of new music over the years, and I can't remember the last time something moved me so much. It's just so smart and so passionate and so restless, like you have this insatiable curiosity and constant engagement with life. So much of today's music seems so sleepy to me. You are wide awake. It's brave music.

- James David Jacobs, WNYE FM

BROADWAY ONLINE

THE GLASS LAUGHS BACK -

by Sean Patrick Flahaven 2001

Amy Kohn THE GLASS LAUGHS BACK

I first encountered the songs of Amy Kohn six years ago and quite frankly didn't know what to make of them—not because they were incomprehensible (on the contrary), but because I couldn't figure out how an unassuming, sweet young woman from the Midwest could produce such **emotionally powerful and musically daring work.**

Kohn has chosen to write for the musical theatre and yet incorporates styles that don't usually lend themselves to the genre. She draws on late 20th century concert music and opera, jazz, folk, rock, and Broadway. Her lyrics are colloquial, penetrating, playful, sometimes fragmentary, and set in unexpected ways. The inspiration seems to come from dramatic situation, sense memory, phrases heard in passing, and all kinds of impressionistic and expressionistic impulses. Needless to say, she has a new voice that is distinctly her own.

Over the intervening few years, her compositional facility has only improved, and she began to write for a small ensemble of instruments and voices. Her band has played in a multitude of downtown Manhattan nightclubs and theatres, including Joe's Pub. Kohn has also continued to write for the theatre, composing incidental scores for plays and music and lyrics for two new musicals.

Her first solo album features her as composer/lyricist, arranger, pianist, accordionist, and lead vocalist. Her ensemble includes backup vocalist Nicole E. Scheller, Peter Hess on saxophone, Jessica Seidel on cello, Matt Marks on banjo, and Tom Gavin on a multitude of things (yes, things). Kohn's voice has the plaintive and joyful qualities of the best female singer-songwriters. The timbral combinations are compelling, especially given Kohn's facility with close harmony and bitonality. The only possible misstep was the deliberate use of a rather "worn in" upright piano, which has a unique sound suited to some songs better than others.

For those who view such eclecticism with trepidation, listen to track 7 first. "Transplant" should put you at ease that this is a composer who knows how to write a beautiful, diatonic melody. And that **she's one to watch.**

The only word that kept coming into my mind was "Masterpiece"
Composer/Pianist Michael Jefry Stevens, on PlexiLusso