

"For lovers of mainstream jazz, the mellow sound of a sensitive balladeer like Susan Hinkson singing a gem like Harold Arlen and Johnny Mercer's "One for My Baby" still satisfies.

Katchie Cartwright - **All About Jazz**

"This may be her first album, but it portends more good sounds to come down the road."

Jersey Jazz

"Accomplished with simplicity, grace and style."

Cultural Attaché

"Just in Time (Windfall Creations) is remarkably accomplished for a lady making her first album... Hinkson infuses these tunes with a nice freshness."

Jersey Jazz

"... an album that speaks the delights and disappointments of lifelong experience, expressed through a voice laden with charm yet balanced by hard-won knowledge."

Anne Carlini - **Exclusive Magazine**

"Her easeful phrasing and surefooted swing reveal a decades-long love of jazz singing..."

Steve Futterman

"Jazz vocalist Susan Hinkson delivers a debut album of standards imbued with depth and beauty.

VIVASCENE STAFF

"With a powerhouse lineup of jazz greats—Bruce Barth (piano & producer), Steve Wilson (sax), Vicente Archer (bass), and Adam Cruz (drums)—this album is a fresh, soulful take on classic jazz standards. Produced by her longtime mentor Bruce Barth, Susan brings a seasoned, elegant voice to the scene, breathing new life into timeless songs."

Neon Jazz

"Hinkson is cozy on "Rhode Island Is Famous For You" and swinging easy on "Just In Time". Hinkson has a confident tone, world wise on "One For My Baby" and "But Not For Me" as if she's been there, done that while still laying out hope on the reclining "Besame Mucho."

George W. Harris - **Jazz Weekly**

"Where has vocalist Susan Hinkson been all these years?"— this is a very assured album of standards, and it's also the artist's debut.... the results are spectacular!"

Jim Motavalli - **The New York City Jazz Record**



Just In Time
Susan Hinkson (Windfall Creations)
by Jim Motavalli

Listening to *Just In Time*, you might be tempted to ask, “Where has vocalist Susan Hinkson been all these years?”—because this is a very assured album of standards, and it’s also the artist’s debut. It turns out Hinkson’s been having a career in architectural real estate. And it also turns out that one of her colleagues, Richard Barth, a giant in that field, is the brother of pianist Bruce Barth, who started out as her teacher. But the student became collaborator, and Barth not only plays on this date but also co-produced the album. And the results are spectacular.

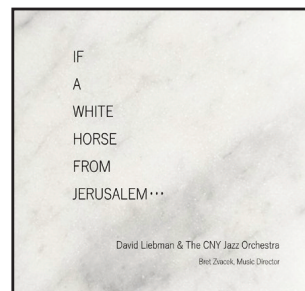
The standards chosen are somewhat timeworn. Hinkson’s not breaking any new ground by recording “One for My Baby” or “My Funny Valentine”, but her approach is captivating. Her warm, expressive voice is close-mic’d, the technique that enabled crooners like Bing Crosby and Frank Sinatra to take off. Imagine a somewhat less care-worn *Lady in Satin*, and you’ve got it. Life experience made that album, and it makes this one, too. The songs all trigger moments in Hinkson’s life. The New York band, in addition to Barth, is Steve Wilson (alto), Vicente Archer (bass) and Adam Cruz (drums).

They’re very sensitive to the vocalist’s relatively quiet, stylistically subtle singing. Barth is at his most romantic and Wilson’s contributions are invaluable when they happen (he appears on half the album, including the title track).

Rodgers and Hart’s “My Funny Valentine” includes the rarely heard verse, with the line about the “slightly dopey gent.” Dig the way Hinkson slips into the old shoe that is the rest of the song. She gets Broadway dramatic at the end. The title tune (Styne, Green, Comden) kicks off with the singer in a lower register over just Archer’s walking bass, before Wilson’s short, energetic solo leads into Barth’s spot-on bebop piano playing. This kind of looser treatment gives the album a welcome after hours, jam session feel. Sarah Vaughan and Dinah Washington did some of their best work this way. “The Best Is Yet to Come” (Coleman, Leigh), taken uptempo with the singer’s characteristic honeyed embrace, is another highlight on an album without any clinkers. Sure, it could easily have been recorded in 1957, but that’s not a real drawback.

Let’s hope Hinkson doesn’t wait as long for her second album.

For more info visit susanhinksonmusic.com. The album release concert is at Pangea Sep. 17. See Calendar.



SUSAN HINKSON

B I O G R A P H Y

917.853.2111

Susan Hinkson began her creative life with the study of architecture at Pratt Institute in New York followed by law at New York Law School. Hinkson eventually became a prominent figure in New York City government, working in land use policy and regulation. After her stint in government, she enjoyed a successful career in the private sector.

With Hinkson's lifelong love for jazz undiminished, she heeded the call to a new life honing her latent skills with Bruce Barth, a pianist and educator whose work with Stanley Turrentine, Terence Blanchard, and others, as well as his own highly regarded solo projects, has earned him acclaim as one of the leading jazz stylists of his generation. After she and Barth were confident that recording was the next step, he arranged the selected tunes and gathered a team of distinctive, supportive players. The result is an album that speaks of the delights and disappointments of lifelong experience, as expressed through a voice laden with charm yet balanced by hard-won knowledge.

With this debut album, Susan Hinkson has joined the ranks of committed jazz singers who have embraced the beauty of the Great American Songbook, extolling its enduring pleasures and wonders. Hinkson brings a lifetime of immersion in the classic jazz repertoire. Growing up surrounded by the sounds of classic songs via her mother, Margaret Jones, a noted composer and arranger—bolstered by her passion for theater and jazz, and regular vocal performances in church—Hinkson nonetheless took a roundabout route to her recording debut and ...

IT'S JUST IN TIME!

