

Nuages ENJ-9467 2

Mixing classical music and jazz has a tradition that's almost as old as jazz itself. Jenny Evans has found a way here of crossing boundaries in a very harmonious way. She has definitely given the jazz players' repertoire a couple of great new pieces and jazz lovers one of the best vocal CDs this year.

Stephan Richter, *FonoForum*

Interpretation * * * * *, sound * * * * *

Jenny Evans is probably the only jazz vocalist around who manages to unite songs from Carl Orff's *Carmina Burana*, songs by John Dowland und Henry Purcell, Django Reinhardt's „Nuages“ and George Harrison's „Within You, Without You“ in a such a harmonized way that this jig through styles and centuries seems the most natural thing in the world. That's the way it sounds because Evans's voice, bedded as if on wings on the band's sensitive arrangements is the accomplished scout on a time journey. Authenticity, interpretation and artistic skill in the jazz mode are united in a way that is unrivalled here. Whether they're looked on as child prodigies or not, the young talent that's being hyped up by the media these days will have to get their shoes on.

Tobias Böcker, *Jazz Podium*

A repertoire that seems at first glimpse as without any sort of unity proves to be the statement of a homogenous concept when listened to. Above all, this is due to Jenny Evans's voice that, without denying her own jazz track record, never falls back on undemanding mannerisms.

Thomas Fitterling, *Rondo*

Not just inventive and interpreted with a musical love of detail that is practically perfect, Jenny Evans shows us a way out of the cul-de-sac of never ending standards that many other singers continue to sing.

Rolf Thomas, *Jazzthing*

What do William Shakespeare, John Dowland, George Harrison, Peter Kreuder, Carl Orff and Django Reinhardt have in common? All of these greats have contributed a song to the fourth (ENJA) album by Jenny Evans. And what she has made out of them is simply spectacular. Evans, who's been on the stage for 26 years, proves in the age of Norah Jones clones that quality and experience sometimes do hold their own.

Manfred Gillig-Degrave, *musik.woche*

On her CD *Nuages* the Munich based English jazz vocalist Jenny Evans manifests a splendid mellowness. When her smoky voice sings „Mad About The Boy“ you really get the feel of these many-layered lyrics and her experience of the stage and of life come over. And in the suicide ballad „Remember Me“ from Henry Purcell's opera *Dido And Aeneas* she finds a marvellous way of connecting the clarity of the melody and a jazz feeling.

Hans Sterner *stereoplay*, CD of the month

Can you swing in Latin? A experiment like this can work out if you place it in the capable hands of the Munich based English jazz vocalist Jenny Evans. She has succeeded in creating a sophisticated masterpiece.

Ulrike Proske *Jazztheti*

Whoever may be interested in listening to the new grandes dames of vocal jazz but is getting bored by time and again the same (American) jazz repertoire, will prick up their ears when listening to Jenny Evans. From an enormous hoard of European music, crossing all styles and eras (from Orff to the Beatles) she has chosen songs to match her warm and sultry tone. With a feeling for style and a first class band, she interprets them in a fantastically laid back way. Elegance, sophistication, beauty and the blues – this is *the* jazz CD this Autumn.

Amazon

With the expressiveness of her voice and an inexhaustible manner of interpretation once again Jenny Evans has come up with a winner.

Oliver Hochkeppel *Süddeutsche Zeitung CD-Tipp*

Ladylike and not *girlish*, leaning more towards classical music than to pop – and yet not in the least mainstream: the Munich vocalist succeeds in spanning a wide arc from John Dowland and a Baroque aria over Carl Orff and Peter Kreuder to lyrics to songs by Dusko Goykovich. Unrestricted, she converts all this to a stylish jazz vein, intimate yet with a cool warmth.

Klaus von Seckendorff *Rolling Stone*