

## LIVE PERFORMANCE REVIEWS FOR CHRIS MCNULTY

"...She prefers to linger over tunes, exploring and elongating them, reinterpreting, and transfusing well-worn melodies with perfectly creative timing and phrasing, while allowing ample time for soloists. Beautiful exchanges between Mike Stewart's tenor sax and McNulty on "When the World Was Young", and "On the Street Where You Live." An absolute showstopper was a duet of guitar and vocal for the Burt Bacharach composition "Make It Easy on Yourself" where, at a slow tempo, McNulty wove a soulful descant on the melody over soft guitar chords to frame the song with a quiet poignant delicacy. It was a showcase of world-class talent and professionalism. *John McBeath, the Advertiser, Adelaide, Australia, September 6th, 2008*

"...the McNulty gig remained one of the best-kept secrets of the Festival...for me this provided some real Festival highlights over the several nights I heard them... a really strong swinging New York band from note one! **McNulty was in great form out front, using tone and every possible nuance to enhance her expression, while always swinging.** Whether playing Bollenback arrangements of lesser-played standards or McNulty's originals, Bollenback rolled out one brilliant musical solo after another. It is interesting to note that this was the one group which I heard in the Festival (and I heard most of them) which actually delivered such a joyous and irresistible swing that one's foot had to move!" *M. Jackson, Jazz Australia, June 5th, 2007*

"...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... 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...time and again, the drawn-out codas offered compelling examples of group interaction...an engrossing demonstration of the art of jazz singing." *Ray Comiskey, The Irish Times, Dublin, January 2005*

"..Beautiful songs. Beautiful voice. Beautiful presence" *Mike Pinfold, Howden Jazz Society, UK, 2002*

"...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. She is without doubt an inspirational jazz singer. Eloquent, expressive and extremely exciting. 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 few singers can match." - *Mike Pinfold, journalist, writer – UK, Howden Jazz Society, Wakefield Jazz Society, January 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" *Gary Lee, The West Australian, May 4, 2005*

" ..... an exceptional Meaning of the Blues... engendered especially beautiful and moving work from all three.....She is also a very natural singer....impeccable microphone technique which is so seamless in controlling dynamics that she is a living textbook of this widely abused art. "  
*John Shand, The Sydney Morning Herald, May 14th, 2005*

"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..."  
*Kevin Jones The Australian, Sydney, 1993, Sydney 1993*