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It seems that for most singers at some point in their career, delving into the Great American Songbook is "de rigueur." And why is that? Perhaps it's because the melodies are captivating, the lyrics are meaningful, and the quality of the compositions has proven to be timeless. In any event singer Judy Whitmore has added her name to that long list of vocalists who have taken the up the challenge with her third release.

There are both tangible and intangible matters that have to be completed even if one is ready, willing, and able to dive into the music. Judy managed to deal with the tangible by engaging the exceptional and creative pianist and arranger Tamir Hendelman to conduct the standout musicians in the band. Recalling her earliest days in the music business as a backup singer for Capitol Records, Judy contracted with the fabled Capitol Studios in Hollywood California to record the session thus adding the intangible quality to the session.

The twelve track session opens with "It Could Happen To You," which swings delightfully from the opening bars. Whitmore moves smoothly over the lyrics with clear articulation, and when called on Hendelman delivers his solo with vitality. "You Go To My Head" is given the appropriate ballad reading, done with confidence, and Ricky Woodard's tenor saxophone is beautifully supportive throughout. Toggling down to "The Birth Of The Blues," Whitmore is joined by Peisha McPhee, a Los Angeles based cabaret singer with an international reputation. The two voices combine seamlessly in lilting fashion, aided by Mike Rocha's searing trumpet and Hendelman's inventive piano.

The ever popular Kurt Weill/Ogden Nash standard "Speak Low" has a soft Latin vibe provided by percussionist Brian Kilgore . Whitmore owns the number while flautist Lori Bell sails over the vocal. As for the Rodgers & Hart title track, Whitmore is pitch perfect with her swinging version. Terrific support is provided by Woodard on alto sax and Hendelman is impeccable with his interjections. There is also a beefy bass turn by Alex Frank. Ray Charles' boisterous "Hallelujah I Love Him So" is an appropriate closer to this captivating session. Whitmore's vocal just bubbles along, Hendelman continues to tantalize, with Woodard and Rocha participating in suitable fashion.

