



On her smashing 2006 debut, this Boston based chanteuse displayed elegance, musicality and interpretive powers that recalled greats like Ella Fitzgerald and Sarah Vaughan. Going note-to-note with a killing big band, McKelle combines Ann Hampton Callaway's moxie with Anita O'Day's sultriness.

McKelle is a substantial talent. Embraced by French audiences, she's long overdue for a Toronto show.

Ashante Infantry / Toronto Star

Robin McKelle—remember the name.

Harvey Sidars / Jazz Times

She often sounds a lot like Anita O'Day, except when she sounds eerily like Nancy Wilson. She's blessed with O'Day's indefatigable verve as well as her innate sense of swing, and echoes Wilson's relaxed authority. Two years ago, she delivered a dynamite debut disc, "Introducing Robin McKelle," embracing a retro bigband vibe with the ease and intelligence of a softer-edged Bette Midler. Now she's back with a second big-band effort even better than the first. For fans of gorgeous standards lovingly nestled in ideal settings and sung with impeccable beauty and style, "Modern Antique" is essential listening.

Christopher Loudon / Jazz Times

Robin McKelle knows fine ways to treat a song. Once again, as in her debut *Introducing Robin McKelle* (Cheap Lullaby, 2006), her vocal ability and flexibility sparkles as she sings, scats and swings with a big band behind her. This time, however, she shows more rhythm and blues touches and also captures an old-fashioned torch song delivery in her treatment of mostly standard material.

McKelle has a wonderfully rich assortment of qualities in her voice. She is able to belt, be bluesy or croon a ballad. But one thing that distinguishes her is an ability to float over the really big sound behind her without getting lost in it and never letting listeners forget that this is a vocal album.

Marcia Hillman / All About Jazz

Top 3 Jazz Albums of the Year (Modern Antique 2008)

Ashante Infantry / Toronto Star