

CHRIS MCNULTY REVIEWS

JAZZ WISE - UK – Dec-Jan 2007
by Peter Quinn **** 4 stars

Australian-born but resident in NYC since 1988, Chris McNulty's 2005 release *Dance Delicioso* demonstrated a finely honed improvisational sensibility delivered with an intense depth of feeling. The singer's sixth release *Whispers the Heart* is an even finer record, confirming her standing as one of the foremost singer-composers on the scene today. As both the hard swinging opener 'Summer Me, Winter Me' and 'Come Rain Or Shine' illustrate, at the up-tempo end of things McNulty delivers with power and passion in equal measure. But it's her balladeering skills that impress the most, her liquid phrasing and luminous tone underscoring a voice of serene beauty and striking veracity. The compelling emotional fervency of Bacharach and David's 'Make It Easy On Yourself' is topped off by a meltingly lovely solo courtesy of tenor sax great Frank Wess. Similarly outstanding are the ardent interpretations of 'If You Never Come' (Jobim/Gilbert) and 'How Deep Is The Ocean' (Berlin).

JAZZ TIMES - Harvey Siders – December 2006

There is so much to commend about the album: above all, the versatile, soothing, swimming voice of Australian-born McNulty; her writing and arranging skills; and the writing and arranging chops of Paul Bollenback (plus his guitar playing). The musical diversity on display is equally impressive" standards sprinkled throughout; rarities by Jobim, Bernstein, and Thad Jones; a surprise guest appearance by Frank Wess, whose tenor timbre is remarkably similar to McNulty's; and the solo gems from the regulars: tenorist Dave Pietro, on "Lonely Town"; soprano saxophonist Tineke Postma, on "Springosphere"; Bollenback's rubato guitar cushion for McNulty on "I Should Care"; pianist Gary Versace on the same track, when it evolves into a straight-ahead swinger; also in the solo column "McNulty's confident scat chorus on "Come Rain or Shine" and flugelhornist Ingrid Jensen on "Quiet Your Thoughts, Part 2." That segues conveniently to McNulty's compositional chops. If McNulty's vocalizing is fearless, then her writing is peerless. In part one of "Quiet Your Thoughts," "Springosphere" and "Lullaby for a Young Boy," her explorations seem to transcend to a free zone between jazz and modern symphonic. She has thrown off the shackles of strict rhythms and bar lines tend to vanish. So don't try to dance to those tracks. This, her sixth album, should not merely be listened to, but carefully digested.

McNulty Puts Listeners in Their Comfort Zone

By Dick Bogle ***** Stars

Vocalist Chris McNulty is one of those immense talents deserving wider recognition. Blessed with a pleasantly inviting voice, she sings with her heart in full throttle on the opener, "Summer Me, Winter Me," and then follows with the slow ballad "Make It Easy on Yourself." She seems so comfortable with her technique - which of course puts an audience right in her comfort zone.

Tenor saxophonist Frank Wess makes an impact guest appearance on this track. Reedman Dave Pietro turns in a lush arrangement to launch McNulty into a highly emotional treatment of "Lonely Town."

She has her own personal take on "I Should Care," switching from a softly smooth first chorus to the second with a more pronounced groove; former Portland pianist/organist Gary Versace is key in the delivery of this fine Paul Bollenback arrangement. McNulty uses a nice mix of material with excellent sidemen performing outstanding arrangements.

Clive Griffin, Jazz Improv, October 2006 (excerpt click here for full review)

McNulty's intonation and articulation are commanding - and provide a preview for the level of musical excellence and creative artistry with which she leads throughout the album. McNulty scats and she is marvelous. Whether she is singing the lyrics or improvising, McNulty demonstrates a commanding sense of rhythm that is evident in the way she bend the rhythms, syncopating phrases in unexpected ways..... If you share the idea that an album, a jazz album, that entertains and moves you is the result of the confluence of heartfelt performances by sensitive and experienced creative artists, a relaxed intensity at all tempos, enlightened solos, compelling compositions, deft arrangements, delightful musical dialogue, all in a superb warm audio recording, thoughtfully mixed - then the twelve tracks on vocalist Chris McNulty's new album, *Whispers the Heart* will provide a wonderful journey.

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The album is a cornucopia of all those abstract elements that identify a great performance, and a consummately musical album. What are those elements? They are what enables the music, that is otherwise nothing more than notes on paper, and a few people that show up with musical instruments to play, and whose names later appear on an album jacket, to tap into a certain energy stream and resonate together in extraordinary ways. That's what happens here on Chris McNulty's *Whispers the Heart*."

George W. Carroll/The Musician's Ombudsman, August 2006

God, I got a hot flash after I hard this lady sing...she whispers dynamically. And what a delightful way to start a project vocally: With Michel Legrand's, "Summer Me, Winter Me". As I peruse her song choices, it must be stated too that McNulty possesses great taste, she's got it all... control, vocalese, vibrato, et al....nothing routine & unimaginative here...rather sexy, definitive, and alive! Chris McNulty is a saloon singer and balladeer capable of injecting emotion, pathos, irony & meaning into her work ..a gift that few singers can lay claim to.

Whispers the Heart -Andy Velez - All About Jazz - October 2006

Her interplay with her fellow musicians is a joy...throughout singer and her cohorts play seamlessly...it's a pindrop-perfect singer and guitarist duet. A remembrance of love past, the nuanced delicacy of their understated approach makes it all the more affecting emotionally."

Whispers the Heart – Liner Notes - Scott Yanow, August 2006 –

Long a major jazz singer who has in recent times finally started to gain recognition for her talent McNulty's most rewarding recording thus far, filled with subtle surprises, variety and her inventive jazz singing. It is one of the finest vocal recordings of 2006.

D. Oscar Groomes, O's Place Jazz Newsletter -

McNulty's soothing vocals feel good on almost anything and this romantic program is no exception. She chooses some excellent accompanying

musicians to support her. Frank Wess (ts), Tineke Postma (as), Paul Bollenback (g), Dave Pietro (ts), Matt Wilson (d) and Ingrid Jensen (flugelhorn). She's singing scatting and keeping us entertained. Our favorites were "Come Rain or Come Shine", "I Should Care" and "Lullaby For A Young Boy".

Bob Morello, Boston Post Gazette - August 25 2006

Vocalist/composer Chris McNulty delivers a collection of standards, in her trademark style. McNulty stepsoff nicely with Michel Legrand's "Summer Me, Winter Me," the Bacharach/ David gem "Make It Easy On Yourself," Johnny Mercer's "Come Rain Or Shine," a delightful rendition of Leonard Bernstein's "Lonely Town," and McNulty's high energy composition "Springosphere." Chris takes a page from Antonio Carlos Jobim's songbook "If You Never Come To Me," caressing the mellow Irving Berlin standard "How Deep Is The Ocean," the lilting "I Should Care," followed by McNulty's "Lullaby For A Young Boy," ending with the beautiful duet "When Love Was You And Me." McNulty breathes new life into standards with the greatest of ease!

Ray Comiskey – Irish Times, September, 2006

McNulty is carving out a niche as a vocalist whose debt to anyone but herself is not obvious. Operating mainly in sextet, septet and nonet (one with strings added) settings, she casts the net here over some old standards and material by Legrand, Bacharach, Bernstein, Jobim and herself, a varied bag whose interpretive and expressive challenges are met with aplomb. Well-crafted arrangements help, but McNulty is such a distinctive singer that she's often at her best in the barest of settings, like her duet with guitarist Paul Bollenbeck (When Love Was You and Me) and a quintet performance of Make It Easy On Yourself with Frank Wess (tenor); another bonus is the presence of Ingrid Jensen (flugelhorn/trumpet) on four tracks. www.elefantdreams.com

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George W. Carroll/The Musicians' Ombudsman, July 9th, 2005

Jazz singer Chris McNulty gets right to the work of jazz & vocal horn lines with her singular take of the cogent Cole Porter original, 'All Of You.' Chris stretches & soars in & out of the lyric, harmony, & melody, et al. Through it all, the tune emerges whole. This is a girl who can tear a song apart viably in front of your very ears.....And, what a joyful noise she makes as the musical pieces break off & hit our senses beautifully.

Dance Delicioso Review - Dan McClenaghan, All About Jazz. July-August 2005

On her fifth CD release, *Dance Delicioso*, Australian-born vocalist Chris McNulty sings a couple of classics, Cole Porter's "All of You" and the tried and true "Star Eyes", giving each tune a distinctive turn. The familiar melodies are surrounded here by McNulty's well-crafted original tunes, Annie Lennox's "Primitive," Bobby Troup's "Meaning of the Blues," and the haunting traditional Irish song "He Moved Through the Fair."

You often hear the words "sultry" and "sensuous" used to describe the voices of lady singers, but McNulty doesn't strike me that way. Hers is a richly feminine sound, with a dash of sauce on "All of You," a jaunty, melody-stretching romp that has an innovative feel to it. McNulty sounds sad—in a recovery mode from love lost, perhaps—on Bobby Troup's "Meaning of the Blues," a take on the tune that contains a bunch of exquisite moments, like Sonny Barbato's sweet accordion work, with a gorgeous little solo in front of the whisper of Paul Bollenback's acoustic guitar. On "Star Eyes," McNulty goes with a more horn-like delivery, reminiscent of Ella Fitzgerald as she pushes the melody around inside a bouncy arrangement.

The set, produced by McNulty and guitarist Paul Bollenback, has a high polish. Those exquisite moments I mentioned in "Meaning of the Blues" applies to every song here, with some surprises. The traditional Irish tune "He Moved Through the Fair" is done with a dark yet airy style that features Erik Friedlander's deep-toned cello sound. The McNulty-penned title tune tells a handful of life-affirming stories, with some lush background harmonies, and listen to her voice as it rises from womanly to girlish as she tells a young girl's tale.

A beautiful, original, polished effort.

DANCE DELICIOSO CD review- July 6th, 2005 - Improvizjazzation Nation, Dick Metcalf

If you're not in a jazz mood, you will be when you listen to the title track.. Chris's vocals are solid, yet sultry, & will capture your heart immediately, not to mention your ears... it's my favorite cut on the CD. She's backed by about 12 players, not to mention the 4 member vocal (backing) group. The recording is superb, & will have jazz fans dazed for days. This lady isn't afraid to step into new territory, & it's evident from the broad range of styles on the album... she sings material by Annie Lennox, Cole Porter & Bobby Troup - & does it her own way! True talent is rare, but it's clear that Ms. McNulty has it in spades... along with a joy for singing that communicates to the listener without her having to try (or so it sounds). You won't find an album quite as timeless again this year, I'll bet you... if you love great jazz vocals, you'll HAVE to get this one! This gets a MOST HIGHLY RECOMMENDED from my ears, as well as the "PICK" of this issue for "best female jazz vocals". Cool jazz, but with vigor! Get more information at her site - *Dick Metcalf*

Dance Delicioso CD Review - Bruce Crowther, Journalist, writer, UK, July 2005

With these, Chris McNulty's fifth and sixth CDs, she extends her audience from the strong and dedicated fan base to the encompass many who have missed her considerable skill in the past. Although this is Chris McNulty's fifth CD, she remains less well known than is her due. An inventive and thoroughly engaging jazz singer with an especially attractive touch with ballads, Chris has been delighting audiences for the past two decades. For anyone who has missed hearing her, either in live performance or on record, this CD will be a revelation. This is a singer of considerable character and vast experience who brings to every song she sings an originality often lacking in the work of better-known contemporaries. Here, Chris is accompanied by a team of very good instrumentalists drawn from the foremost ranks of today's jazz and session players, among whom are pianist Mulgrew Miller, alto saxophonist Gary Bartz, cellist Eric Friedlander, drummer Billy Hart, bassist Ugonna Okegwo and guitarist Paul Bollenbeck. The songs are a pleasing mix of standards and originals composed by Chris. Definitely a CD to look out for and to savour. ... this highly recommended CD clearly demonstrates that Chris is a major singing talent for today."

Bill Donaldson - Jazz Improv Magazine - Fall 2005 for Dance Delicioso

One of the current generation of jazz singers most deserving of a wider audience and greater recognition...her treatments suggest not only her familiarity with, but also her affinity for, raga's modal structure as she explores the quarter tones and introduces subtle vocal embellishments American jazz singers don't usually adopt."

Chris McNulty - Dance Delicioso - CD Review, Ken Smith, journalist, July 13, 2005

Chris McNulty's new CD, *Dance Delicioso* is mighty impressive. She's truly a gifted singer with a distinctive mix

of slick professionalism and spontaneous ebullience. *Ken Smith, journalist*

Dance Delicioso, CD Review

Mike Pinfold, co-author of On Jazz Singing - singers and their Styles, UK; March 2005

Eloquent, expressive and extremely exciting. Chris McNulty is without doubt an inspirational jazz singer.

At a time when it would appear that just about anyone can be promoted as being a 'jazz singer,' refreshingly Chris is the genuine article. The subtle variations she applies to each song aptly illustrate her unflinching commitment to jazz. A consummate artist, her unsentimental approach suggests a certain vulnerability and emphasizes an intimacy and sensitivity few singers can match.-- *Mike Pinfold*

Dance Delicioso - CD Liner Notes - Jazz Times reviewer Bill Milkowski, April 2005

A soulful vocalist with a soaring, sensuous quality, a sly, seasoned delivery and natural sense of swing, Chris McNulty imparts her own unique magic interpreting jazz standards, as she showcased so confidently on last year's I Remember You. On Dance Delicioso, her follow up and fifth album overall, the Australian-born singer showcases more of her own considerable songwriting prowess as well as having her way with Cole Porter's All Of You, Bobby Troup's Meaning of the Blues, Gene DePaul's Star Eyes and Annie Lennox's Primitive.

Backed by a crew of New York killers in guitarist Paul Bollenback, saxophonists Gary Bartz, Gary Thomas and Dave Pietro, pianists Mulgrew Miller, John DiMartino and David Budway, bassist Ugonna Okegwo and drummer Billy Hart, McNulty stakes out some Brazilian-flavored territory on her New Day, Only The Silence and the alluring title track. Her poignant Last Farewell is performed as an intimate duet with Bollenback on acoustic guitar while she reveals some daring scat abandon on the modal romp Roamin'. And for a real change of pace, she affects a lush, chamber-like aesthetic on the Celtic-flavored He Moves Through The Fair. McNulty distinguishes herself as one of the elite jazz singers on the scene with this tasty, varied program

DANCE DELICIOSO CD review - Christopher Loudon, Jazz Times Review, November, 2005

The terrific thing about chameleons is that, by definition, they offer something for just about everybody. Consider Chris McNulty and her latest exercise in vocal shape-shifting. At first blush, on Annie Lennox's rich, earthy "primitive," she suggests Bette Midler minus the brassy camp. On "All of You" she echoes Annie Ross' stylish sophistication. On Bobby Troup's "Meaning of the Blues," stretched to nine gently bruised minutes, there's evidence of Jeri Southern's haunted beauty. Her "Star Eyes" mirrors Keely Smith. And "Only the Silence," one of the discs five McNulty originals hints at a hipper Streisand.

Such marvelous legerdemain demands, of course, equally dextrous sidemen, and McNulty's surrounded by a skilled dozen: principal among them are drummer Billy Hart, pianist Mulgrew Miller, guitarist Paul Bollenback and saxophonists Gary Thomas, Gary Bartz and Dave Pietro.

Christopher Loudon,

Dance Delicioso CD Review. Singer & Musician – Robert A. Lindquist, October, 2005

A native of Australia, Chris McNulty spent her early career touring Australia and SE Asia. She is triply blessed with not only an exquisite instrument and a breezy sense of swing, she is an excellent songwriter as well. **Dance Delicioso** features several of her own tunes with some rather uncommon cover tunes. Her expressive, passionate voice shines throughout. Favorites of this reviewer include "New Day", Cole Porter's "All of You", and the title track. It's a wide variety of styles but McNulty proves she has the voice, timing and the musical moxie to pull it off.

Dance Delicioso CD Review – LA Jazz Scene – Scott Yannow, November 2005

Chris McNulty is definitely not shy to take chances. She begins Dance Delicioso with Annie Lennox's "Primitive," greatly distorts the melody to "Star Eyes," and at times alternates between modern jazz and music closer to folk/pop. Her voice is powerful and clear, and Ms. McNulty gives the impression she can sing anything she desires, including her five diverse originals. Certainly on "All Of You" and "The Meaning Of The Blues," she leaves no doubt that she loves jazz. Her backup group includes appearances by altoist Gary Bartz and pianist Mulgrew Miller with guitarist Paul Bollenback being a major force, not only as a player but also as an arranger and co-producer. Even when singing music that borders on jazz, Chris McNulty has the spirit of a jazz singer and she is one of today's vocalists who are expanding the definition of the term. Her CD, available from www.elefantdreams.com, is well worth checking out.

The Pendulum @ JJ Smyth's - Ray Comiskey THE IRISH TIMES, 18.1.2005

Chris McNulty gave an engrossing demonstration of the art of jazz singing, Australian-born but based in New York since the 1980s, she's a much more impressive performer than the more celebrated Diana Krall and Jane Monheit, and considerably more the real thing, where jazz is concerned, than Norah Jones. How she isn't better known is a mystery.

While concentrating on the Great American Song Book, even such timeworn songs such as..... and East Of The Sun emerged fresh and rewarding from her and the group's treatment of them - and some were outstanding experiences.

Stylistically, the influence of Sarah Vaughan on her singing is evident - a risky model, given the Divine Sarah's tendency to sacrifice the lyrics to vocal acrobatics and descend into mannerism. McNulty avoided such traps; even when she took frequent liberties with the lines of each song they had musical purpose, and she never lost her sense of engagement with the words.

They produced a brilliant, languorous The Meaning Of The Blues, an easy, loping Easy To Love and Star Eyes, a beautifully phrased It Might As Well Be Spring and My Romance, and a gorgeous, slow It Never Entered My Mind that came close to equaling The Meaning Of The Blues as the best of the night.

McNulty's willingness to open songs a cappella, or with the minimal support of guitar. And, time and again, the drawn-out codas offered compelling examples of group interaction. Hopefully, this is not the last time she and this group will be heard together here. *Ray Comiskey*

Howden Jazz Society, UK Saturday, January 22, 2005 Mike Pinfold

Chris McNulty enthralled the Shirehall audience with a programmed of unhackneyed songs. A singer of great subtlety, Chris interpreted each lyric in an extremely individual way and with exceptional sensitivity. Ably backing her, pianist Robin Aspland offered sympathetic accompaniment along with Dave Lynne on bass and Dave Hassell, drums. A wonderful way to start the jazz season. -- *Mike Pinfold*

Gary Lee, The West Australian, May 4, 2005

Jazz Export brings it all home...McNulty is a superb jazz vocalist with a highly professional delivery that comes from performing consistently with the world's best jazz musicians in the most demanding jazz environment.

Review for Joe's Pub CD release - Barry Bassls, Town & Village, Art 6/9/05, This week On the Town, 7/9/05

Jazzlady spreads her Joie de Vivre at Joe's...Chris McNulty's new album is titled Dance Delicioso and the title is apt. She is a talented singer-songwriter, which is a rare breed in jazz...McNulty has a flair for unorthodox material, Annie Lennox's "Primitive", the traditional (and eerie) Irish ballad, "She Moves Through the Fair"...and a Bang up version of "Meaning of the Blues". The message of her own songs is generally to live life to the fullest, as she sings on the title track, the theme may be an age-old one but wrapped in McNulty's blithe music and vocal delivery, it's quite engaging." -- *Barry Bassls*

Chris McNulty - I Remember You - CD Review: Chris Spector, Midwest Records Recap, August 2004

A first class jazz vocalist, McNulty continues to stretch her wings in stellar fashion. Whether hard swinging through standards or giving a Latin refashioning to old faves, this seasoned pro never gives less than her all. With a crack crew behind her on every step, this set crackles with the kind of feeling you thought you had to go back to old records to find. A real treat throughout--*Chris Spector, Midwest Records Recap, August 2004*

I Remember You, CD Review

Singer Magazine - Robert A. Lindquist, Singer Magazine, May-June 2005 Issue

Since Moving from her native Melbourne, Australia, to New York in 1988, Chris McNulty has reaped praise from jazz fans and musicians alike. Her rich and expressive voice is soaked in swing and blues, combined with an ability to improvise that's straight from the heart. Her talent has opened up opportunities to work with many of the top players on the jazz scene today. Her latest CD, I Remember You, features Paul Bollenback on guitars, Joe Locke on vibraphone, Ugonna Okegwo on bass, Adam Cruz on drums, David Budway and Michael Kanan on piano, Joel Frahm on saxophone and Cade da Silva on percussion. Together, these extremely tight musicians and this gifted vocalist give us 10 favorites from the Great American Songbook, plus a bonus tune entitled "Pablo" penned by McNulty. Chris discovered the great American jazz singers like Sarah Vaughn, Billy Holiday, Carmen McRae and Nancy Wilson back in 1976. Her earlier influences had been Stevie Wonder, Aretha Franklin, Patti Austin, Marlena Shaw, Donny Hathaway, Marvin Gaye, Frank Sinatra and Tony Bennett. Together, it all blends into a very soulful prospective of jazz, blues, pop and funk. This is an essential CD for any true fan of jazz.-- *Robert A. Lindquist*

I Remember You, Liner Notes, Gary Bartz, Alto, Soprano Saxophone, Composer, Educator, 2004

Although Chris McNulty will undoubtedly be classified as a jazz vocalist, she is way beyond that. She is a true musician, which any great artist whose medium happens to be music, should be classified as. She is a musician whose voice is her instrument, and what a great voice she has. She can handle the harmonies and intricacies of the compositions she chooses so well and flawlessly. Chris McNulty is an exquisite instrument, along the lines of a Sarah Vaughan or Ella Fitzgerald. Chris was brought to my attention by my friend Peter Leitch. Peter co-produced her recording "A Time For Love" on the Amosaya label on which I performed with Peter, John Hicks and others. I was attracted first by her voice and secondly by her choice of songs. No run of the mill material. When Chris asked me to do her liner notes I was honored. But even more than that, I couldn't wait to hear what she was doing on her latest recording. As usual, her choice of songs was great and her voice has grown even more lush and she is in control no matter where she takes a melody. If there is any justice, Chris McNulty will be the next great voice. She already is as far as I am concerned. --- *Gary Bartz*

Dance Delicioso CD Review, All Music Guide, Rick Anderson

Chris McNulty is an unusually adventurous jazz vocalist -- not so much in her singing style itself, which is unique and personal without being exactly avant-garde, but in her repertoire, which on this album includes an exquisite Annie Lennox cover and a slightly less exquisite version of the Irish folksong "She Moved Through the Fair" as well as such standard material as "All of You", "Star Eyes" and "Meaning of the Blues". McNulty's voice is sultry and soft around the edges, and it sounds especially natural and comfortable in a Latin context -- check out both the subtly Latin vibe of her own "New Day" and the more assertively Brazilian feel of her arrangement of "Meaning of the Blues". She generally avoids vocal pyrotechnics, depending instead on gentle shadings of inflection to get her points across. McNulty's sidemen include drummer Billy Hart and, on several tracks, legendary pianist Mulgrew Miller, but the one who steals the show is David Budway, whose piano solo on "Star Eyes" provides one of the album's highlight moments. Recommended. -- *Rick Anderson*

Dance Delicioso CD Review - O's Place Newsletter

Chris has a beautiful voice whether singing straight or blue tones. She's at home with both popular and jazzy tunes. She has a strong band supporting her as well including Paul Bollenback (g), Ugonna Okegwo (b), Billy Hart (d) and saxophonist Gary Bartz. Among the strong selections are Chris's own "New Day", a nice arrangement of "All of You", "Meaning of the Blues" with a nice solo from Bollenback and the mild bossa nova beats of the title track. Good variation and very good performance.

Chicago Free Press - review by Gregg Shapiro- December 2005

Jazz artist Chris McNulty has included a half dozen original compositions on her new album "Dance Delicioso" (Elefant Dreams), but it is her choices of cover tunes that I find to be most compelling, beginning with her lovely reading of Annie Lennox's "Primitive" that explores the jazz possibilities of the song. McNulty also restores the swing to Cole Porter's "All of You" and transforms "Meaning of the Blues" into a miniature jazz epic.

Chris McNulty - Dance Delicioso - Ernest Barteldes, NY Press Magazine, July 6, 2005

Blending influences from Latin jazz, bossa nova, soul and other genres, which she throws into a musical melting pot.... emerging styles.....with something that sounds at the same time familiar and yet new to the ear.....All of her goes in a completely different direction with..."He Moves through the Fair" which brings the cello, acoustic guitar and soprano sax into a heartfelt, lamenting constellation..."--*Ernest Barteldes*

Chris McNulty, Howden Jazz Society, UK Saturday, January 22, 2005

Mike Pinfold, co-author of On Jazz Singing - singers and their Styles, UK; January 2005

Chris McNulty enthralled the Shirehall audience with a programmed of unhackneyed songs. A singer of great subtlety, Chris interpreted each lyric in an extremely individual way and with exceptional sensitivity. Ably backing her, pianist Robin Aspland offered sympathetic accompaniment along with Dave Lynne on bass and Dave Hassell, drums. A wonderful way to start the jazz season.

Jazz Improv - I Remember You - review by Winthrop Bedford , August 2005

I Remember You is the third release from vocalist Chris McNulty -- and a swinging, musical recording at that. The album was recorded in 2001. That ought not matter to listeners who are pre-eminently concerned with the quality of the music and the product, as opposed to judging a release based on how new the release may be. McNulty sensitively interprets the lyrics and music of eleven standards. The musical accompaniment is stellar, swinging and thoroughly, and tastefully complementing McNulty's creative energy. "A House is Not a Home" is magnificent in its spirited

swing groove and the sensitive employment of dynamics to underscore McNulty's vocalese and changing colors. Following Bollenback's driving guitar solo, Budway builds a lush piano solo out of the very subtle and sparse beginnings, using space impeccably.

McNulty and the group further develop their identity as a sensitive interactive recording unit, as they explore Cole Porter's "So In Love" as an understated bossa-nova. McNulty is relaxed, and her fine intonation, and apparent ease of phrasing, make this a compelling performance. "Young and Foolish" is another highlight of this album. Listen carefully and maybe, like me, it will make you want to dance. Okegwo, Cruz and Budway are delightful together with McNulty. And Budway turns in another lyrical solo, that I would have loved to have heard continue longer.

There are a couple of ballad interpretations that are worth noting on *I Remember You*. "Pablo" is a sweet ballad by McNulty. Accompanied only by Michael Kanan on piano, the piece is introspective and slow. Her composition certainly communicates that her talent goes way beyond mere vocal stylist. The classic "The Party's Over," features Budway and McNulty alone. Picture that way-past midnight milieu, the winding down, pensive mist, and they perfectly illustrate that quiet. McNulty is wonderfully expressive and demonstrates soaring confidence on the title tune "I Remember You." Her broad range of dynamics and deft vocal skills shine as she moves from the "A" section into the bridge. Joel Frahm contributes an exceptional solo, brimming with inventive rhythmic ideas, and melodic mastery. McNulty, originally from Australia, developed her interest in jazz in her early 20's, when she was magnetized by legendary jazz vocalists such as Carmen McRae, Sarah Vaughan and Billie Holiday, among others. She began leading her own jazz groups thereafter. Her first visit to the United States in 1985 apparently lay the seeds for eventual migration. An International Study Grant from the Australia Council resulted in her migration to the United States, where she expectedly settled in New York, the world's number one jazz market.

I Remember You is an enjoyable listen and provides a rewarding introduction to this talented vocalist.

Gregg Shapiro - Bay Area reporter – February 2006

Jazz artist Chris McNulty has included a half-dozen original compositions on her new album *Dance Delizioso* (Elefant Dreams), but it's her choices of cover tunes that's most compelling, beginning with her lovely reading of Annie Lennox's "Primitive," which explores the jazz possibilities of the song. In McNulty's hands, "He Moved through the Fair" makes the transition from traditional to jazz standard. She restores the swing to Cole Porter's "All of You," and transforms "Meaning of the Blues" into a miniature jazz epic.

Mike Pinfeld, Howden Jazz Society, UK, 2002

Beautiful songs. Beautiful voice. Beautiful presence.

Kevin Jones The Australian, Sydney, 1993, Sydney 1993

"Superb was the only way to describe her.... She was rhythmically breathtaking.....a class act.....Ginger Rogers and Fred Astaire never danced to Cheek to Cheek the way McNulty sang it as she took it uptown...."

MUSICA JAZZ REVIEW – ITALY - consigliato da Musica (recommended by Musica Jazz), October 2005

*Chris McNulty's CD "Dance Delizioso" has been selected as one of the best records of the month by our staff of reviewers, meaning that the sticker "Consigliato da Musica Jazz" (=recommended by Musica Jazz) will appear on the reproduction of its cover within the review section of the October issue of Musica. Moreover, every second month a small poster including the covers of the recommended CDs will be sent to selected Italian record shops. The other best records of the month on the October issue of "Musica Jazz" are: * Charlie Haden & the Liberation Music Orchestra - "Not In Our Name"*
