

## Jeanne Houston, reviews

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"As a singer I take pleasure in the superb performance of Jeanne Houston, whose powerful soprano, with its high tessitura, was more than a match for the difficult music of Lairs of Soundings (A Triptych for Soprano and String Orchestra). All three song settings are worthy of many hearings. The poetry of Ursula K. LeGuin must have been a challenge to Locklair's imagination as he sought to find the appropriate musical setting for the three poems he chose. He succeeded admirably. My favorite part of this triptych, however, is the middle, in which the soprano sings well-placed vowels instead of inspired words." - **Martha A. Fawbush, Classical Voice of North Carolina, January 9, 2009** [http://cvnc.org/reviews/cd\\_dvd\\_book/cd/Locklair\\_Seasons.html](http://cvnc.org/reviews/cd_dvd_book/cd/Locklair_Seasons.html)

"Northwest soprano Jeanne Houston, noted for the stratospheric clarity of her voice, is one of the soloists in a new disc of five works by composer Dan Locklair. (Naxos, 2007) Houston dispatches the daunting solos in 'Lairs of Soundings' with an airy alacrity that belies their difficulty." – **Melinda Bargreen, Seattle Times November 12, 2007**

"Soprano Jeanne Houston shows remarkable range and musicality in Lairs of Soundings, a setting of three poems of Ursula K. LeGuin." – (Naxos CD, 2007) – **Steve Hicken, Sequenza 21 September 5, 2007**

"Soprano Jeanne Houston brought an exciting sound to (her) high flying solos." (World Premiere, "Remembrance" – Judith Lang Zaimont) – **David Stabler, The Oregonian October 31, 2007**

"The music is severe in style, and requires a large dynamic and vocal range, superbly rendered by Jeanne Houston." - **James Hildreth, The American Organist, May 2008** (Dan Locklair's "Lairs of Soundings", Naxos 2007)

"Once again, soprano Jeanne Houston and pianist Robert Jorgensen have collaborated on an exemplary collection of modern art songs, featuring the work of some of our finest current composers...these are approachable, accessible songs that are highly expressive and largely tonal. And yet this does not feel like a safe or especially conservative collection. Jeanne Houston's soprano is a brilliant yet rich instrument which she has under excellent technical control through even the most challenging passages...Houston has a technique that allows her to sing these songs with impressive expressiveness and ease, even when the melodic line is at its most angular. As for the timbre of the voice, it displays a radiant shimmer reminiscent of Spanish soprano Pilar Lorengar, and also sounds a bit like Beverly Sills in her prime. The tone always sounds fully alive, and Houston knows how to draw the voice through even the most complex phrases. Robert Jorgensen is a superb pianist and sensitive accompanist, and he rises to every interpretive and technical challenge as though every song were written with him in mind." - **THE JOURNAL OF SINGING, Gregory Berg, November/December, 2006**

"radiant-voiced and very communicative" - **Seattle Times**

"Jeanne Houston's soprano proved to be a powerful instrument of considerable beauty and flexibility, rising easily over the chorus in massed sections and yet capable of lovely pianissimi in her exquisitely sung aria..." (Haydn "Creation") - **Seattle Weekly**

"Jeanne Houston: unfailingly responsive and dedicated." - **Gramophone**

"A sensitive interpreter..." - **American Record Guide**

"Jeanne Houston has a voice that rains nuggets of pure sound" (Bach Solo Cantata #84) - **Journal American**

...the program includes a raft of other, rarely-heard pieces, and all are united by the beautiful voice and stunning interpretive skills of a magnificent singer and her supporting artists. Houston, Kelly, and Terpenning then deliver a performance of Frank Martin's *Trois Chants de Noël* that will allow older collectors to retire their 1966 Lp featuring Elly Ameling (with the composer himself) – this new reading is that good. - **Classical Voice North Carolina**

Adventurous and attractive programming...well varied disk of sacred works...voice heard to best effect in Haydn's "Nun beut die Flur" where it takes on an attractively dewy sheen. - Andrew Farach-Colton, **Gramophone**

...an unusually nice set of chamber works for soprano, winds, strings and keyboards in wide-ranging repertoire. Houston's bright, clear soprano negotiates the challenges of of Bach and Haydn arias, Mozart's "Et Incarnatus Est," and a charming new set of "Three Nativity Songs" by Dan Locklair with considerable alacrity. She soars in a particularly fine reading of Lauridsen's "O Magnum Mysterium," and makes some lovely points in Vaughan Williams' seldom-heard "Three Vocalises for Soprano and Clarinet" - **Seattle Times**

"The vocal soloists were uniformly fine. Houston was heard only in the second movement, singing a beautiful solo from the upper balcony."

-**Register Guard** (Mahler's 8<sup>th</sup> Symphony)

"When it comes to sopranos, Houston sits comfortably at the head of the class....nothing less than breathtaking." - ("Messiah") **The News Tribune**

"The soloists were excellent with Houston making a particularly strong impression as the bride, combining frenetic anxiety, trepidation and anticipation." (Stravinsky "Les Noces") - **Seattle Post Intelligencer**

"A clear bronzy sound that opens up in the higher registers" - **Seattle Weekly**

"She came through gloriously!" - (Beethoven 9<sup>th</sup>) - **Eugene Register Guard**

"The singers, both excellent, are highly communicative..." - (Hamilton Harty recording) - **Seattle Times**

"Janeane Houston's clear, richly shaded soprano illuminates this unusual collection of 20<sup>th</sup> century British and American songs..." (So Great a Joy recording) - **Seattle Times**

"Houston's voice is generous and well-tempered. " - (So Great a Joy recording) -**The News Tribune**