

Ronny Whyte

REVIEWS

JVC Jazz Festival

"Whyte was joined by Eddie Monteiro on digitally enhanced accordion and wordless vocals, and drummer Joe Cocuzzo. His set was the most adventurous, taking jazz chances with "I Can't Get Started" in an arrangement that moved from 4/4 swing to out-of-tempo, out of order verse, to waltz time, with jazz scat singing interludes. With Monteiro supplying orchestral synth-strings he led two of his own songs, "Warm Goes to Warm" and the standard, "Forget The Woman." There was also the rarely heard, deliciously funny Kurt Weill tune with Ira Gershwin lyrics, "A Rhyme for Angela" and a pitch-perfect version of "Mack the Knife" in the original German. **George Kanzler, Newark Star-Ledger**

"Ronny Whyte, one of the principal performers of the long-running Off Broadway "Our Sinatra", possesses a warm brandy voice. His imaginatively structured and distinctive piano framed his own lovely originals "Warm Goes to Warm" and "Forget the Woman", as well as Kurt Weill's "Mack the Knife." With no apologies to Ella, Satchmo or Bobby Darin, Whyte puts a fresh twist on the tune by singing it in German, with his own scatting second chorus trading dazzling measures with Eddie Monteiro's vocalese and flavorful continental accordion assist. With Rosemary Clooney's favorite drummer, Joe Cocuzzo, adding the punch and drive, the set boasted a big, rich sound balanced by the required intimacy." **Robert L. Daniels, Variety**

Thanks For The Memory - A Tribute to Bob Hope Ronny has concocted a terrific musical tribute to the entertainer icon, Bob Hope, now nearing 100, Whyte is hipper than ever before and his phrasing in many instances is daring." **Gary Stevens, New England Entertainment Digest**

"**A Tribute to Bob Hope** is so much more than that. It is original in every way possible. And at every turn you will discover pleasant surprises. These fifteen evergreens introduced by the long nosed one on the big screen and on the stage just tear at my memory and bring back some wonderful times. Ronny is a double threat pianist/singer. The fun here is actually contagious...it never stops. The songs begin in the year 1929 and continue through 1950. I would love to draw your attention to the sparkling song from the Kern and Harbach "Roberta," "Let's Begin," Ronny offers a brand new slinky, almost indecent take on this great song." **Dan Singer, In Tune International**

"Thanks for the refreshed memory, Ronny." **Billboard**

"Our Sinatra"

"...it is probably Ronny Whyte's night. Ronny is such a deft performer, nothing escapes him. He has a definitive style, impeccable phrasing, and a most pleasing voice. On top of that, he's eternally young. ..He's right on with "Come Fly With Me" and "You're Sensational." Gary Stevens, **Syndicated Columnist**

"Whyte is a popular piano man and singer with an easy swing, sophisticated phrasing and an encyclopedia musical mind. He's got it all down, both uptempo and the ballads, as easy as a summer wind. Solo at the piano, seemingly without even trying, he inhabits a bemused "Everything Happens to Me," and swings out with "Oh, Look At Me Now/." It was overheard during our evening that Whyte could actually do the show by himself." Elizabeth Ahifors,

Cabaret Scenes

"Ronny is such a deft performer, nothing escapes him. He has a definitive style, impeccable phrasing, and a most pleasing voice. On top of that, he's eternally young... He's right on with "Come Fly With Me" and "You're Sensational". Gary Stevens, **Syndicated Columnist**

"Mr. Whyte conducts a witty and knowledgeable survey of the Sinatra canon." Stephen Holden, **New York Times**

"...of the three performers paying tribute, only Ronny Whyte has the laid-back style and sense of phrasing that approximates what made (Sinatra) special. Whyte also proves himself quite accomplished at the piano." Hap Epstein, **Palm Beach Post** "Whyte, who serves as the cool outsider and a kind of host handles it all with a touch of humor. With his arousing piano playin9 and singing style that takes you back to the 505, Whyte sets a classy mood from his early rendition of "On Look At Me Now" **Maria Barber, Miami Herald**

"Pianist-Singer Ronny Whyte serves as anchor in this show. Whyte has the Sinatra style, not so much in the actual singing voice, but in his way of "inhabiting" the song and acting out the emotions accordingly." **Skip Sheffield, Boca Raton News**

Whyte Wolf

"With the current revival of '50s and early '60s "cocktail music," Tommy Wolfe's songs deserve a new listen. As emotionally breathtaking as a dry martini, complemented by a dash of wry and with rue replacing the olive, Wolfe's sophisticated tunes plus Fran Landesman's lyrics were dubbed "American Lieder" by the composer. Now, with "Whyte Wolf," jazz-cabaret singer-pianist Ronny Whyte essays 16 Wolfe songs, including such lieder as "Ballad of the Sad Young Men," "You Cant Go Home Again" and "Spring Can Really Hang You Up the Most." George Kanzler, **Newark Star-Ledger**

"The late composer/lyricist Tommy Wolf is best remembered as" the co-author—with lyricist and frequent collaborator Fran Landesman—of two '50s cabaret classics: "Spring Can Really Hang You Up The Most" and "The Ballad Of The Sad Young Men." His works, 16 of which are presented here, are full of feeling and "50s cool, and they couldn't ask for a more sympathetic vocalist than ever-talented veteran Ronny Whyte, who gives a freshness to material that reflects a bygone pop era."

Billboard Magazine

"New York vocalist-pianist Ronny Whyte has a sophisticated style that's well-suited to the work of composer Tommy Wolf, whose coalition with lyricist Fran Landesman produced "Spring Can Really Hang You Up the Most." That jazz standard and 15 other Wolf originals are delivered beautifully on this tribute with bassist Boots Maleson and drummer Taro Okamoto. Among other top-rated songs are "You Smell So Good," "I'm Always Drunk in San Francisco" and "This Little Love of Ours."

Patricia Myers, **JazzTimes**

When Ronny Whyte brings out a new release, you can be sure that it will be imbued with good taste and fine musicianship. **Whyte Wolf** is an exploration of the song catalog of one of the truly hip songmiths, Tommy Wolf. Most of you are probably familiar with "Spring Can Really Hang You Up the Most" and "The Ballad of the Sad Young Men," the two Wolf songs that have reached the level of being standards. A careful listen to **Whyte Wolf**, however, will convince you that it contains many other songs which could eventually achieve this exalted status. Particularly strong candidates are "I'm Always Drunk in San Francisco" and "It Isn't So Good It Couldn't Get Better." Throughout, Whyte, strongly supported by Boots Maleson on bass and Taro Okamoto on drums, gives an exemplary statement of just why he continues to be one of the premier pianist/vocalists working today. His vocals are true to the spirit of each piece, tender when needed, swinging in just the right places, and right on target in finding the humor in wryly observant lyrics like those for "Say Cheese" and "It's Nice Weather for Ducks." Whyte's work on the piano is also consistently strong, his jazz sensitivity always very much in evidence. Whyte and Wolf are a perfect musical marriage.

Joe Lang, **New Jersey Jazz**

Other Reviews

"...a strongly expressive singer...an adventurous and inquisitive performer who can be either comic or romantic with an unflappably relaxed manner that gives his programs smoothness and unity.

John S. Wilson, **New York Times**

Whyte (handsome, dapper, easygoing) is a first class cabaret singer. His diction sparkles... his songs ring and float and shine. In a town chock-full of singer-pianists, Whyte is wonderfully good." Whitney Balliett, **The New Yorker**

"...sparkling...one of the more distinguished singing pianists."

Stephen Holden, **New York Times**

"The Cary Grant of the piano..."

Estado de Sao Paulo, Brazil

"..truly distinctive style, eclectic facility at the keyboard."

Mike Joyce, **Washington Post**

"His voice is soft as velvet. His piano is outstanding. He is professional, smooth and cool... the definitive example of a great musician from the highly competitive music world of the Big Apple." Johann Tempelhoff, **Beeld**, Johannesburg S.A.

"The epitome of a high-class New York entertainer. He is "Class." His choice of material was

impeccable. A connoisseur set brilliantly timed and superbly presented...not to be missed."
Don Albert, **Daily News**, Durban, S.Africa

"...an excellent example of the popular song as an art form influenced by jazz...unerring good taste and communicative clarity."
Alan Bargebuhr, **Cadence**

"Whyte's imagination, backed by the musical ability and performance skills to make his visions a reality on the keyboard, have made him one of New York's most talked about pianists."
Bob Harrington, **New York Post**

"One of the town's most sophisticated and talented troubadours: a Renaissance man, one of the most stylish performers this side of Astaire."
William A. Raidy, **Newhouse Papers**

"There is much to be learned from Ronny Whyte about pacing, taste, and the sheer art of performance. It's impossible to imagine this city without him."
Richard Sudhalter, **New York Post**