

## Janice Isabel Jackson

### Press Quotes

#### International

Her performances bring out the beauty of contemporary vocal repertoire. *Music Weekly, Beijing, China*

Janice Jackson as a singer alone is top class. Jackson has daring and an exceptional talent. But, above all it is evident that she is a craftswoman. *Angeline Augustus-Kersten Brabants Dagblad, Netherlands*

Music can move you. Listening to the singing of Janice Jackson brought to me a sense of sorrow. Sadness that came from the realization that such intense music making is seldom experienced and so very worthwhile. *Nico Haenen, De Limburger, Netherlands*

You must have a lot of bravery to perform music which is not bound by any musical rules. (John Cage's Aria). *De Limburger, Netherlands*

On Saturday night, the best performance was given by soprano Janice Jackson. She sang a beautiful performance of Luciano Berio's Sequenza III, but the high point was the Debussian Michelle by L. Andriessen. *Het Parool, Netherlands*

Canadian Soprano Janice Jackson had surprising affinity with Britten's Winterwords. Her diction and general expressiveness of the words and many styles in the composition were very close to my imagination. *John Hoenen, De Limburger, Maastricht, Netherlands*

Soprano Janice Jackson gave a literally breathtaking performance of Luciano Berio's Sequenza III. In a few minutes time we not only heard a vast array of possibilities of the human voice, but also of emotions. It is a moving piece, especially in such an accurate performance. *Aart Wimmenhove, Stad Amersfoort, Netherlands*

Janice Jackson's performance of Berio's Sequenza III was intriguing and completely from memory, which is, for such a modern piece a notable presentation. *Ton Lamers, Twentsche Courant, Netherlands*

Jackson took the audience by the hand, heartwarmingly open and spontaneous. *Martha Dirkmaat-Planting, Nieuwe Noord Hollands Courant, Netherlands*

Janice Jackson garnered much admiration for her interpretation of Heppener's Candens (1990). *Ralph Degens, Trouw, Netherlands*

Janice Jackson gave an infectious performance of Louis Andriessen's Beatles Song arrangements from a time when arrangement was synonymous with parody. *Pay-Uun Hiu, Volkskrant, Netherlands*

Janice Jackson is perfect for the music of Gerschwin, in which she sang with the ideal sentiment. *Rinus Groot, Haarlemsdagblad, Netherlands*

#### Canadian

"[Berio's] music still sets the standard for extended vocal techniques but Janice Jackson can meet that standard proudly." *William Littler, Toronto Star*

"The settings are fiendishly difficult for both singer and pianist. Jackson and Docking navigate these tortuous twists and turns with an apparent ease nonetheless." (About Jackson's Indi CD, *City Night*) *Wholenote Magazine, Toronto*

To say the vocal writing was inventive is putting it mildly. Jackson was required not only to shout and swoop her way through the usual avant-garde sforzandi and glissandi but to twitter like a bird and create raspy multiphonic effects rarely heard outside a tuberculosis ward. All this she did with virtuosity and dramatic flair. *The Gazette (Montreal)*

Jackson's performance was extraordinary - there were a couple of occasions when I would have sworn there were two people singing - and totally mesmerizing. *Music in Victoria, Deryk Barker*

Jackson goes deep into the darkness with her fantastic vocal control and impressive physicality for a chilling expression of a soul (and body) in anguish. (Tim Brady's opera Ghost Tango) *Elissa Barnard, Chronicle Herald*

"... a tour-de-force of the highest order. I doubt there is another singer in Canada who can for so long grip our attention in a chemical-like bond as Jackson does." *Stephen Pedersen, The Halifax Chronicle Herald*

"Jackson is a gift from the God's for composers straining to throw off the chains of art song." *Stephen Pedersen, The Halifax Chronicle Herald*

"...a crystal-cracking voice of astonishing purity." *Stephen Pedersen, The Halifax Chronicle Herald*

Her performance, as well as the work itself, is a tour-de-force of emotional virtuosity. *Stephen Pedersen, The Halifax Chronicle Herald*

"Her vocal power and range of material engage all of you: your senses, emotions, wit, intellect, goosebumps and especially your soul." *Marla Cranston, The Daily News, Halifax*

Upstream Music Association has found its perfect voice. Jackson contributes a new impetus for the band. Easily their equal in improvisatory skill, she brings them a brilliant range and an agile repertoire of vocal acrobatics. *The Halifax Chronicle Herald*

Jackson is a vivacious performer, with a voice that will do anything she wants it to do. And what she wants to do is give each song its own life, no matter how long or how short it is. *The Halifax Chronicle Herald*

Jackson's vocal versatility and virtuosity, her precisely focused sense of pitch and her intensely creative commitment to new music make her a real find, pure rainbow gold for an orchestra that wants to take music by the ears and shake it silly. *The Halifax Chronicle Herald*

(About Barry Guy's Nasca Lines) Within all this tonal frenzy, singer Janice Jackson rose out of the whirlwind with a crystal-cracking soprano to take charge. She was articulating the words in a kind of sung speech with every shade of indignation and terror, expressing in turn timidity, rage, vulnerability and savagery. *The Halifax Chronicle Herald*

Jackson is a no-holds-barred, no-quarter-given performer with a gift for dramatic exaggeration that compels an audience's attention from the first note to the last. *The Halifax Chronicle Herald*

Jackson brought down the house with her rendition of Satisfaction, a star turn from the opera in which a rebellious, sexy Margaret kicks up her heels as she liberates herself by partying with the Rolling Stones. Jackson's physical enthusiasm and the astonishing power of her high notes earned her prolonged applause and shouts of approval. *The Halifax Chronicle Herald*

Vonda de Ville in *Temporal Follies* is something of a tour de force. As a vehicle for the flam buoyant virtuosity of soprano Janice Jackson it is rich in imaginative possibility, and Jackson makes a full-deal meal of it in the 60-minute opera...

*The Halifax Chronicle Herald*

In demand worldwide as an interpreter, elasticizing the edges of contemporary, classical and improvisational vocal music, she's an artist of bold theatricality and consummate technique. *The Coast, Graham Pilsworth*

(Scotia Festival of Music) Soprano Janice Jackson came to the rescue about half-way through the work with her characteristically striking dramatic singing of two feverish lyrics by Federico Garcia Lorca, *La Luna Asoma* (The Moon Rising) and *Gracela de la terrible presencia*. She reminded us of the power of Lorca's passionate, often violent imagery.

*The Halifax Chronicle Herald*

Soprano's vocal virtuosity shines in *St. Cecilia* concert. *The Halifax Chronicle Herald*

Jackson is Atlantic Canada's new music songstress extraordinaire, a vibrant and vivacious vocalist whose soaring soprano is as at home on the stage of a major concert hall as in a punk-rock nightclub. *The Heart of the Arts, Steven Patrick Clare*

Jackson's powerful voice and physical presence (bedecked in Arianne Pollet-Brannen's fascinating multi-layered costumes) are commanding, and Pearse's musical creations are weird, wonderful and haunting.

*The Coast Magazine, Halifax*

Her dramatic instincts are and were unerringly direct and powerful as ever, conveying a sense of both outrage and horror without losing focus on the musical values of this unique piece. *Stephen Pedersen's Blog*