



**BANG
UPTODATE
EDGE**
*from someone whose
music I'm very much enjoying*

**- Stuart Maconie
Stuart Maconie's Freak Zone
BBC Radio 6**

*"Musical Devil in a Red Dress"
- Legendary Producer Arif Mardin*

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.**

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 Suzzy 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.

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

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.**

**"Well-trained, self-inspired talent for the odd,
up and down and all-around, and out there."
- Voice Choices, The Village Voice**

ThreeWeeks Daily Edition • 27.08.05

the complete guide to the edinburgh festival
Amy Kohn: WhimsaccordionSpiegel 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. [e]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
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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.**