

#1 Radio CUH, Top Ten WXCI, WMUA, WERU, WDPS, CHMR, and TCC The Grid

## “UMBRELLAS IN MINT”

“Every song in Lisa Kirchner’s album, *Umbrellas in Mint*, is worth your attention and time. Ms. Kirchner not only has a beautiful voice, but she is a master poet with a musical gift. I thank her for including in her liner notes all the words to all the songs, and I recommend that you listen and follow along as I did.” **Carl Reiner**

“Lisa Kirchner is her great father's daughter in talent and originality. She never takes the expected or easy way, and her songs reflect the joys and agonies of her life's experiences. Listen, and you will be won over. You may even hear a hint of Leon-- a truly haunting shadow of his smile!”- **Paul Chihara**

"*Umbrellas in Mint*," Lisa Kirchner's new CD, is the most exciting album Ms. Kirchner has yet to produce. She is in beautiful voice, the shimmering, delicious lines of her vocals are here in abundance, giving the listener shivers of pure pleasure; and the songs! Her writing continues to flourish, as a garden of lyric beauty. What a singer! and what a CD! I am impressed, as I always have been, by Lisa Kirchner's talent and her continuing success as a singer, writer and performer” – **Judy Collins**

“Lisa Kirchner's songs in *Umbrellas In Mint* are pure poetry...There are singer-songwriters aplenty, good ones and some not so good. Lisa Kirchner isn't good. Lisa Kirchner is great. The woman is a poet. Her lyrics demand attention, and the fact that she sets them in a variety of elegant melodies puts her in the same class with the best of the singer/poets. And besides that, she can sing. Her voice has the kind of classic purity that does full justice to her remarkable lyrics.

When you get a couple of lines like "It's only a dish of a bird in a stew/A fish of a feather that's salty and blue," you know you're not dealing with an ordinary songwriter. This is a unique voice.... In "Tim," a song about a "brilliant actor and dancer who taught a transcendent dance class," Kirchner says the hour with him was "the measure of heaven." "The measure of heaven" is not a bad description of the hour you spend with *Umbrellas in Mint*. - **Jack Goodstein/BCMUSIC Premium**

<http://blogcritics.org/music/article/music-review-lisa-kirchner-umbrellas-in/>

<http://www.seattlepi.com/lifestyle/blogcritics/article/Music-Review-Lisa-Kirchner-Umbrellas-In-Mint-4341926.php>

...Every song here was in fact written by the wild-maned Kirchner and, for me, brings back tangs of the underlauded Robert Kraft, among others, as the Carmichaelish *What About You?* (LOVE that "A ceiling at midnight, where stars shine on cue" line!) demonstrates. A wide palette of world influences invade the entire cycle here, subordinated beautifully to the dominantly Broadway ambiance...

Expect generous doses of Rogers & Hart, Brel, Hammerstein, and a bunch of others in the Songbook milieu, but there are also a number of surprisingly Brechtian tinges, as Kirchner's unafraid of the shadows populating boulevards and hearts. She knows those darksome dimensions are just wellsprings... Umbrellas is an exhilarating escapade, a collection of songs wrought for a stage musical yet to be put beneath the lights..." - **Mark S. Tucker/Folk & Acoustic Music Exchange**

<http://www.acousticmusic.com/fame/p08593.htm>

Drawing from jazz, Broadway, cabaret and Great American Songbook influences, Kirchner presents a dozen outstanding originals. They're rich in diversity, imagery and emotion. "Under The Paris Moon" and "Southern Starlight" are especially enchanting. "A Billion Stars Ago (In The Shadow of a Crow)" is intricately designed and intriguingly performed. Kirchner's elegantly expressive voice caresses her well-crafted lyrics and delicately woven melodies. - **Paul Freeman/PopCultureClassics.Com**

<http://popcultureclassics.com/deja.html>

If it can be said that anyone has music in her D.N.A., that person would be Lisa Kirchner...With the release of Umbrellas in Mint, she also puts her songwriting skills to the forefront. An album of all original material, Umbrellas in Mint is full of story-songs that might be taken from a progressive Broadway show, the melodies strong and the lyrics full of emotion. Ms. Kirchner sings in a way that draws the listener in, making us hang on her phrasing to see where the story - or the musical composition - will go next. While so many jazz singers are content to recycle the Great American Song Book, she is staking out new ground. - **Jeffrey Siegel/Straight No Chaser**

<http://straightnochaserjazz.libsyn.com/podcast-3-a-conversation-with-lisa-kirchner>

Lisa Kirchner Umbrellas in Mint Jazz Times- Scan the covers of Lisa Kirchner's six albums to date and the first thing you'll note is that her flame-colored hair grows increasingly untamed. So, too, has her musicality grown steadily bolder and wilder. Serving up her first platter of all-original material, the dusky-voiced Kirchner reaches a new apex, pairing poetry as densely atmospheric as Mitchell's or Waits' with melodies that reflect her longstanding cosmopolitan flair, and melding influences as varied as Brel, Brecht, Weill, Gershwin, Becker and Fagen.

Kirchner opens with "Salty and Blue (I Don't Believe in Romance)," a sassy dismissal of moon-June songwriting tropes that sets the stage for the wide-ranging imaginativeness to follow. The dark, stormy percolation of "A Billion Stars Ago (In the Shadow of a Crow)" makes way for the chanson delicacy of "What About You?," a misty-eyed paean to Paris which sighs and steps aside for the globetrotting "The Hudson Bay Inn," a jaunty jumble of images worthy of Lorraine Feather.

The spirited title track sketches Kirchner's quest for an equally madcap paramour, while the twirling "Tim" recalls a vividly mottled past relationship. Her border-blurring travels continue through "Under the Paris Moon," while the closing "Quarters and Dimes" provides a sprightly summation of her narrative panache. All in all, Umbrellas is an exhilarating crazy quilt. - **Chris Loudon/Jazz Times**

<http://jazztimes.com/articles/107983-umbrellas-in-mint-lisa-kirchner>

Singer, Stylist, Composer, Storyteller: Lisa Kirchner at her very best UMBRELLAS IN MINT In this her sixth album, jazz stylist Lisa Kirchner pushes the boundaries of her inestimable talents as a singer and arranger... She has written both the music and the lyrics for this highly imaginative exploration into poetry and stage plays and invites us on a journey called UMBRELLAS IN MINT - a story like no other and one that likely other singers will add to their repertoire... Kirchner is such a brilliant stylist that she is able to take us on a surreal flight of fancy about love and life in Manhattan....This is excellent music, each song different enough to maintain forward momentum, but each is equally fine. **-Grady Harp/Amazon.com**

<http://www.amazon.com/review/R2FY084Z1662QV>

Lisa Kirchner brings off-beat lyrics to her jazz singing

Lisa Kirchner's latest album of her jazz singing, [Umbrellas In Mint](#), has her performing twelve pieces, all of which bring her own words to her own music. There is something comfortingly off-beat about the way she can conceive a tune and then spin it out with a gentle vocalization that creates a reassuring illusion of normality. I say "illusion" because her way with words shows a decided preference for the surreal, drawing upon metaphors that are just as off-beat as her jazz style, blended with free association and any number of appropriations from left of left field.

Like her previous album, [Charleston for You](#), the twelve tracks on Umbrellas In Mint are again structured as a "geographical tour." This time, however, the words are the main attraction. Instrumental solos from Sherman Irby (saxophone), Ron Jackson (guitar), and Bill Schimmel (accordion) are there for relatively brief commentary on Kirchner's vocal delivery. The rhythm section, consisting of pianist Xavier Davis, bassist Vicente Archer, and drummer Willie Jones III provides support that seems rooted in continuo practices. If, as was the case in Charleston for You, the geographical references have an autobiographical foundation, in Umbrellas In Mint they are refracted by a subconscious that probably warps meaning the same way that Kirchner's jazzy style warps conventional melody.

If the words tend to dominate the tunes, Umbrellas In Mint still makes for compelling listening for its capacity to bring the "art" in "art song" solidly into the jazz repertoire.- **Stephen Smoliar/examiner.com**

<http://www.examiner.com/article/lisa-kirchner-brings-off-beat-lyrics-to-her-jazz-singing>

Kirchner's latest finds her really comfortable in her own skin and really hitting it out of the park. A jazz vocal set of all originals with some first call cats backing her up, Kirchner's originals sound familiar providing a great hook to draw you in as you try to figure out where you've heard them before----and you haven't! Killer stuff. - **Chris Spector/Editor Publisher**

[midwestrecord.com/MWR606.html](http://midwestrecord.com/MWR606.html)

Lisa has some (very) high-energy jazz vocals going on with this CD release... that can't be surpassed by most in the jazz arena today! -**Rotcod Zzaj - Improvijazzation Nation**

[http://rotcodzzaj.com/wordpress/?page\\_id=3794](http://rotcodzzaj.com/wordpress/?page_id=3794)

Kirchner composed the lyrics and music to each of the 12 songs featured, and she gives it her all throughout the album, including a song like "A Billion Stars Ago (In The Shadow Of A Crow)" which changes tempo and style a few times throughout its duration. I feel each of these songs has a life that I hope will continue to be vibrant as they are covered by other singers and musicians.

**-John Book/This Book's Music**

<http://www.thisbooksmusic.com/2013/02/16/review-lisa-kirchner-umbrellas-in-mint/>

**Top Ten on CHMR, WERU, WRBC, WSCA, WDPS, WERU, WHLI Artist of the Week**

## “CHARLESTON FOR YOU”

**A First Lady of Song-** Style, elegance, impeccable musicality, chanteuse extraordinaire – they all apply to the amazing Lisa Kirchner. For this listener this is her strongest album to date – more variation, more variety of accompaniment, more pizzazz, more tenderness. Take an hour out the day to be transformed by this musical stylist!

Not only does Lisa Kirchner have a voice of great beauty and a sense of poetry in the way she delivers lyrics, but she also happens to be a rather fine composer – a trait she shares with five of the twelve songs she sings here. Probably a bit of her artistry in performing and composing is in her genetic nature; her father was the late brilliant classical composer Leon Kirchner.

This combination of musical styles and sung in English, French and Portuguese is as exciting as any new recording by a female vocalist to be release this year. Lisa Kirchner is on top of her form and this Album simply has it all. - **Grady Harp/amazonadvantage.com**

<http://www.amazon.com/Charleston-For-You-Lisa-Kirchner/dp/B008GRHZ48>

While the title suggests a nostalgic musical voyage, and vocalist Lisa Kirchner's smoky, tremulous style seems distinctly retro, these dozen tracks are assembled from seven different sessions from the late '90s. Together they shape an intriguing potpourri, featuring a dozen musicians Kirchner frequently collaborated with over the years—bassist Lonnie Plaxico, pianist James Weidman, drummer Adam Cruz and guitarist Ron Jackson among them—in various configurations. The playlist meanders all over the map, with four Kirchner originals, a trio of pieces co-written by Kirchner with pianist Galt MacDermot, and covers of tunes from such disparate sources as the Gershwins, Janis Ian, Dr. John and French composer Michel Emer. -**Christopher Loudon/Jazz Times**

- <http://jazztimes.com/articles/58998-charleston-for-you-lisa-kirchner>

“I have to confess that, when I found out about Lisa Kirchner's [Charleston for You](#) ... I decided to check it out through personal curiosity. I was not sure how I would react to most of the tracks on Charleston for You; but I knew I wanted to hear her treatment of “The Man I Love.” I was not disappointed. Her only accompaniment came from pianist James Weidman.... Once beyond the intro, she finds her own phrasing to shape the words, occasionally enhanced by slight portamento pulls on the pitch.

The same can be said of her take on Caetano Veloso's “Coração Vagabundo.” She performs with that same low-key Brazilian style that many associate with Astrud Gilberto; but she then segues into the more upbeat “Berimbau” by Baden Powell... There is a precision in her sense of rhythm that plays nicely against the solo riffs of drummer Adam Cruz, with guitarist Ron Jackson and bassist Lonnie Plaxico providing a solid rhythmic foundation...

I was impressed by the extent to which her own pieces constitute a “geographical tour,” which I would take to be basically autobiographical. That being the case, then the part of the tour that most appealed to me was “Blue By The River,” which is Kirchner’s words set to the music of Galt Macdermot (as in Hair). This has a mildly funky quality that never compromises her sure sense of pitch but gives the song an edge...**Stephen Smoliar/San Francisco Examiner**  
<http://www.examiner.com/article/lisa-kirchner-jazz-song-stylist>

VERDANT WORLD LISA KIRCHNER/Charleston for You: The rising queen of nu cabaret makes yet another bag breaking set that is clearly cutting edge eclectic in it’s approach and delivery. A favored singer at political functions on a local New York and national level, Kirchner grabs the urbane ear and doesn’t let go. Whether writing new stuff...” (with Galt MacDermott, composer of Hair) “or breathing new life into the classics, she knows her way around a song with her chops wrapping it in good hands. Vocal fans will know what’s going on here right away. – **Chris Spector/Midwest Record**  
<http://www.whli.com/artist-of-the-week.aspx>

I have to admit as I have stated before, the female jazz vocal pack is a tightly knit group of talent with about the artistic differences between each as thin as a sheet of paper. Till now...

Take old school vocal jazz, a touch of cabaret and a dash of Broadway and you have a nice recipe for a very entertaining release from Lisa Kirchner entitled Charleston For You. I was immediately taken by some of the talent listed on the release as well including straight ahead drumming phenom Adam Cruz and guitar virtuoso Ron Jackson so for the purist that wants to argue “credibility” then game over.

Kirchner’s style may be part of the reason she has quietly slipped past a few critics and undeservingly so. A nice voice i.e. great chops, spot on phrasing and a nice somewhat eclectic set list here make Charleston For You an incredibly entertaining tour de force of how much room a vocal jazz artist has to work and still remain true to their own integrity. There are several Kirchner originals here that are as solid as they come including “Red Wine and White Lies” along with “Lights of L.A.” Some of the more eclectic tunes that help bind this wonderful release together include a nice riff on a Janis Ian tune “Jesse” and of course a standard from George Gershwin “The Man I Love.”

...Kirchner has the talent and ability to work folk, jazz, and even French and Brazilian songs. An elegant vocal talent that could as a former co-worker from American Idol would say about certain talent – “She could sing the phone book.”

The bottom line for Kirchner is simply this...she entertains! There is a certain old school charm about a talent that cares about making that connectivity while striving to push their talent to a variety of different levels.

An absolutely delightful release and arguably her finest release to date. – **Brent Black/Critical Jazz**  
<http://www.criticaljazz.com/2012/06/lisa-kirchner-charleston-for-you.html>

## “SOMETHING TO SING ABOUT”

Tragedy, broken hearts, mortality and violence lie beneath the surface of Lisa Kirchner’s scintillating album, Something to Sing About, like bloodstained rocks. As her vocals spin and gyrate through a

cycle of songs that draws on the work of the finest American composers, she covers the range of human experience from girlish hopefulness to world-weary heaviness, exposing these underlying dangers in startling moments of dissonance, shifts in meter and rhythm, and unsettling musical intervals. And all with a lightness of touch that belies the essential darkness of much of the material. These are lullabies with cruel truths at their heart.

Kirchner, the daughter of composer Leon and a doyenne of New York's cabaret scene, has some pedigree. She has personal associations with many of the composers and songwriters represented in this rich collection, who include her father ("Lily" is one of the most poignant tracks), William Schimmel (who plays accordion on many of the numbers), Charles Ives, Wynton Marsalis, David Del Tredici and, of course, Aaron Copeland. As she explains in her excellent notes, Kirchner met Copeland when she was just eight. His music features large, culminating in a beautiful, gentle, jazz-infused take on his arrangement of "Long Time Ago", which hangs shimmering in the air at the end of the album. The result of this inspiring network of connections is a tapestry of musical genres brought together under the umbrella of the art song, revealing the scope of influences on quintessentially American composers whose work often reflects a European heritage in such innovative ways.

It's impossible, for example, to escape the Brechtian cabaret nuances of Schimmel's pastiche, "Suicide in C Minor" (the bleak tale of a gangster's moll); or the chanson flavour of a Ned Rorem melody that provides the setting for Robert Hillyer's poetic take on the romantic possibilities of Paris, "Early One Morning". The chanson also informs Kirchner's own composition, "Crazy Love, Crazy Heart". Even Lewis Carroll gets a look-in. His ode to Alice Pleasance Liddell finds new life underpinned by Del Tredici's dreamlike music in "Acrostic Song". Kirchner herself has written many of the lyrics for the album, most notably for a new version of Paul Chihara's theme to the Sidney Lumet film, *Prince of the City*—a gritty paean to betrayal.

*Something to Sing About* is an impressionistic experience, a sequence of constantly shifting musical tableaux that blur the edges and trace intriguing connections between urban 20th century America, smoky jazz bars, Medieval Europe, Shakespearian England (courtesy of two of Stanley Silverman's Stratford Shakespeare Festival songs), and even burlesque and casinos. It's an endlessly inventive proposition, delivered with a streak of humour that leavens the ever-present threats and terrors with quirky songs such as Samuel Barber's "Under the Willow Tree" and William Bolcom's "Night Make My Day" or a masterpiece of eccentricity, Silverman's "Photograph Song".

At the album's heart lies Kirchner's intense knowledge of her material, combined with an ability to render it accessible. While the listener needs to be on their mettle, they never feel part of an academic exercise. Her musicians include pianists Joel Fan and Xavier Davis, saxophonist Sherman Irby, guitarists Ron Jackson and Vicente Archer, bassist Dwayne Burno and drummer Willie Jones III. Between them, they create a warm, richly textured sound that cradles Kirchner's voice as it veers from velvety reassurance to acerbic rasp. Rewarding and fascinating stuff.

– **Piers Ford/Cry Me A Torch Song**

<http://cry-me-a-torch-song.com/tag/lisa-kirchner/>

"Lisa Kirchner is an extraordinarily versatile singer. ... Few singers can produce such convincing performances across a wide range of musical genres." - **John Watson/Jazz Camera**

<http://www.jazzcamera.co.uk/index.php?page=test>

“In a world where mediocracy seems to be commonplace, Lisa offers a breath of fresh air ...her recording delves into moods and styles that take the listener on a musical journey rarely found in a vocal project. No ‘high mileage’ standards here, just beautifully uncommon melodies sung with just the right experience and emotion.” - **Joe Zupan/ WICN, New England’s Jazz & Folk station**

“Lisa Kirchner – “Something to Sing About” on Albany Records is an impressive compilation of songs by America’s leading contemporary composers” - **EB Marks/Carlin America June Notes Newsletter**

“Lisa Kirchner has talent to burn! Her vocal technique is impeccable, showing some fine training not only in the production of the vocal sounds but also in the repertoire of songs from many sources – including some surprises in crossover. It is rare for an artist of the jazz idiom to seek out the works by classical composers, but Kirchner has done her homework and offers a fresh look at the music of some of the most important names in classical music. Here are songs by Charles Ives, Ned Rorem, John Adams, Aaron Copland, William Bolcom, Samuel Barber, David Del Tredici, Paul Chihara, John Corigliano, Leon Kirchner, John Harbison as well as songs by Wynton Marsalis, Stanley Silverman, Robert Telson and William Schimmel... With a rather small ensemble – Joel Fan and Xavier Davis, piano, Ron Jackson, guitar, William Schimmel, accordion, Sherman Irby, sax and flute, Vicente Archer and Dwayne Burno, bass, and Willie Jones III, drums she manages to create such a huge variation in sound and musical ambience that her own very personal and very eloquent singing is accorded the kind of stage artists strive for... This is a superb album by a gifted lady of song and provides a bridge for those who thought classical music and popular music were two sides on a flowing river!”

- **Grady Harp, May 11.amazon.com**

**<http://www.amazon.com/Lisa-Kirchner-Something-Sing-About/dp/B004V30A12>**

“Lisa Kirchner is one of those rare artists for whom a song’s meaning is as important as its melody. Her personal, thought-provoking, original songs on her latest release slow the heartbeat and raise the mental senses with great musicianship and a wonderful band backing her up, Lisa delivers vocal artistry at the highest level on this collection and I would recommend it in a heartbeat to any jazz fan.” - **Eric Cohen/ WAER 88.3 New York**

“Dropping music into different stylistic environments may be done often, but that doesn’t mean it’s often done well. In fact, the frequent use of re-contextualization makes many efforts seem clichéd. Lisa Kirchner’s *Something to Sing About* avoids this fate by doing the unlikely: taking vocal material by many 20th Century composers and placing them in the realm of jazz.

Kirchner, the daughter of Leon Kirchner, selected material by many musicians who had a connection to her father, and this personal relationship is evident in the tracks. Her musicianship is spot on throughout as she navigates some very tricky melodic lines and sells them convincingly as natural jazz tunes.....On the album are offerings from composers such as Aaron Copland, David del Tredici, Charles Ives, and both Lisa and Leon Kirchner. It’s interesting to hear these musicians presented as ‘jazz’ composers because it really brings into focus that jazz being a central part of the DNA of American music. The album’s brightest tracks (*Acrostic Song* from del Tredici’s *Final Alice* and Leon Kirchner’s *Lily*) have a feel of being filtered versions of the songs that have washed away the chaff and gotten to the cleaned core of the music. This is the best that cross-over projects can offer: finding

a new vehicle for an old idea that seems almost more natural than the original.“

- **Doug Laustsen/WRSU**

<http://epmusic.wordpress.com/2011/07/26/review-lisa-kirchners-something-to-sing-about/>

“...There is a lot to sing about on this CD with great vocals and great arrangements so it should be called “Lots To Sing About” Just check out the CD out and you will find 18 great tracks with surprising variation, all with great instrumental skills from the band supporting the special qualities of Lisa’s vocals... “ - **Joost van Steen, producer / Host Jazz & Blues Tour ASFM105.4 in The Netherlands**

“Lisa Kirchner is a fine singer with her own elegant voice and an authoritative way of putting a song across. Good judgement, too: She’s assembled some great players for this album.”

- **Terry MacDonald Jazz Director/Host of Jazz Straightahead WSCA, Portsmouth, NH**

“Smooth and lovely” - **Kjell Andreassen/Radio Holstebro – Holstebro Denmark**

“Lisa has a very appealing voice, complimented by the excellent backup musicians”

- **Dave May/WHFC**

“Lisa Kirchner’s album ... has all the look of a straightforward collection of songs by American composers, including Ives, Corigliano, Adams, Rorem, Del Tredici, Harbison, Bolcom, Barber, and Leon Kirchner (the singer’s father, a Pulitzer Prize-winning composer, but in fact, all the composers in that list also won the prize), as well as some from more of a pop tradition like Robert Telson and Wynton Marsalis. ...you really have to hear the songs to get a handle on the album’s uniqueness. Kirchner is a jazz singer whose voice has the character of a cabaret chanteuse... Although her vocal quality is jazz-inflected, she sings the songs basically straight-on (except for some improvised riffs thrown in during transitions and sometimes adding repeats), just as they were originally written. .. the songs sound not like crossover — classical music dressed up as jazz — but like they were written as jazzy pop tunes, even though, paradoxically the tunes are presented essentially unaltered, just as the composers wrote them. As odd as the premise sounds and as surprising as the initial impressions are, these performances sound like persuasive, frequently beguiling, renditions of jazz standards. Kirchner’s dusky voice is seductive and wears well, and she sings with easy spontaneity and intuitive musicality. Much credit goes to the band for the inventiveness of its accompaniment.“

- **Stephen Eddins/Allmusic**

<http://www.allmusic.com/album/something-to-sing-about-w268219/review>

“If it’s “smooth vocal” work you’re yearning for, Lisa’s CD will give you 18 totally satisfying instances. Everything you would expect (& more) from her renditions of classics in The Great American Songbook. The strangely titled “Suicide in C Minor” will haunt you for hours after you listen to Lisa wrap her emotion-laden voice around the tune. For those who want a tad more jazz in their tunes, “Crazy Love, Crazy Heart” will thrill you again & again. It was the 3:21 “Night Make My Day” that got my pick for FAVORITE... Lisa’s presence on this quite bluesy track lends so much to it! “

- **Rotcod Zzaj/Zzaj Productions**

[http://rotcodzzaj.com/wordpress/?page\\_id=1435](http://rotcodzzaj.com/wordpress/?page_id=1435)

“... A great voice...she knows how to sell a song, and knows several of these songs on levels one can only imagine. A perfect example of a record the needed to be made.”

**- Review by Chris Spector, Editor and Publisher**

<http://midwestrecord.com/MWR330.html>

## BLOGS

Darius Rips/ OLIVER DI PLACE- Jazz From Many Angles

“The album’s 18 songs also include two Lisa Kirchner originals that sound right at home in this company. Kirchner has a richly textured voice, and she purrs her way through Leila’s song. She moves around the beat, elongating or shortening notes to enhance the emotion of the piece, and she does this very well. Her use of dynamic shifts is very gradual and subtle, and all the more effective for it...Something to Sing About is a treat from start to finish.” «

**- Darius Rips/Oliver di Place/Blog-Jazz From Many Angles**

<http://oliverdiplace.blogspot.com/2011/05/jazz-from-many-angles.html>

## INDUSTRY

“SENSATIONAL: It’s great to listen to these charming American songs. Lisa Kirchner has a beautiful dreamy voice and the musicians are remarkable.” – Paul Yeon Lee/Composer

“A REVELATION: What a gorgeous CD of delightful unique material! The songs demand and reward careful attention: each song is a revelation. The material per se is marvelous and varied, but still the album comes off as a complete work of art integrating disparate composers — Ives to Adams to Sam Barber to Leon and Lisa Kirchner herself — each song interpreted in a seemingly effortless jazz idiom that somehow suits each song. Lisa Kirchner’s voice has a new smoky timber, it is never pushed, but evinces irony and real emotion at the same time —and impeccable style and musicality. Loved it song after beautiful song.” – **Danny Emerman Restaurateur/Entrepreneur**

## “IN THE SHADOW OF A CROW”

“In the Shadow of a Crow” featuring vocalist Lisa Kirchner and her marvelous musicians is a collection of standards and original songs that I can highly recommend. It’s a musical revelation to hear what Lisa does with her voice. A sound imbued with sophistication, beauty, and style so rare to hear from any singer these days. I look forward to the next effort from this multitalented lady who has brought her wonderful artistry to theatre, Broadway, radio, and television.”

**- Ron Della Chiesa WGBH Radio Boston/ WPLM Radio Plymouth**

“Three French titles and excellently interpreted by Lisa Kirchner...the delicate attention of a connoiseuse, who has chosen the crème de la crème of musicians... Not one error in taste, musicians who swing : this singer has a lot of talent” - **Michel Bedin/Jazz Hot**

“We’ve really enjoyed sharing cuts from IN THE SHADOW OF A CROW with our listeners. All in all...I give the album two thumbs up” – **Eric Cohen/WAER Radio**

“Loved your CD- especially-You’d Be So Nice To Come Home To and The Very Thought Of You. Still playing so keep ‘em coming. – **Don Wolff/I Love Jazz**

“You have a very unique, recognizable voice, and your backup musicians sound wonderful. I look forward to your new cd next year.” - **David May WHFC-FM**

“LISA KIRCHNER offers a beautiful interpretation of “Please Be Kind”, written by Cahn and Chaplin.”  
- **Bruno Pollacci/Anima Jazz**

“... an adventurer’s idea of repertoire...She’s convincingly resilient... equally buoyant”  
- **Michael Ullman/Fanfare.**

“Your music is still in the playlist of course. When we put music in the playlist, it stays in, because we only play the best.” - **Koen De Bruyn/CROOZE.FM – 104.2FM-Belgium**

Let me put it this way – if you want to hear a singer of considerable note, then lend an ear to Lisa Kirchner. Her latest cd on the Albany label is a delightful enterprise – a thoughtful choice of material explored with a quiet fire. Ms. Kirchner knows her business and takes care of it with confidence and sensitivity.. She has surrounded herself with empathetic musicians who all know where she wants to go. Too many singers today mangle lyrics...how refreshing to hear one to whom clarity is essential. Add a warmth of delivery and the end product is just under an hour of quality. Lisa Kirchner deserves attention – no more time should be spent in the shadow of a crow....she flies on her own  
- **Elliot Meadow. Radio Station/Jazz Moods Plus. (Live 365.Com)**

“Absolutely unique. ...a vocal style that spans the Atlantic Ocean to embrace two continents”  
- **Carl Reiner/Producer/Director/Writer/Actor/Comedien**

“Lisa is a natural born composer with a sensual voice and a stirring, tactile delivery”  
– **Frank Lacy/Trombonist/Composer/Singer**

“Lisa is a wonderful artist and vocalist with a great passion for composing, and performing. She is a talent that touches her audience with her love and dedication to music.”  
- **Ron Jackson/Guitarist/Composer. Arranger**

“Backed up by a deft and swingingly inventive trio (adding a featured accordion) Lisa Kirchner sings with an affecting blend of elegance and vulnerability. In a fine album that casts a nostalgic, intoxicating spell over the listener, like a wine saved for a special occasion, she offers a lesson in the understated craft of cosmopolitan cabaret and jazz singing. Singing both French and American songs, Kirchner presents the notes and words in astutely judged readings that are both dignified and infinitely wistful. The program is expertly planned and varied. Those of her own songs included here are original,

sometimes almost surreal in construction, and reflect her long love affair with European and American popular song. This is a wonderful album.” - **Allen Shawn/Composer/Author/Pianist**

“Lisa Kirchner is a singer/songwriter of refinement and beauty. Her original songs derive from a life of music and experience; one senses the depth of her work while being struck by its lightness. Lisa’s treatment of the classic songs of yesterday gives these songs new life while her performing style transports her fellow musicians and the listener to a keener understanding of their lyrics and harmonic subtleties”. - **Fred Sherry/Cellist/Producer**

## “WHEN LIGHTS ARE LOW”

“Looking at the cover of *When Lights Are Low* (Albany) and admiring Lisa Kirchner’s all-American elegance, you expect to hear lady-like delicacies done up with vanilla frosting. Instead, out pours this astonishing mix of ash and gravel that combines the talk-sing sophistication of Mabel Mercer with the gutsy appeal of Dee Dee Bridgewater. Kirchner’s rusty world-weariness borrows liberally from Billie Holiday, especially on her dusky “You Don’t Know What Love Is” and gently bruised “Angel Eyes.” Her “Manha de Carnival,” at once mistily reflective and coolly satiated, is sumptuously good. So, too, is a skillfully tempered, “I Concentrate on You” that simmers with unfulfilled desire. The biggest surprise though, is a vibrant reading of Livingston and Evans’ somewhat obscure “The Ruby and the Pearl”, imbued with that unique sort of cabaret theatricality that defined Mercer’s incomparability.

- **Christopher Loudon- JazzTimes**

<http://jazztimes.com/articles/13757-when-lights-are-low-lisa-kirchner>

“Endowed with all talents, if one can believe the booklet, LISA Kirchner, actress, dancer, lyricist, singer, titles with Beny Carter’s famous “When Lights Are Low” her second album “en quartet” for Albany Records. Contrary to many of her female colleagues who have been pushed by avid promoters, LISA Kirchner having played some noted United States venues, sings in tune, something not so frequent as one might believe. Subscribing to the tradition of the great vocalists or... luminaries, LISA Kirchner is markedly influenced by the last of these, Billie Holiday, as well by the timbre of her voice as by the repertoire. But she does not stop there- grand mystery- bringing a touch of the exotic which is completely surprising, never invasive, and expressive of a nostalgia most definitively expressed in the treatment she gives to “All The Pretty Little Horses” one of the many folk tunes added to every sauce. Add finally that she is accompanied soberly but effectively, as well it should be, by a good quartet whose solos remain perfectly within the tone of the album. ... this album, composed exclusively of standards, is listened to with much pleasure.” - **Jacques Talb- Jazz Hot/Paris**

“When Lights Are Low is second CD of the singer LISA Kirchner, which follows *One More Rhythm* of which we had celebrated the praises in these same columns. Accompanied by her quartet piano-bass-drums- guitar, LISA Kirchner gives us other everlasting standards on which she can improvise at leisure, just like her musicians. Ron Jackson is romantic in intention, just as she is with something fragile and plaintiff in her voice (“Angel Eyes”, “Love for Sale”, “You Don’ T Know What Love Is”). In particular one is bound to remember “You’ ve Changed” where she captures the refrain entirely in the

spirit of the great Billie, but with variations added. The guitarist comments movingly along with the pianist Xavier Davis. With this CD, LISA Kirchner gives us a beautiful example of her talent and her sensitivity.” - **Michel Bedin- JazzHot/ Paris**

“There isn’t a more articulate interpreter of standards singing today. Lisa Kirchner again delivers another quality project, chock full of timeless, enduring classics and uncovered gems....and in the process, assuring her place as the millennium’s first true renaissance woman. If you appreciate the human voice and what it can do to The Great American Songbook, pick up a copy of “When Lights Are Low.” - **Joe Zupan WICN FM 90.5 Massachusetts**

“When Lights Are Low is a marvelous journey through the Great American Songbook by one of today’s most talented and gifted singers. I know my many listeners will be delighted to hear these classic standards performed with such taste and refinement. Lisa’s interpretations are further enhanced by a marvelous quartet” - **Ron Della Chiesa, WGBH, MA**

“Lisa Kirchner’s new album is gorgeous, rhythmic, classy and just right for when the lights are low, or for that matter almost any other time you want to listen to some great music.”  
- **Barry Gaston KMUW Radio Kansas.**

“While the art of singing is built on the greatness of the past, it is refreshing and exciting to hear a new artist like Lisa Kirchner. She joins a select group with this CD.” – Bernard Brightman/Stash Records  
“This wonderful effort reflects Lisa Kirchner’s talent, taste and heartfelt love for the music. Its truly a pleasurable listening experience!” – **Masani- Georgia Public Radio, GA**

“Lisa Kirchner: How can one individual have SO MUCH talent. Sings, dances, acts – and all well. From the strength of Ethel Merman to the quiet passion of Sarah Vaughan, Lisa does it all. In several languages to boot. Latin rhythms, swingers, broken hearted passion – all come so naturally to this multi-talented young lady who puts her heart in everything she does.”  
-**Tom Phillips, THE SOUNDS OF JAZZ & JAZZ NEWS MAGAZINE**

“It has a bright, upbeat and beautiful sound.” - **Linda Yohn WEMU**

“Her voice is unique in the manner that Eartha Kitt and Dinah Washington are instantly identifiable. In the company of a fine jazz quartet, the singer is confident and relaxed. Lisa Kirchner’s version of the Victor Young classic (Street of Dreams) is a wonderful throbbing treatment that’s very easy to take. The mellow mood is unbroken when Lisa and pianist, Xavier Davis offer a fabulous rendition of You Don’t Know What Love Is. ..Luiz Bonfá’s Manha de Carnival gets royal treatment when the vocalist exhibits her skills in Portuguese. You’ve Changed receives the most discerning treatment I’ve heard in recent years. a sensitive artist in an intimate performance. Lisa Kirchner is an eloquent voice in the night. - **Richard Boucier- Jazzreview.com**

<http://www.jazzreview.com/cd-reviews/jazz-vocals-cd-reviews/when-lights-are-low-by-lisa-kirchner.html>

“Lisa Kirchner’s latest collection fits all seasons of the heart. During the very first listening one moves easily to the soul-light flowing in. And you keep going back again and again- finding yourself pleasantly pinned inside a wall of exquisite and beguiling sounds. For sometime now her imagination has been looking for secrets. Now, with a soul that has been working overtime, she has found them. And another star is born.” - **Gordon Parks**

## “ONE MORE RHYME”

“ There are subtle renditions of such tunes as "Autumn Leaves" where she plays with the melody and the phrasing, causing a novel interpretation of this and the other classic standards on this CD. The CD also lists two originals and other material that [Kirchner](#) addresses in her unique offbeat manner. The medley of two Brazilian tunes -- and neither one of them written by Jobim! -- "Coração Vagabundo/Berimbau" have catchy rhythms on which the singer performs vocal magic. Further evidence of the different approach [Kirchner](#) takes with the music comes through on "But Beautiful" where she takes the words at one pace while guitarist [Ron Jackson](#) plays at a slight faster tempo making for an interesting setting. As do many of her contemporaries, [Kirchner](#) uses different sets of musicians for this session. Accordionist [Walter Kuehr](#) shows up to give a French bistro flavor to "Joana Francesa." This relaxed mood continues on the [Kirchner](#)-composed "One More Rhyme," a story filled with melancholia and musically well-put together. [James Weidman](#) is given a good deal of individual time at the piano on this track. The singer's view of "All or Nothing at All," includes a slight Latin beat and matches performances of this song by such geniuses of the vocal arts as [Sarah Vaughan](#), [Chris Connor](#), and [June Christy](#). [Kirchner](#)'s voice and expression comes closest to a combination of [Christy](#) and [Sheila Jordan](#) with a touch of [Edith Piaf](#). But it's the sensitivity to music and lyrics and the way she works with her sidemen that brings her version to the level of these other singers. [Kirchner](#) manages to successfully combine ingredients of country and blues on "Red Sails." [Kirchner](#)'s father is [Leon Kirchner](#), an important American classical composer having been awarded the Pulitzer Prize for Music for one of his works. This album is awesome evidence that his daughter has taken full advantage of the formidable musical genes he passed on. [One More Rhyme](#) is highly recommended.– **Dave Nathan – All Music Guide/ All About Jazz**

<http://www.allmusic.com/album/one-more-rhyme-mw0000622367>

“Here a singer, who has presence, a remarkable voice, who chooses her songs well, who selects good musicians.... Coracao Vagabondo/Berimbau (“le “Ce n’est que de l’eau” de Claude Nougaro “) The voice is beautiful, a little tart and the bossa, in Portuguese, that she offers us is entirely different from that we already know, it is very good. Let’s take “But Beautiful”, she sings it in rumba, accompanied along with the rest, by a guitar that’s very Carlos Jobim, that of Ron Jackson...impeccable. Let’s take “Dez Anos”, backed up by the superb accordion playing of Walter Kuehr, ...touching. She may at once have an acerbic voice (“Blue by the River”), and then plunge into the low register, for example on “Joana Francesa”, a beautiful text in franco-portuguese, or take off into the very intense (Danced da Solidao”) and it’s superb. She can sing nostalgic ballades (“One More Rhyme”) as she can transform a straight out standard (“All gold Nothing At All”.) She can emphasize a song and give it content and an undeniable jazz form as in “Red Sails” particularly successful, and a splendid end to close the CD... ” – **Michel Bedin- JazzHot/Paris**

"Lisa Kirchner, in my opinion, is a voice of the night. Her beautiful and sultry phrasings are difficult to imagine outside the intimate atmosphere of a cozy and classy night spot. Singing in English, Portuguese and near flawless French, Ms. Kirchner takes the listener on a journey through the songs of the Americas and Europe in a delightful way. From Jimmy Van Heusen and Johnny Burke's "But Beautiful" to Henri Contet's "Padam, Padam", the singer commands the listener's attention. I especially appreciated her sensitive rendition of Jacques Brel's unforgettable "Ne Me Quitte Pas" (Don't Leave Me). The title tune, "One More Rhyme" is a collaboration between Lisa and Dave Weidman in the form of a tender jazz ballad. Lisa composed "Blue By The River" with the Canadian born pianist/ composer Galt MacDermot who is fondly remembered as the writer of the classic musical production "Hair" in the days of bell bottoms and flower power. "Blue By The River" tells of the serene Mississippi and New Orleans. The set winds up with a bluesy version of "Red Sails In The Sunset" and some great piano by James Weidman.

I really enjoyed this CD and recommend it to those who share my taste for jazz with an international flavor.

- **Richard Bourcier/jazzreview.com**

<http://jazzreview.com/cd-reviews/jazz-vocals-cd-reviews/one-more-rhyme-by-lisa-kirchner.html>

"You must take the time to hear One More Rhyme. The selections are as varied as Lisa's background and musical influences. And she's assembled a group of well-seasoned veterans to accompany her. I have to restrain from playing it everyday."

- **Joe Zuppan- WICN Public Radio-90.5 FM-Massachusetts**

"...magnetic vocal style... captivating..." **Alan Bargabuhr- Cadence Magazine**

"A wonderful CD, the selections and the beautiful way you interpret this music... your sound is very beautiful to listen to... I was very impressed with it... very nice choice of material and beautifully performed" – **Ron Della Chiesa- WGHB 89.7 FM – Massachusetts**

"Lisa finds that subterranean tone in her voice and in the song that raises pop singing to an art."

– **Galt MacDermot**

"Lilting, lyrical and lush, the voice of Lisa Kirchner thrills, soothes and delights. Her new album, One More Rhyme, of unusual and beautiful songs, is a definite winner." - **Judy Collins**

"Like all true singers of song, Lisa takes her vocal expertise for granted and concentrates entirely upon the text. Every nuance of the words- each twist and turn and lilt and sob and smile- contains, and expresses, the experience of She Who Was There. She performs from the inside out. Prima la parola... Whatever the language- English, Spanish, Portuguese, French (or, rather, Parisian), Provençal- the shading seems inevitable, and the diction flawless. Lisa has manners but no mannerisms: she sings less about having been in love than because she was in love. Her repertory is unhackneyed and tasteful and mostly very poignant. I am a fan because there is nobody like her in our loud crass vulgar milieu of music, and because she knows what she's doing and how to do it."

– **Ned Rorem**

“Lisa Kirchner’s sultry way with a song is very winning... A wonderful album.” – **Ruth Laredo**

“Lisa finds that subterranean tone in her voice and in the song that raises pop singing to an art.”  
– **Galt MacDermot**

“It is beautiful to hear Lisa Kirchner’s singing which is so very musical, genuine and touching... a lovely album.” – **Peter Serkin**

“Lilting, lyrical and lush, the voice of Lisa Kirchner thrills, soothes and delights. Her new album, One More Rhyme, of unusual and beautiful songs, is a definite winner.” – **Judy Collins**

“Lisa Kirchner is that rare phenomenon of the consummate performer whose artistry is world-class. Unforgettable is her unique sound and the manner of her musical presentation. Like a magnet, she draws the listener into the complete compass of what it means to be a human being from our most earthy elements to the sublime. Her voice says it all as she uses her extraordinary gifts in the service of the music she is singing. Listening to Lisa Kirchner is an experience not to be missed.”  
– **Luise Vosgerchian, Harvard University**

## CABARETS AND NIGHT CLUBS

“the French songs defy explanation when it comes to intensity and emotion... Her renditions of ‘Ne Me Quitte Pas’ and ‘Jessie’ may be the most heart-wrenching ever” - **Electronic Link Journey**

“this smoky torcher with the mane of red hair is absorbing... an intense singer” – **Backstage**

“a formidable interpreter” -**Amsterdam News**

“she’s got striking range with the ability to emote rage, loss or longing in equally convincing measure... Her covers of ‘Dansa da Solidao’ and ‘Padam, Padam’ were especially vibrant with Kirchner using her arms, torso and face eloquently to embody the passion in the music... Kirchner is a singer who can galvanize the stage both vocally and physically.. – **Koroly’s Cabaret Corner**

“a sexy chanteuse... very much her own woman” – **Variety**