
Quotes

GET YOUR KICKS

Start with a deep sophisticated, smoky, sensual voice, add Sinatra level phrasing and you have the marvelous talent of Deborah Shulman.

Rick Busciglia
examiner.com

Shulman's vocals are terrific throughout. She can be spunky, seductive or sedate, depending on what the song requires, and she almost always get the heart of the matter.

Dan Bilawsky
allaboutjazz.com

She's got an alluringly clear enunciation as well as a gentle swing to her timing. Guess she just couldn't help it that she was born to please.

George W. Harris
JazzWeekly.com

Shulman's Get Your Kicks: The Music & Lyrics of Bobby Troup is a winner. Shulman gets it when it comes to singing Troup. She is hip when called for, poignant if that is the way she should be, sexy and naughty if appropriate, and always embraces humor in those lyrics that only Troup could have written.

Joe Lang
Jersey Jazz

Songwriter Bobby Troup was a master at composing conversational lyrics, and vocalist Deborah Shulman is a master at interpreting such lyrics. That the two come together on Get Your Kicks: The Music and Lyrics of Bobby Troup should be no surprise; also, it is about time that Troup received an homage treatment like this. His lyrics were always 1950s chic, written in a day before political correctness ended the evolution and expansion of the Great American Songbook. What Shulman does is bring an honest understanding of both a music and its period of popularity.

Michael C. Bailey
All About Jazz

On her fourth recording release, vocalist Deborah Shulman is joined by the Ted Howe Trio for a really pleasing tribute to great composer and lyricist Bobby Troup. In Shulman, you have an experienced singer who knows her way around a song. In Howe, you have a very talented arranger and bandleader who creates really engaging arrangements of tunes. They work really well together.

Get Your Kicks
The Jazz Page.com

Her rhythmic and melodically savvy approach, perfect diction and phrasing make Troup's lines shine even brighter. And, with marvelously inventive arrangements and superb backing of pianist Ted Howe and his trio, the entire quartet frames and delivers the material impeccably.

Nicholas F. Mondello
All About Jazz

Expertly capturing the late night hipster vibe of martini fueled days gone by, Shulman and Howe are here to get inside the music and deliver it properly, which they do a great job of. A dandy revitalization of one of the pop master craftsmen, this is top shelf throughout. Well done.

Chris Spector
Midwest Record

"I wanted this to be a jazz album with a party vibe. I wanted this to be a jazz album, with no crossover." If that's what Deborah Shulman intended, she hit the mark. This is an album that will have you smiling.

Jack Goodstein
Blogcritics.org

Shulman has a strong voice and has fine vocal tones. She is not only a singer and recording artist, but a vocal coach as well. She displays quite a range going from the melancholy tone of Meaning of Blues to the charged up Lemon Twist. She is not afraid to put her stamp on a song.

Oscar Brooks
Examiner.com

Deborah Shulman brings a warm tone with impeccable phrasing with perhaps the best compliment being she does not sound like anyone but herself and that my friends is a beautiful thing! Solid. Well thought out and incredibly entertaining!

Brent Black
Criticaljazz.com

LOST IN THE STARS

Lost in the Stars is a classy little jewel of an album. It takes a couple of listens for the sheer quality and uncluttered lustre of Deborah Shulman's vocals to take hold, so understated and subtle are they. But once they have you in their thrall, they yield refined treasure.

The Art of the Torch Singer (England)

Studio aces like guitarist Larry Koonse and drummer Joe La Barbera deserve some credit for helping to shape and mold these songs into their final state, but this is really the Shulman and Zalkind show. Shulman's clear diction and artful interpretations of these songs, and Zalkind's fine and focused trombone work make for a winning combination.

Dan Bilawsky
AllAboutJazz.com

What stands out here is the way the evocatively sultry-voiced Deborah Shulman and the masterful musicians share the responsibilities and spotlight in telling the stories and setting moods...It's as if the parties here have created their own time zone, allowing the songs' many thoughts and details to be presented at the pace they choose.

Rob Lester

Talkin' Broadway

Lost in the Stars is an album of finely-tuned music presented with flair by musicians of the highest order. Shulman's tones are elegant but sometimes cutting, a perfect match for Zalkind's straight-shooting trombone and the rest of the outfit's poise.

Jordan Richardson

Blinded By Sound

This is a welcome reworking of three renowned stage composers...Larry Zalkind had a specific discipline in classical orchestral brass instrumentation. Together with vocalist Deborah Shulman, he was committed to interpreting these composers in an unusual jazz setting that started with trombone and voice. The result of this collaboration is Lost In The Stars. With an all-star ensemble, the songs are rendered with fresh atypical versions.

Robbie Gerson

Audiophile Audition

This music on Lost In The Stars is very daring, challenging, inventive—highly inventive—and original in more ways than one. No, they do not push the envelope in musical experimentation with distortions, challenging tempos and the like. They give us something more...Deborah's voice is articulate and to the point; free of gimmicks and gymnastics. A word of warning: she will make you feel the lyrics with her sensibilities and sensitivities behind the words—oh yes she will.

Peter La Barbera

The Jazzine.com

Dripping with a mature, sophisticated edge, this is cabaret/martini music that you would go somewhere to hear, not to just talk over as the glasses clink. A top shelf effort throughout, these indelible composers have a new set of champions to spread their word. Well done.

Chris Spector

Midwest Record

The performance contained here much like the composers they represent cross genre barriers with ease and a deceptively subtle sophistication rarely heard from in the day of the digital download. A unique hybrid release broken down into jazz, musical theatre and the more modern classical. If your school is lucky enough to still have music appreciation then this release should be required listening! An exquisite experience to be savored!

Brent Black

Critical Jazz

Vocalist Deborah Shulman and brother-in-law and trombonist Larry Zalkind give an almost classical reading of the Bernstein-Sondheim-Weill songbooks...He provides a brass backbone to these carefree pieces as Shulman sings them with sensitivity and insight.

C. Michael Bailey

The best part of album is the song presentation of Shulman, who has a fine mezzo voice and a great grasp of songs. Her versions of Sondheim's "Children Will Listen" and "Not While I'm Around" have all the heart needed in those pieces. Her "The Ladies Who Lunch" has a sense of swing and cynicism. The most original version, though, is her slow version of "Mack the Knife" with a string trio and accordion. Besides fine accompaniment throughout, an overdubbed Zalkind also is a one-man section on "My Ship." Simply put, this is fine music.

Bob Karlovits

Pittsburgh Tribune-Review