

justine aronson, soprano

justine@justinearonson.com • 248.770.8491

reviews

HAGEN: "21st-Century Song Cycles"

Joshua Rosenblum

May 2018 | OPERA NEWS

"Justine Aronson and Joseph Gaines have the flexible, immediately engaging quality of the best cabaret singers."

https://www.operanews.com/Opera_News_Magazine/2018/5/Recordings/HAGEN_21st-Century_Song_Cycles.html#

Nick Norton at Art Share

Paul Muller

May 15, 2018 | Sequenza 21

"[Justine's] voice joined in with strong, sustained tones that floated above, creating a lovely mix. The singing, naturally, was precisely matched to the piano accompaniment and the result was a beautiful and touching piece."

"The sound of an active surf poured out of the speakers as Ms. Aronson began the piece in her stylishly lyrical voice...It was the perfect ending to an evening of outstanding music and heartfelt performances."

<http://www.sequenza21.com/2018/05/nick-norton-at-art-share/>

wild Up presents Richard Valitutto's WORK in Pasadena

Paul Muller

April 14, 2017 | New Classic LA

(of Morton Feldman's Voice, Violin, and Piano) "The intonation, especially in the voice, was impressive as there are almost no landmarks for pitch; even so, there was no hesitation or tentativeness in the many entrances."

<http://newclassic.la/2017/04/14/wild-presents-richard-valituttos-work-pasadena/>

Come to the Cabaret...In Brooklyn
Meche Kroop
March 4, 2017 | Voce di Meche

"Justine Aronson's performance of Arnold Schoenberg's Brettli Lieder more than fulfilled our expectations. We have heard his 'Galathea' performed onstage but we have never heard it the way Ms. Aronson sang it, with devilish glee....she plumbed the depth of meaning and came up with pearls."

<http://www.vocedimeche.reviews/2017/03/come-to-cabaretin-brooklyn.html>

Review: Cipher Duo's West Coast Tour Kickoff
Elizabeth Hambleton
January 19, 2017 | New Classic LA

"Aronson and Goldfeather perform all twelve short movements, each one a tarot card reading from Fortuna. If you wanted more insight into the plot of Hopscotch, watch Aronson's expressions, particularly when she smirks. Each fortune has its own character and style, and Aronson captures them all exquisitely."

<http://newclassic.la/2017/01/19/review-cipher-duos-west-coast-tour/>

Mirror Visions Ensemble toasts 25 years with new commissions and old favorites
David Wright
January 17, 2017 | New York Classical Review

"Murphree and Blumberg carried their parts with tenderness and passion as needed, as did soprano Aronson, whose delicate, silvery vocal timbre belied her spunky performance."

<http://newyorkclassicalreview.com/2017/01/mirror-visions-ensemble-toasts-25-years-with-new-commissions-and-old-favorites/>

Mirror Visions Ensemble—25 Years and Going Strong
Meche Kroop
January 17, 2017 | Voce di Meche

"Ms. Aronson has the most exciting timbre in her voice and a vibrato that strikes our ears just right."

<http://www.vocedimeche.reviews/2017/01/mirror-visions-ensemble-25-years-and.html?m=1>

NYFOS Next: Christopher Cerrone & Friends
Xenia Hanusiak
December 21, 2016 | La Scena Musicale

"The precocious talents of Katherine Balch transported one fragment of text by Michelangelo to an engaging narrative of complex intrigue that was realized with the virtuosity of soprano Justine Aronson and bassist Patrick Swoboda. In a night where songs registered with the audience with both heart and mind, a grand bouquet must fly to the mercurial artistry of Aronson, who swept us to new heights with the daring of a trapeze artist."

<http://myscena.org/xenia-hanusiak/nyfos-next-christopher-cerrone-friends/>

Christopher Cerrone & Friends
Joanne Sydney Lessner
December 8, 2016 | Opera News

(of Erin Gee's 'Mouthpiece I' and 'Mouthpiece IV') "...soprano Justine Aronson masterfully executed these fascinating pieces, which rely as much on breath as voice. Aronson was equally compelling in Scott Wollschleger's 'Fragment on Fragments'..."

"The pure beauty of Aronson's flexible soprano was on full display in Cerrone's 'Apocatastasis'...Here and in Balch's piece, Aronson had an opportunity to unspool shimmering sound that was both expressive and direct."

https://www.operanews.com/Opera_News_Magazine/2017/3/Reviews/NEW_YORK_CITY_NYFOS_Cerrone.html

L.A. musicians impress at Carlsbad Music Festival
Christian Hertzog
August 29, 2016 | The San Diego Tribune

"[Life Story] was given an appropriately sexy and cynical rendition by soprano Justine Aronson, ably assisted by pianist Richard Valitutto."

<http://www.sandiegouniontribune.com/entertainment/classical-music/sdut-carlsbad-music-festival-review-2016aug29-story.html>

Hear Now Music Festival reveals the essence of Los Angeles new music – we do as we please

Mark Swed

April 22, 2016 | Los Angeles Times

“Earlier performances I’ve heard of the original version could sound on the gnarly side, but soprano Justine Aronson dramatically and gratifying[ly] juiced it up, while Stulberg paid the kind of loving attention to detail that revealed hidden instrumental treasures.”

<http://www.latimes.com/entertainment/arts/la-et-cm-hear-now-review-20160423-column.html>

The proof is in: The pipe organ is still the king of instruments

Mark Swed

April 12, 2016 | Los Angeles Times

“In Eric Shanfield’s ‘Scenes From the Life of Boullée, Book 1,’ the organ supplied a Minimalist accompaniment to four poems by John Yau sung with alluring attention to the character of each word by Justine Aronson.”

<http://www.latimes.com/entertainment/arts/la-et-cm-organ-recital-notebook-20160408-column.html>

NYFOS Next – David T. Little & Friends Field Intriguing Newest Music

Sherri Rase

February 2016 | [Q]on Stage

“The evening began with Read’s ‘Fairytale and Letters’ in a New York premiere sung by Justine Aronson...the contrast of the busy-ness of the music and the pure tone of the musings in soprano Aronson’s deliciously poignant voice were like a cocktail party in one piece.”

<http://www.qonstage.com/2016/01/nyfos2/>

A Little Mini-Festival in New York

William V. Madison

February 5, 2016 | Billivesées

“First on the program was Colin Read’s ‘Fairy Tales and Letters,’ an aptly magical song cycle, to texts by Lisa Rosinsky, performed by the pure-voiced soprano Justine Aronson (who might make a terrific Lisa), and, on piano, NYFOS associate artistic director Michael Barrett...The cycle is recital-ready, and I look forward to hearing it again.”

<http://billmadison.blogspot.com/2016/02/a-little-mini-festival-in-new-york.html>

O for Applause
Lauri D. Goldenhersh
August 4, 2015 | Laurislist

As presenters, of course, we can still rejoice at a positive response, but we must take it with a grain of salt. We at the List have been proud that while the reception for our recent unsung concerts has been overwhelming, the standing ovation that occurred at the end of the last concert, for instance, was clearly both well-deserved and a sign that our exceedingly well-educated audiences are choosy in the best sense. Richard Valitutto and Justine Aronson's performance was just that good. That classic sign of an extraordinary performance actually meant what it was supposed to, and it was that much more valuable.

<http://laurislist.net/blog/2015/08/o-for-applause/>

Synchromy's Bright Work
Damjan Rakonjac
July 20, 2015 | Artificialist

"But the real story of the evening was Justine Aronson. Her voice, shiny and malleable as burnished copper, commanded the room. Her theatrical instincts motivated each phrase with an awesome clarity, making it clear the concert was built around her: she didn't try to steal the show, she just did it.

Cerrone's simply-titled I will learn to love a person and then I will teach you and then we will know is an intimate melodrama... I've heard it before, but not like this. Aronson was the difference. Again it was her deft emotive maneuvering, now bright-eyed now reflective, that tapped into the directness of Cerrone's piece. She dug behind the words and made them mean more than what they say, which is always how words mean."

The veteran American composer William Kraft made an appearance to hear a rendition of his Settings from Pierrot Lunaire. He sat right up front and looked pleased as punch to get such a spirited performance."

<http://artificialist.blogspot.com/2015/07/its-summer-la.html>

Synchromy turns romance on its head
Lauri D. Goldenhersh
February 20, 2015 | Singerpreneur

"Barabba's Falling returned us to voice and piano, requiring feats of vocal gymnastics and color control, but Aronson's shimmering urgency delivered, with wild leaps and pattering pleas of desperation."

"Aronson is a rare soprano whose lower range sounds quite natural, even when growled between high, longing passages. Her vocal courage, the willingness to explore the score's palette and allow her voice to crack, squeak, wail, howl and speak within the music, especially without apparent damage or loss of power, is impressive. These are songs for a young agile, voice such as hers, and Aronson's clear tone is essential to their textural language. But it is her acting, portraying each speaker convincingly, which makes the storytelling so effective."

"Aronson's intensity is formidable from the Simple Daylight's start — do not cross this chick."

<http://laurislist.net/blog/2015/02/review-synchromy-turns-romance-on-its-head/-sthash.wpWr5gCi.dpuf>

Love, Love Love Out of Sync
Damjan Rakonjac
February 16, 2015 | Artificialist

"Justine has a forward voice that likes to curl up into this tiny vibrato at the ends of phrases. It has a bold sweep and a quietly infectious energy. You know what she's saying and why, and the purposeful diction leaps from pitch to pitch with firmness. Were she to land on a wrong note – which is unlikely – it would still be the right note, damn it. And Richard's playing has a similar kind of confidence in the precision of its movement. They sound good together. They look good too. Sharp."

<http://artificialist.blogspot.com/>

Princeton Pro Musica Presents Musical Christmas Gift of Bach
Nancy Plum
Dec 2014 | Town Topics

"Soprano Justine Aronson sang with a youthful sparkle"

<http://www.towntopics.com/wordpress/2014/12/24/princeton-pro-musica-presents-musical-christmas-gift-of-bach/>

Brooklyn Art Song Society at Bargemusic: Les Six
Nick Stubblefield
Nov 11, 2014 | Feast of Music

"Artistic Director Michael Brofman accompanied soprano Justine Aronson on Milhaud's Chansons de Ronsard, Op. 223. Aronson's clear tone and sublime expressiveness lent itself beautifully to the music. While technically demanding, the real magic to this music is in its expressiveness."

http://www.feastofmusic.com/feast_of_music/2014/11/brooklyn-art-song-society-at-bargemusic-les-six.html

Pygmalion
Judith Malafronte
June 21, 2014 | Opera News

"The tortured artist, his girlfriend Céphise, the adored statue, and plot-spoiler Cupid achieved a dramatic intimacy that was beautifully detailed and effective."

"Justine Aronson played Cupid as an obnoxiously triumphant brat, with high energy and a well-projected voice..."

http://www.operanews.com/Opera_News_Magazine/2014/9/Reviews/NEW_YORK_CITY_Pygmalion.html

Music Review: On Site Opera Brings 'Pygmalion' to Madame Tussauds
Corinna da Fonseca-Wollheim
June 19, 2014 | The New York Times

"The soprano Justine Aronson was delightful as the brisk and bossy Cupid, who on a whim brings the statue to life and infuses it with passion for its creator."

<http://www.nytimes.com/2014/06/19/arts/music/on-site-opera-brings-pygmalion-to-madame-tussauds.html>

Ovid via Rameau
Meche Kroop
June 18, 2014 | Voce di Meche

"That naughty boy L'Amour arrives on the scene, wittily portrayed by the scintillating soprano Justine Aronson who was just as wittily costumed (by Candida K. Nichols) in a suit and tie looking every inch the mischievous child--sometimes pouty, sometimes petty, sometimes tyrannical."

<http://vokedimeche.blogspot.com/2014/06/ovid-via-rameau.html>

Review: Rameau's Pygmalion Waxes Operatic at Madame Tussauds

David Patrick Stearns

June 18, 2014 | WQXR Operavore

"The women – with the exception of the excellent Justine Aronson as Cupid – didn't seem comfortable in the French baroque manner..."

<http://www.wqxr.org/-!/story/review-rameaus-pygmalion-waxes-operatic-madame-tussauds/>

The War on Racism

Heidi Waleson

June 18, 2014 | Wall Street Journal

"Justine Aronson was bright as L'Amour"

<http://www.wsj.com/articles/opera-review-an-american-soldier-and-pygmalion-1403129068>

MORE MÖRIKE

Meche Kroop

June 7, 2014 | Voce di Meche

"The soprano on the program, Justine Aronson, we are pleased to say, has a most gorgeous instrument-- bright, resonant and appealing."

"Ms. Aronson connected well with each song she sang as well as with Ms. Sugiyama, her piano partner. We particularly enjoyed "Agnes", the mournful tale of an abandoned woman. Another favorite was the humorous tale she told of an elderly woman advising a young one 'Rat einer Alten'."

<http://vokedimeche.blogspot.com/2014/06/justine-aronson-miori-sugiyama-michael.html>

The New York Festival of Song Transcends Category

Delarue

April 3, 2014 | Lucid Culture

"Soprano Justine Aronson gave it an aptly grim, arioso rendition over brilliantly diverse pianist Thomas Sauer's haunting, bell-like resonance. The night's funniest moment was a snarkily ridiculous portrait of a paparazzi (or someone who seems to want to be one) written by jazz piano luminary Fred Hersch, also performed by Aronson and Sauer. Aronson later brought richly nuanced, poignant vocalese to a setting of an Elizabeth Bishop poem by composer Russell Platt, pianist Michael Barrett adding a nocturnal lustre."

<https://lucidculture.wordpress.com/tag/justine-aronson/>

What to Take on the Ark? Songs, of Course
'NYFOS: Next' Makes Passionate Case for Art Tunes
Corinna da Fonseca-Wollheim
April 2, 2014 | The New York Times

"Mr. Lang's whimsical inventory, performed with matter-of-fact charm by the soprano Justine Aronson, was part of a program assembled by the composer Harold Meltzer for the New York Festival of Song's new-music offshoot, "NYFOS: Next." It was an apt choice for a series that makes a passionate case for the art song as a can't-live-without item on any civilized traveler's packing list."

"There was a very millennial penchant for navel gazing in Ms. Aronson's vulnerable rendition of Christopher Cerrone's "I will learn to love a person" (text by Tao Lin) and in the hilariously self-absorbed musings of a Paris Hilton-type socialite in Fred Hersch's "Paparazzi," set to a text by Mary-Jo Salter."

"Two songs by James Matheson, "Clouds Ripped Open" and "The Wind, One Brilliant Day," performed with expressive intensity by Ms. Aronson and the pianist Thomas Sauer, toyed with familiarity and estrangement, as billowing vocal lines appeared to get blown into new harmonic territory."

"The most dramatically intense and vocally challenging work was Amy Beth Kirsten's "To See What I See," an Ophelia monologue from "Hamlet" in which Ms. Aronson drew on a deep reservoir of expressive devices to fill the jagged score with life and dread."

http://www.nytimes.com/2014/04/03/arts/music/nyfos-next-makes-passionate-case-for-art-tunes.html?_r=0

Lyric Fest song cycles at AVA, variation on a Schubert theme
David Patrick Stearns, Inquirer Music Critic
January 29, 2013 | Philadelphia Inquirer

"The laudably text-attentive soprano Justine Aronson had a bright voice"

http://articles.philly.com/2013-01-29/entertainment/36637971_1_schubert-s-winterreise-song-cycles-randall-scarlata

More Spring 2014 NYC Concert Reviews and Notes
NYFOS Next: Harold Meltzer & Friends
Mark Greenfest
April 12, 2013 | Sound Word Sight

"Justine Aronson, soprano and Thomas Sauer, piano, performed most of the pieces – Ms. Aronson has fine diction and clear tone – and Mr. Sauer is an excellent pianist... These are all musician's musicians."

<http://soundwordsight.com/?p=1133>

Princeton Pro Musica's New Artistic Director Presents Concert of Music by Bach and Mozart
Town Topics | October, 2012

"The chorus was joined by a quartet of vocal soloists, several of whom have local connections. Soprano Justine Aronson possessed a youthful and clear voice which matched the clarinet color perfectly in some of the quartet passages. Ms. Aronson also showed particular sensitivity to the text, especially on the words 'supplicanti parce' ('spare the suppliant')."

<http://www.towntopics.com/wordpress/2012/11/06/princeton-pro-musicas-new-artistic-director-presents-concert-of-music-by-bach-and-mozart/>