

# justine aronson, soprano

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## reviews

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. Cerrone has the clever phrases repeat in different configurations of tempo and timbre. 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>

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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/>

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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/>

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

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

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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](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>

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

*"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://vocedimeche.blogspot.com/2014/06/ovid-via-rameau.html>

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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/>

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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 Blog

*"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>

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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/>

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

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

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

*"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>

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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 supplicant')."*

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

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