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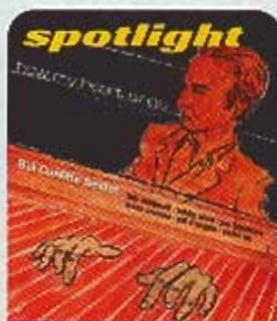


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A MUSIC PLAYER PUBLICATION



## Bill Cunliffe

*How My Heart Sings*

Hearing Bill Cunliffe on CD is always a major treat — though all too rare — for in addition to his superb piano playing, you usually get his extremely clever arrangements, tailor-made for a hand-picked group of first-rate players. That's the case with this release, but what takes this CD from great to sublime is the source material, which are the compositions of Earl Zindars. Bill Evans favored a couple of Earl's tunes,

notably, "How My Heart Sings," and the piano legend's recordings of that tune have earned Zindars a place in the Jazz Hall of Fame. But he didn't stop writing once Evans put him on the map, and Cunliffe has culled several new classics from among his rather substantial opus. With a nod to Art Farmer's Jazztet, Cunliffe sets Zindars' tunes with an expert ear for the power and beauty of a world-class three-horn lineup. And throughout, his playing is inventive, melodic, and soulful.

ERNE RIDEOUT

(Torii Records, [www.toriirecords.com](http://www.toriirecords.com))



## John Bischoff

*Aperture*

Soft chord bursts are interspersed with clicks, chirps, and tinkles on track 1, "Piano 7hz," of this highly experimental, computer-driven release. "Interlude" and other tracks feature complex and gradually pitch-shifting tones accompanied by clicks, pops, and tuned noises. "Override" is more aggressive, with scary sideband interference, scratchy alien insects, and whispery processed voice. Bischoff programmed the code behind these "synthetic relations mediated by human agency" using Cycling '74's Max/MSP. The synthesis methods he concocted include additive, FM, and sample-playback. There's an easy pace and gentle flow to Bischoff's sonic arts, which at times seem like a 21st-century rendition of Louis and Bebe Barron's soundtrack to *Forbidden Planet*.

MARK VAIL

(23five Incorporated, [www.23five.org](http://www.23five.org))



## Jen Elliot

*The Secret's Out*

New York City's own Jen Elliot has just released a soulful and bluesy album, a wonder since her record company's office was destroyed in the events of 9/11. With vocal talents beyond her 25 years, Elliot swings and struts through songs like the funky album opener "Move" and the honky-tonk of "Pop Blues," while keyboardist Yaron Sarch contributes some fine supporting B-3 and electric piano. Her backing band Bluestruck does a great job with the music overall, and

the songs sound like they would translate well to the stage. Elliot's been compared to Vonda Shepard and Sheryl Crow, but with the mostly self-penned *The Secret's Out*, Elliot's expressive voice and solid tunes find their own identity.

ROBBIE GENNET

(City Canyons, [www.citycanyons.com](http://www.citycanyons.com))



## Lisa Bell

*Dare to Be...*

Some serious, searing, and sassy jazz fronted by the talented Ms. Bell, whose voice can soothe like butter, ache with pain, and rouse the troops. Jon Glazer soars on piano and a bit of organ, and did most of the arranging. The rest of the band is first-rate as well, and includes Michael Olson on bass, Larry Thompson on drums, Wardell Harston on tenor sax and flute, Dexter Payne on alto sax, and Nelson Rangell on soprano sax. Among the treats are a simmering "Summertime," a sultry "They Can't Take That Away From Me," a mournful "God Bless the Child," and a bewitching "That Old Black Magic." Bell and Glazer co-penned the beautiful love song "What Can I Do." I look forward to hearing more from this talented team.

MARK VAIL

(Hapi Skcratch Records, [www.hapiskcratch.com](http://www.hapiskcratch.com))



## Humbert

*Plant The Trees Closer Together*

Hailing from South Florida, Humbert have produced a solid disc of rock and pop diversity that imagines Rivers Cuomo and Brian Wilson joining