

Tranchina, on piano and backing vocals; Santi Debriano on bass; Renato Thoms on percussion and backing vocals; Bobby Sanabria on drums, percussion and backing vocals; and Roberta Sanabria on backing vocals.

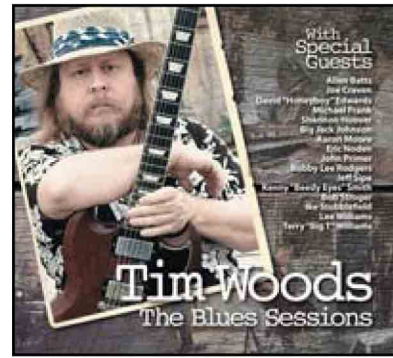
She has such a delightful voice, as is evident from the opening "Chante Comme Si Tu Devais Mourir Demain," matched to the lively Brazilian rhythms which explode towards the performances finish. Her husband contributed the lovely Latin-spiced title song about rainbows. "Samba De Uma Nota So," ("One Note Samba") is one of Antonio Carlos Jobim's most famous songs, which she delivers with seeming effortless delivery but her pitch and her sense of timing is flawless including an interlude with a spoken rap-like delivery over smoldering percussion.

The ballad "Today" opens languidly to match the opening lyrics about sad reminiscences before the tempo livens up as someone catches her eye. "Sing a Song Of Children" is a thoughtful celebration about the songs, laughter and joy of childhood, which stands out even in this strong release. Another Jobim song, "Inutil Paisagem," has a lovely, languid vocal with a solid bass interlude from Debriano.

An indication of the varied material here is her Husband's adaptation of a Hindu prayer and chant, "Asato Maa (Sat Chit Ananda)," with a light Latin rhythm as she sings about being led from untruth to truth and ignorance to wisdom. "Duérmete Niño Bonito," is an enchanting performance of a Spanish folk lullaby (that will sound familiar to some) to which Joe Vincent Tranchina has added English lyrics and music. "Voz" is a mesmerizing, salsa-flavored wordless vocal with the percussion of Thomas and Sanabria standing out along with Jon Vincent's firm, yet understated piano. Thomas, Sanabria and Joe Vincent collaborated on "Solamente Pasión," with a crisp salsa flavor as she delivers a chorus of "El amor solamente pasión" ("Love is only passion"), against the rap of the band members before the closing "Siehst Du Mich," a German poem set to music by Jon Vincent with a lovely arco bass solo.

"A Song Of Love's Color" is a wonderful release that is sure to charm listeners with not only Gabriele Tranchina's lovely voice, but also her wonderful expressiveness and the tight playing in support of her. This is a recording that easily lends itself to repeated listening. Her website is <http://www.gabrieletranchina.com/>, from which it can be purchased. An earlier cd of hers is available on cdbaby.com so one might expect it to be available there. It is available on itunes and from amazon.com.

Ron Weinstock

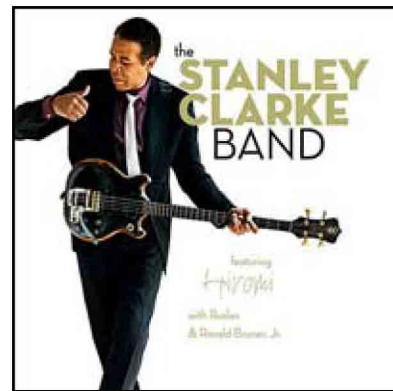


TIM WOODS
The Blues Sessions
EARWIG

Some of the songs have been heard countless times before, but few recent blues releases give off the vibes of energy and enthusiasm of guitarist Woods' new offering. With a trans-generational cast of players in tow, most notably David "Honeyboy" Edwards, Woods comes out swingin', acoustically, electrically and vocally on a set that continuously pulses with the pleasure of taking care of blues business. The peak moments of the disc arrive in Woods'/Edwards duets, "Bad Whiskey & Cocaine" and "Drop Down Mama".

While he digs in solidly on well-traveled classics such as "Spoonful" and "Built For Comfort", Woods has one of his strongest performances on Willie Dixon's lesser-known "It Don't Make Sense You Can't Make Peace". *The Blues Sessions* is a cut-above release.

Duane Verh



STANLEY CLARKE
THE STANLEY CLARKE BAND
HEADS UP

While Clarke, the original "lead" bassist, promotes a group entity with this release, it's still his phenomenal facility that's the main draw here.

The leader plies his technically formidable trade atop backdrop of continuously morphing terrain. From deftly orchestrated fusion grounded in Clarke's Return To Forever roots to retro funk to serene solo constructs, Clarke still dazzles in the dialect that he, for all intents and purposes, invented.

That said, Clarke is on occasion spelled up front by several guests including guitarist Charles Altura and, most notably, by band member Hiromi. The pianist serves up her own technical and inventive fireworks on the classically-flavored "Labyrinth" and swings sufficiently on the frothy tribute "Sonny Rollins."

Duane Verh

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