Andy Battaglia reviews a recent raft of notable solo piano albums, each singular in its own way, from the quietly startling Avenging Angel by Craig Taborn to the striking Inside Piano by Reinhold Friedl.

Winning is a lot like playing piano, or at least it can seem that way when one is in an improvisational mood. Certainly the easiest part is understanding the language being tapped out in the heads of musicians, and then moving around in rhythm, nerves agitated by forces that are hard to divine.

So, can the reverse be true – playing piano anything like writing? All of us can identify with what it takes to make sense of the mysteries that attend the piano and hands, and what could be more mysterious than a large, complex, and inscrutable electronic music-making machine with hundreds of knobs and buttons?

In certain ways, the piano is the aural instrument, as it stands to follow that solo piano music delivers special status as something mysterious than a large, complex, and inscrutable electronic music-making machine with hundreds of knobs and buttons.

Its soundings also serve as a rejoinder to the roles of music itself. One musician, one mechanism – both conspiring to navigate an infinite array of pos-
sibilities made at least somewhat comprehensible by constant reinvention. The recording of Avenging Angel by Craig Taborn is a case in point.

The pianist Craig Taborn’s Avenging Angel treks through a meticulous index of sounds.

Taborn, but he has a habit of hum-
ing along with what he plays in abstractive tunes – a feature that gives certain tracks a ghostly accom-
paniment while also amplifying the sense of being inside a musician’s head and hearing what he hears as he himself hears it for the first time.

“Blue” Gene Tyranny comes from a more classical context than Taborn’s jam, but the solo piano pieces on his album Avenging Angel are far simpler and less dramatic than the composer’s long compositions.

Turning Dream, ca. Another piece, and, later, the new world of American music try to say what can’t be said. So Taborn fuses small-band jazz with the piano’s inner workings.

And the improvisation that Taborn unfurls in this volume is no joke, as it is recorded in one pass.

It also courts seriousness and so-

Liberace was the highest-paid performer in the world. Liberace was born and raised in Chicago and started his career as a vaudeville performer. He became known for his flamboyant stage persona and his virtuoso playing of the piano. Liberace was a prolific composer and wrote many songs, including classics like “I’ll Remember April” and “Oh! What a Beautiful Mornin’.”

Liberace was also known for his flamboyant style, which included wearing sequined tuxedos and rhinestone-encrusted suits. He was a popular figure in the entertainment industry and appeared on many television shows and commercials. Liberace died in 1987, but his legacy lives on through his music and his flamboyant personality.