

Jennifer Lane

Mezzo-Soprano



Mezzo-soprano *Jennifer Lane* is “a singer whose dark, bottomless voice is matched by her expressiveness and intelligence.” The press has described her singing as “clear, rich, plangent,” “compelling and dramatic,” and possessing “agility and charisma.” She has been featured by many of the most prestigious institutions and orchestras in the US and abroad. These include the Metropolitan Opera, New York City Opera, San Francisco Opera, Opéra Monte Carlo, Opéra du Caen, and the San Francisco Symphony, Minnesota Symphony, Jerusalem Symphony, Atlanta Symphony, St. Louis Symphony, and National Symphony, with conductors ranging from Robert Shaw, Robert Craft, Michael Tilson Thomas, Graeme Jenkins, Nicholas McGegan, Monica Huggett, William Christie, Mark Minkowski, and Andrew Parrott, as well as with period instrument ensembles such as Freiburger Barock, Philharmonia Baroque, Handel & Haydn Society of Boston, Les Arts Florissants, and Les Musiciens du Louvre, in concerts throughout the US, Europe, South America, and the Middle East.

Ms. Lane has over fifty CD recordings to her name on a wide variety of labels, as well as two films: *Dido & Aeneas* (with the Mark Morris Dance Group and Tafelmusik Baroque Orchestra) and *The Opera Lover*, a romantic comedy. Both films are available on DVD. Among her most recent CD recordings are Stravinsky's *Oedipus Rex* (Jocasta), Schoenberg's *Gurrelieder* (Waldtaube), and Schoenberg's song cycle *Das Buch Der Hängenden Gärten*, all for Naxos; *The Pleasures & Follies of Love* and *Villancicos y Cantadas* for Koch; and *17th Century French Airs de Cour* with Ensemble Orinda and a 2010 release of rare Handel arias and cantatas for www.Magnatune.com.

Jennifer has just returned from Hawaii and Chautauqua, where she sang Mahler's Third Symphony. During the 2009-10 season, she appeared with Santa Rosa Symphony (Beethoven's 9th Symphony), Jacksonville Symphony, FL (Messiah), and Chicago's Baroque Band (Pergolesi's Stabat Mater), and in New York City with The Four Nations Ensemble (cantatas of Scarlatti and Pergolesi), Sacred Music in a Sacred Space (Mozart Requiem), and Salon/Sanctuary (Pergolesi's Stabat Mater and solo cantatas). Also in Spring, 2010, she appeared with Houston's Ars Lyrica (solo program of French Baroque arias) and with The Texas Early Music Project (Rossi's Orfeo and Monteverdi's *Tempo la Cetra*, also featuring recorderist Paul Leenhouts and violinist Manfred Kramer). April brought Jennifer Lane to the Baldwin-Wallace Bach Festival (St. John Passion) and to Evansville Symphony (Beethoven's 9th). In 2009 Jennifer Lane appeared in Palm Beach Opera's *Nozze di Figaro* (Marcellina) with an all-Metropolitan Opera cast, in Handel's *Theodora* (Irene) with the San Diego Bach Collegium under Richard Egarr, with American Bach Soloists (Bach cantatas), with San Francisco's Magnificat (as Ragione in Scarlatti's Oratorio: Venere, Amore, e Ragione), and was the featured soloist with both Chicago's Baroque Band under Garry Clarke (Ferrandini's *Il Pianto di Maria* and excerpts from *Dido & Aeneas*) and the Hawai'i Vocal Arts Festival (orchestral program of Handel arias).

Her 2007-9 performances include the Beethoven *Ninth Symphony* with East Texas Symphony, and Grand Rapids Symphony, *Messiah* and *Bach's Christmas Oratorio* with Louisiana Philharmonic and a return to Duke University and Seattle Baroque for *Messiah*. She appeared in a program of French arias with the Baroque Chamber Orchestra of Colorado, as Marcellina in *Le Nozze di Figaro* at Palm Beach Opera in Florida, as alto soloist in Bach cantatas with American Bach Soloists, and recorded a solo CD of Handel arias and cantatas with EMI producer Malcolm Bruno. Ms. Lane toured Spain singing the dual roles of *Messaggiera/Speranza* in Monteverdi's *L'Orfeo* with the Valencian orchestra Capella de Ministrers in honor of the opera's 400th anniversary. She also performed *Messiah* with Indianapolis Chamber Symphony with Kirk Trevor conducting, Cheyenne Symphony with Stephen Alltop, Nashville Symphony, and Dallas Bach Society where she also sang *St. Matthew Passion*, a concert of *Rosenkavalier* selections with Peter Bay conducting the Austin Symphony, and a recording with Concert Royal of New York in which she sang Apollo in Handel's *Terpsicore* and Céphise in Rameau's *Pygmalion*. She sang *Mass in B Minor* with Baldwin-Wallace Bach Festival, *Kindertotenlieder* and *Lied der Waldtaube* with Smithsonian Chamber Players, and the title role in *Carmen* for the Astoria Festival in Oregon.

In 2006, Ms. Lane premiered the lead role of Charmian London opposite baritone Rodney Gilfrey's Jack London in *Everyman Jack*, in a newly commissioned opera by Phillip Littell and Libby Larson for Sonoma City Opera Ms. toured Arizona and California with El Mundo performing Baroque *Villancicos y Cantadas*, and sang Brahms' *Alto Rhapsody*, with the Lexington Philharmonic Orchestra, *Das Lied von der Erde* (Mahler), with the Turning Point Ensemble in Vancouver. She was engaged to sing the highly virtuosic role of Apollo in Handel's *Terpsicore* at the Oberlin College Baroque Performance Institute's. During the 2005-06 season, Ms. Lane performed the role of Storge in Handel's *Jephtha* at Duke University. This role, and the role Dejanira in *Hercules*, which she performed in a staged version with the Staunton Festival, are among her signature Handel roles. These also include Solomon, Orlando, and Tolomeo, performed at Carnegie Hall, the Halle Festival, Germany, and at Aix-en-Provence. Other appearances included Charpentier's *Te Deum* with Kent Tritle and the NY Oratorio Society in Carnegie Hall, Music from the Court of Ferrara at the Berkeley Early Music Festival, and the role of Micah in Handel's *Samson*, with Dallas Opera Director, Graeme Jenkins, and the University of North Texas Collegium Musicum.

Ms. Lane has also directed for the past three seasons at the Shakespeare Blackfriars Theatre in Staunton, VA In *Dido & Aeneas* (2006), she also sang the dual roles of Dido and Sorceress, another of her signature roles. She also directed Handel's *Semele*, singing Juno/Ino and *Acis and Galatea*. She recently performed songs and arias by Mozart and predecessors at the Museum of the History of New York as part of the 20th anniversary season of the Four Nations Ensemble, with whom she recorded two discs for Gaudeamus (Haydn's *Arianna a Naxos* and *Cantatas* by Antonio Caldara), and Bach Cantatas as well as both of the Bach Passions in New York and Dallas.

Ms. Lane currently holds a position of Associate Professor at the University of North Texas in Denton, Texas, where she has instituted UNT's Daniel Pearl Music Days, a university-wide collaboration in honor of the slain journalist and musician Daniel Pearl. She also teaches regularly at summer workshops including the Amherst Early Music Festival, San Francisco Early Music Society (SFEMS), Lake Placid Institute, the International Baroque Institute at Longy, and the Madison summer workshops, among others. She taught at Stanford University where, she created an early music vocal and instrumental Collegium Musicum..

Jennifer Lane, Mezzo-Soprano

Operatic Roles Performed

Company

| | | | |
|---------------------------------|-------------------------------------|--|-----------|
| <i>Polinesso</i> | ARIODANTE | Princeton Festival | 2010 |
| <i>Marcellina</i> | LE NOZZE DI FIGARO | Palm Beach Opera, Palm Beach, FL | 2009 |
| <i>Corydon</i> | ACIS & GALATEA | The Blackfriars Theatre, Staunton, VA | 2008 |
| <i>Messaggiera/Speranza</i> | ORFEO (Monteverdi) | Capella Ministers, Valencia, Spain | 2007-2008 |
| <i>Juno/Ino</i> | SEMELE (Handel) | The Blackfriars Theatre, Staunton, VA | 2007 |
| <i>Carmen</i> | LA TRAGEDIE DE CARMEN (Brook/Bizet) | Astoria Festival, Oregon | 2007 |
| <i>Charmian</i> | EVERYMAN JACK (Libby Larson) | Sonoma City Opera (premiere) | 2006 |
| <i>Dido/Sorceress</i> | DIDO & ÆNEAS | Staunton Music Festival | 2006 |
| <i>Apollo</i> | TERPSICORE (Händel) | Baroque Performance Institute, Oberlin | 2006 |
| <i>St. Theresa II</i> | FOUR SAINTS IN THREE ACTS | Mark Morris, Cal Performances | 2005 |
| <i>Dejanira</i> | HERCULES (Händel) | The Blackfriars Theatre, Staunton, VA | 2005 |
| <i>Mescalina</i> | LE GRAND MACABRE (Ligeti) | San Francisco Opera | 2004 |
| <i>Filipyevna</i> | EUGENE ONEGIN (Tschaiikovsky) | San Francisco Opera | 2004 |
| <i>Mrs. Paslova</i> | THE CUNNING LITTLE VIXEN (Janacek) | San Francisco Opera | 2004 |
| <i>Anne</i> | THE MOTHER OF US ALL(Thomson) | San Francisco Opera | 2003 |
| <i>Dido/Sorceress</i> | DIDO & ÆNEAS | Capella Ministers, Valencia, Spain | 2003 |
| <i>Phædre</i> | HIPPOLYTE ET ARICIE (Rameau) | Les Violons de Lafayette | 2002 |
| <i>Dido/Sorceress</i> | DIDO & ÆNEAS | Mark Morris, Cal Performances | 2000 |
| <i>St. Theresa II</i> | FOUR SAINTS IN THREE ACTS | Mark Morris, Cal Performances | 2000 |
| <i>Dido</i> | DIDO & ÆNEAS | Monica Huggett, Portland Baroque | 2000 |
| <i>Feklusha</i> | KATA KABANOVA (Janacek) | Metropolitan Opera | 1999 |
| <i>Naked Virgin</i> | MOSES UND ARON (Schoenberg) | Metropolitan Opera | 1999 |
| <i>Apollo</i> | TERPSICORE (Händel) | Göttingen Händel Festspiel | 1999 |
| <i>Dido</i> | DIDO & ÆNEAS | NY Collegium, BAM - Harvey Gala | 1999 |
| <i>Carilda</i> | ARIANNA (Händel) | Göttingen Händel Festspiel | 1999 |
| <i>Amastre</i> | XERXES | New York City Opera | 1997 |
| <i>Aristeo</i> | L'ORFEO (Rossi) | Tanglewood, Boston Early Music Festival | 1997 |
| <i>Alessandro, Tolomeo</i> | TOLOMEO (Händel) | Halle Festival, Germany | 1996 |
| <i>Mrs. Grose</i> | THE TURN OF THE SCREW (Britten) | Utah Opera | 1997 |
| <i>Dido/Sorceress</i> | DIDO AND ÆNEAS | Mark Morris Dance Group, BRAVO | 1996 |
| <i>Oronthea</i> | ORONTEA (Cesti) | Capriole/Colonial Williamsburg | 1996 |
| <i>Polinesso</i> | ARIODANTE | Göttingen Händel Festspiel | 1995 |
| <i>Sorceress</i> | DIDO AND ÆNEAS | Palau de la Musica, Barcelona | 1995 |
| <i>Ligeia</i> | LIGEIA (Read Thomas) | Evian Festival/Rostropovich | 1994 |
| <i>Leocasta</i> | GIUSTINO | Göttingen Händel Festspiel | 1994 |
| <i>Third Lady</i> | THE MAGIC FLUTE | New York City Opera | 1994 |
| <i>Medoro</i> | ORLANDO | Festival d'Aix-en-Provence | 1993 |
| <i>Tamerlano</i> | TAMERLANO | Institute for Italian Studies | 1993 |
| <i>Nerone</i> | L'INCORONAZIONE DI POPPEA | ARTEK Ensemble | 1993 |
| <i>Meleagro</i> | ATALANTA (Händel) | Caramoor Festival | 1992 |
| <i>Third Lady</i> | THE MAGIC FLUTE | Roger Norrington, Mostly Mozart Festival | 1992 |
| <i>Clytemnestre</i> | IPHIGÉNIE EN AULIDE (Glück) | L'Opéra Français de New York | 1991 |
| <i>Suzuki</i> | MADAMA BUTTERFLY | New York City, Utah Opera | 1991 |
| <i>Stolzjus' Mutter</i> | DIE SOLDATEN (Zimmermann) | New York City Opera | 1991 |
| <i>Carmen (cover), Mercédès</i> | CARMEN | L'Opéra de Monte Carlo | 1991 |
| <i>Lapak (Dog)</i> | THE CUNNING LITTLE VIXEN (Janacek) | New York City Opera | 1991 |
| <i>Mercédès</i> | CARMEN | New York City Opera | 1990 |
| <i>Naked Virgin</i> | MOSES UND ARON | New York City Opera | 1990 |
| <i>Shepherd, Dragonfly, Cup</i> | L'ENFANT ET LES SORTILÈGES | New York City Opera | 1990 |
| <i>Prince Orlovsky</i> | DIE FLEDERMAUS | Queens Opera | 1990 |
| <i>Penelope</i> | IL RITORNO D'ULISSE IN PATRIA | Opera Ensemble of NY | 1989 |
| <i>Messaggiera</i> | LA FAVOLA D'ORFEO (Monteverdi) | Skylight Opera Ltd. | 1988 |
| <i>Rosmira</i> | PARTENOPE | Opera Omaha | 1988 |
| <i>Elsbeth</i> | FEUERSNOT (Strauss) | The Santa Fe Opera | 1988 |
| <i>Mrs. Noye</i> | NOYE'S FLUDDE (Britten) | St. John Productions, NY | 1988 |
| <i>Distinguished Matron</i> | THE NOSE (Shostakovich) | The Santa Fe Opera | 1987 |

Jennifer Lane, Mezzo-Soprano
Orchestral Appearances

Conductor, Organization/Orchestra

| | | |
|--|--|------|
| THIRD SYMPHONY (Mahler) | Stoehen Sandler, Chautaugua Festival | 2010 |
| REQUIEM (Mozart) | Kent Tritle, Sacred Music in a Sacred Space NYC | 2010 |
| BEETHOVEN NINTH SYMPHONY | Bruno Ferrandis, Santa Rosa Symphony | 2009 |
| ST. JOHN PASSION | Dwight Oltman, Baldwin-Wallace Festival, Berea, OH | 2010 |
| STABAT MATER (Pergolesi) | Garry Clarke, Baroque Band, Chicago, IL | 2010 |
| JOHANNESPASSION | Baldwin-Wallace Bach Festival, Cleveland, OH | 2010 |
| THEODORA (Handel) | Richard Egarr, San Diego Bach Collegium | 2009 |
| HANDEL ARIAS | Timothy Carney, Hawai'i Vocal Masterworks Festival | 2009 |
| FERRANDINI and PURCELL SUITE (Dido) | Garry Clarke, Baroque Band, Chicago, IL | 2009 |
| SAUL (Handel) | Graeme Jenkins, UNT Collegium | 2009 |
| <i>Ragione</i> , VENERE, AMORE E RAGIONE (Scarlatti) | Warren Stewart, Magnificat, San Francisco, CA | 2009 |
| MESSIAH | Jacksonville Symphony | 2009 |
| WEIHTNACHTSORATORIUM (Bach) | Carlos Miquel Prieto, Louisiana Philharmonic | 2008 |
| <i>Soloist</i> , FRENCH CONNECTIONS | Baroque Chamber Orchestra of Colorado | 2008 |
| LES NUITS D'ÉTÉ | David Itkin, UNT Symphony Orchestra | 2008 |
| MESSIAH | Carlos Miquel Prieto, Louisiana Philharmonic | 2008 |
| MESSIAH | Ingrid Matthews, Seattle Baroque | 2008 |
| MESSIAH | Rodney Wyncoop, Duke Chapel Choir | 2008 |
| BEETHOVEN NINTH SYMPHONY | Per Brevig, East Texas Symphony | 2008 |
| BEETHOVEN NINTH SYMPHONY | David Lockington, Grand Rapids Philharmonic | 2008 |
| MESSIAH | Steven Alltop, Cheyenne Symphony | 2008 |
| ROSENKAVALIER TRIO/ARIAS | Peter Bay, Austin Symphony | 2008 |
| MESSIAH | Kirk Trevor, Indianapolis Chamber Symphony | 2007 |
| MESSIAH | James Richman, Dallas Bach Society | 2007 |
| CONCERT ARIAS (Hasse, Vivaldi, Galuppi) | Charles Brink, Grand Tour Orchestra, NY, NY | 2007 |
| ST. MATTHEW PASSION | Dwight Oltman, Baldwin-Wallace Bach Festival | 2007 |
| ST. MATTHEW PASSION | James Richman, Dallas Bach Society | 2007 |
| ORFEO (Monteverdi) | Carles Magraner, Musica Antiga Festivale Spain | 2007 |
| MASS IN B MINOR | Dwight Ollman, Baldwin-Wallace Bach Festival | 2007 |
| DAS LIED VON DER ERDE (Mahler) | Kenneth Slowik, Turning Point Ensemble, Vancouver | 2006 |
| MUSIC OF VIVALDI & CHARPENTIER | Kent Tritle, Carnegie Hall | 2006 |
| ALTO RHAPSODY (Brahms) | George Zack, Lexington Philharmonic | 2006 |
| REQUIEM (Mozart) | James Ogle, Boise Symphony | 2005 |
| <i>Jocasta</i> , OEDIPUS REX (Stravinsky) | Akexander Lazarev, Royal Scottish National Orchestra | 2005 |
| <i>Storge</i> , JEPHTHA (Handel) | Graeme Jenkins, Dallas Bach Society | 2004 |
| HANDEL ARIAS (from Orlando, Solomon, Alcina) | Monica Huggett, Portland Baroque Orchestra | 2003 |
| GLORIA (Vivaldi) | Nicholas McGegan, St. Paul Chamber Symphony | 2002 |
| THE FÆRIE QUEENE (Purcell) | Nicholas McGegan, Philharmonia Baroque | 2002 |
| EIN SOMMERNACHTSTRAUM (Mendelssohn) | American Ballet Theatre | 2002 |
| MESSIAH | Jeffrey Thomas, American Bach Soloists | 2002 |
| GLORIA (Vivaldi) | Nicholas McGegan, St. Paul Chamber Symphony | 2002 |
| WHEN LILACS LAST IN THE DOORYARD BLOOMED | Marika Kuzma, UC Berkeley Orchestra | 2002 |
| ST. JOHN PASSION | Andrew Parrott, NY Collegium, others | 2002 |
| MASS IN B MINOR | Andrew Parrott, Philharmonia Baroque | 2001 |
| <i>Soloist</i> , CONCERT FOR SEPTEMBER 11 | Nicholas McGegan, Philharmonia Baroque | 2001 |
| MAGNIFICAT (J.S. Bach) | Jeffrey Thomas, American Bach Soloists | 2001 |
| STABAT MATER (Pergolesi) | Carl Crozier, Honolulu Symphony | 2001 |
| THE MUSIC MAKERS (Elgar) | Stephen Sano, Stanford Symphonic Choir & Orchestra | 2001 |
| ST. MATTHEW PASSION | Kenneth Slowik, Smithsonian Chamber Players | 2001 |
| ST. MATTHEW PASSION | Stanislaw Galonsky, Capella Cracoviensis | 2001 |
| CHRISTMAS ORATORIO | Joann Falletta, Virginia Symphony | 2000 |
| MASS IN B MINOR (J.S. Bach) | James Fankhauser, Vancouver Cantata Singers | 2000 |
| SYMPHONY No. 2 (Mahler) | David Milnes, U.C. Berkeley Symphony Orchestra | 2000 |
| BEETHOVEN NINTH SYMPHONY | Karla Lemon, Stanford Symphony Orchestra | 1999 |
| MIDSUMMER NIGHT'S DREAM (Mendelssohn) | New York City Ballet | 1999 |
| MESSIAH (Mozart arrangement) | Andrew Parrott, Handel & Haydn Society of Boston | 1999 |
| MATTHEUS PASSION (J.S. Bach) | SF Bach Choir, Portland Baroque | 1999 |

| | | |
|---|---|-----------|
| MESSIAH | Parrott, Orchestra della Toscana | 1998 |
| REQUIEM (Verdi) | Mitchell Sardou Klein, Peninsula Symphony | 1998 |
| CARMELITE VESPERS (Händel) | Parrott, Seattle Baroque Orchestra | 1997 |
| GLORIA (Vivaldi) | Thomas, ABS; Christopher Hogwood, Handel & Haydn | 1997 |
| <i>Micah</i> , SAMSON (Händel) | Nicholas McGegan, Jerusalem Symphony | 1997 |
| WEIHNACHTSORATORIUM (Bach) | Howard Arman, Salzburger Bachgesellschaft | 1996 |
| <i>Israelitish Man</i> , JUDAS MACCABEAS (Händel) | Paul Traver, Maryland Händel Festival | 1996 |
| MISSA SOLEMNIS (Beethoven) | David Babbitt, San Francisco Bach Choir | 1996 |
| ELIJAH (Mendelssohn) | Richard Westerfield, Harrisburg Symphony | 1996 |
| LIEDER EINES FAHRENDEN GESELLEN (Mahler) | Susan Deaver, Nausau Symphony | 1996 |
| <i>Israelitish Man</i> , JUDAS MACCABEAS | Paul Traver, Maryland Händel Festival | 1995 |
| DIE ERSTE WALPURGISNACHT (Mendelssohn) | Amy Kaiser, The Berkshire Choral Festival | 1995 |
| ODE TO ST. CECILIA (Purcell) | Nigel Rogers, Ensemble Chiaroscuro | 1995 |
| <i>Pietro</i> , LA PASSIONE (Caldara) | Martin Gester, Le Parlement de Musique | 1995 |
| <i>Maria</i> , CANTATA NATIVITATE (Stradella) | Gwendolyn Toth, ARTEK Ensemble | 1994 |
| <i>Solomon</i> , SOLOMON | Richard Westenburg, Musica Sacra, Carnegie Hall | 1994 |
| Cyrus, BELSHAZZAR | Paul Traver, Maryland Händel Festival | 1994 |
| REQUIEM (Mozart) | Richard Westenburg, Musica Sacra | 1994 |
| <i>Alessandro</i> , CLEOFIDE (Hasse) | William Christie, Les Arts Florissants | 1994 |
| <i>Maria</i> , LAUDA della NATIVITATE (Respighi) | Walter Klauss, Musica Viva New York | 1993 |
| <i>Holofernes</i> , JUDITHA TRIUMPHANS (Vivaldi) | Marc Minkowski, Les Musiciens du Louvre | 1992 |
| MESSIAH | Robert Shaw, Atlanta Symphony | 1992 |
| STABAT MATER (Dvorák) | George Rose, Nassau Symphony Orchestra | 1992 |
| PETITE MESSE SOLEMNELLE (Rossini) | Dennis Keene, Ascension Music | 1992 |
| <i>Mary</i> , MAGNIFICAT (Vaughan-Williams) | Walter Klauss, Musica Viva New York | 1991 |
| <i>Irene</i> , THEODORA (Händel) | Nicholas McGegan, Philharmonia Baroque | 1991 |
| SPRING SYMPHONY (Britten) | Robert Emile, Lincoln Symphony Orchestra | 1991 |
| SYMPHONY Nos. 2 & 3 (Mahler) | Larry Newland, Harrisburg Symphony | 1988,1991 |
| MESSIAH (Händel/Mozart) | Minnesota Orchestra, Louis Symphony, San Francisco Symphony | 1990-1992 |

Recitals and Chamber Music

| | |
|---|-----------|
| Pergolesi's "Stabat Mater" and "Salve Regina" with NY Sinfonia Baroque, John Scott | 2010 |
| "Springtime in Paris, 17 th century," Ars Lyrica Houston, Matthew Dirst | 2010 |
| "Sacred Antiphons of Chiara Maria Cozzolani," Berkeley Festival and Exhibition, Magnificat | 2010 |
| Four Nations Ensemble, Cantatas by Porpora and Scarlatti, Andrew Appel Krista Bennion Feeney, New York Historical Society | 2010 |
| "Fleur de Lys" Teaxas Early Music Project, with Manfredo Kramer, Paul Leenhouts, Laurie Young Stevens | 2010 |
| Gruson Fund Benefit, Kosciusko Foundation, NYC, with Ann Monoyios, Rufus Miller, Kevin Deas | 2009 |
| "Fille de Césars," recital of 17 th century and Mozart contemporaries with fortepianist Christoph Hammer, UNT | 2009 |
| ¡Zarzuela y Opera!, El Mundo, Million Dollar Theatre, LA | 2009 |
| Mahler songs, Farandini's "Il Pianto di Maria" Staunton Music Festival | 2008 |
| Schumann's "Spanisches Liederbuch," Staunton Music Festival | 2008 |
| Monteverdi's "Il Lamento d'Arianna," Berkeley Festival, with harpist Paula Fagerberg, 400 th anniversary | 2008 |
| Music from 17 th Century Bolivia and Peru, UNT Collegium, Chiquitos Festival, Bolivia and Cusco, Peru | 2008 |
| Montclair, "Pan et Syrinx," Haydn "Spirit Songs," with Amsterdam Trio, Richard Egarr | 2008 |
| "O Solitude, My Sweetest Choice," University of North Texas | 2008 |
| Schumann, Frauenliebe und Leben, Staunton Music Festival | 2007 |
| ¡Zarzuela y Opera! El Mundo, Pittsburgh, PA | 2007 |
| Noe Ministry Series: "The Pleasures & Follies of Love," Orinda | 2007 |
| Catacoustic Consort: solos, duos, trios by 17th Century Italian nuns | 2006 |
| San Francisco Early Music Society: 17 th Century Airs de Cour, Orinda | 2006 |
| EARPLAY: San Francisco, "Singing the Sun" by David Dzubay, with Mary Chun | 2006 |
| Musica Angelica Los Angeles: JS Bach and family, with Elizabeth Blumenstock | 2006 |
| Villancicos y Cantadas: El Mundo/Richard Savino, Tucson, Sedona, La Jolla, Fullerton, Miami, Bay Area | 2005 |
| Singletary Center, University of Kentucky, "A Sharp Where You'd Expect a Natural" 20 th century songs | 2005 |
| The Continuo Collective, NY, NY: Barbara Strozzi and her peers | 2005 |
| Composer Services, Inc., Pittsburgh, PA, Gala Recital of 20 th century English and American Song | 2005 |
| ¡Zarzuela!, El Mundo/Richard Savino, San Francisco, Berkeley, Houston, New York | 2004-2005 |
| The Pleasures & Follies of Love, Orinda | 2004 |
| Music of the English Renaissance, Capriccio Stravagante/Skip Sempé | 2003 |
| The French Connection, Four Nations Ensemble/Andrew Appel & pianist Pedja Muzievic, Met Museum, NY | 2003 |

| | |
|---|-----------|
| ChamberMusicLIVE@Stanford, Musical Reflections of Nature, Elaine Thornburg | 2002 |
| Berkeley Festival: Music of the Spanish Renaissance, Kate van Orden, Davitt Moroney | 2002 |
| Villancicos de Navidad, El Mundo/Richard Savino, Seattle, Vancouver, Houston, NY, SF | 2000-2002 |
| Two Centuries of Reflections on a Painting by Watteau, Four Nations, tour of Atlantic States | 2001 |
| ChamberMusicLIVE@Stanford: A Hand of Bridge (Barber), Chansons Madécasses (Ravel) | 2001 |
| Si je languis...(French Airs de Cour), David Tayler, Amherst Early Music Festival | 2001 |
| 17th century settings of the Song of Songs, Magnificat, Warren Stewart, SFEMS | 2000 |
| Redwoods Festival at Jordan Winery: Haydn, Caldara, and music of the New World, Ryan Brown, director | 2000 |
| Cantor Arts Center, Stanford University: French Airs de Cour and English songs, with lutanist David Tayler | 1999-2000 |
| Cloth Hall, Cracow: An Evening of American Song presented by Capella Cracoviensis, Myron McPherson, piano | 2000 |
| Roycroft Chamber Music Festival: chamber music by Martin, Barber, Respighi, Ives, Spohr, Carr and Rastikov | 1998-2000 |
| Stanford: Das Knaben Wunderhorn (Mahler) with baritone Kenneth Goodson and pianist Laura Dahl | 2000 |
| Two Kingdoms of Spain, El Mundo/Richard Savino, Columbus, Cleveland, Los Angeles | 2000 |
| Stanford Faculty Concerts, The Book of the Hanging Gardens (Schoenberg) with pianist Thomas Schultz | 1999 |
| Presidential Lecture Series in the Humanities, Stanford University: Goethe Liederabend | 1999 |
| Riverside, CA, Columbus and Cleveland, OH Early Music Societies: Latin American Baroque music, El Mundo | 1999 |
| New Getty Museum: 17th century monody with Musica Angelica, Michael Eagan | 1998 |
| LA Early Music Guild: SoLaRe Trio: Music of Hanns Eisler | 1998 |
| Berkeley Festival: Dowland consort songs with Sex Chordae | 1998 |
| Music's Recreation: Baroque Arias and Cantatas in chamber arrangements | 1997 |
| Dinkelspiel Auditorium, Stanford University: Ginastera, Barber and Maisel with pianist Frederick Weldy | 1997 |
| Jacob's Pillow Dance Festival with Mark Morris Dance Group: Foster, Wilson, Brahms | 1996 |
| At the Frick Collection: "A Medieval Christmas" with Newberry Consort | 1996 |
| The Newberry Consort at The Newberry Library (Mary Springfels) | 1988-1996 |
| Da Camera Society of Houston (Sergiu Luca, violin & direction), Purcell, Bach, Pergolesi | 1993-1996 |
| I Musici di San Cassiano, NY, "Purcell and the Italians" | 1996 |
| Connecticut Early Music Festival, Chamber Music with Igor Kipnis, "Brahms and Schumann" | 1996 |
| Rockefeller University Recital Series, "Lagrima Mie," Italian Monody with lutanist Timothy Burris | 1996 |
| Cité de la Musique: A Deux Violes Esgales, music for voice and viols from the German Baroque | 1995 |
| Centre de Musique Baroque de Versailles: "l'Harmonia Sacra de Henry Purcell" | 1995 |
| Théâtre de Caen: "L'Europe Galante" with Capriccio Stravagante/Skip Sempé, 17th century English and Italian | 1995 |
| Pierrot Ensemble Chamber Music Festival at C.W. Post, Dover Beach by Samuel Barber | 1995 |
| Roycroft Chamber Music Festival, East Aurora, New York, chamber works by Ravel, Brahms, Carr and Raimi | 1995 |
| College of William and Mary, Great Hall: "Concerto delle Donne" with Christine Brandes and Ellen Hargis | 1995 |

Jennifer Lane, Mezzo-Soprano

Discography

CDs

| | | |
|-----------------|--|------|
| MusicaOmnia | SACRED ANTIPHONS (Cozzolani), Magnificat | 2010 |
| Magnatune.com | OWN THE POW' R OF HARMONY! Handel Arias and Cantatas | 2009 |
| (in production) | TERPSICORE (Handel), Concert Royal, James Richman | 2008 |
| (in production) | PYGMALION (Rameau), Concert Royal, James Richman | 2008 |
| Koch | VILLANCICOS Y CANTADAS, El Mundo, Richard Savino | 2005 |
| Naxos | LIED DER WALDTAUBE (Schoenberg), chamber version arr. by the composer., Robert Craft | 2004 |
| Naxos | DAS BUCH DES HÄNGENDEN GÄRTEN (Schoenberg), Christopher Oldfather, Robert Craft | 2004 |
| Gaudeamus | THE CANTATAS FOR CONTRALTO (Antonio Caldara), Four Nations Ensemble | 2004 |
| Magnitune.com | AIRS DE COUR (17 th century French courtly airs), Orinda | 2003 |
| Centaur | Agar, AGAR ET ISMAELE ESILIATI (Scarlatti), Seattle Baroque | 2003 |
| Koch Intl | Waldtaube, GURELIEDER (Schoenberg), Robert Craft, London Philharmonic Orchestra | 2002 |
| Koch Intl | Jocasta, OEDIPUS REX, Alto soloist, A SERMON, A NARRATIVE & A PRAYER (Stravinsky), Robert Craft, London Philharmonic Orchestra | 2002 |
| Koch Intl | Alto Soloist, THRENI, Robert Craft, London Philharmonic Orchestra | 2002 |
| MusicaOmnia | VESPRO DELLA BEATA VERGINE (Cozzolani), Magnificat | 2002 |
| Koch Intl | THE PLEASURES AND FOLLIES OF LOVE, with David Tayler and Hanneke van Proosdij | 2001 |
| Dorian | ARIAS & DUETS OF BARBARA STROZZI, NY Baroque, Eric Milnes | 2001 |
| Dorian | CANTATAS OF TELEMANN, Musica Pacifica | 2001 |
| Arabesque | Soprano II, MESSIAH (Mozart arrangement), Handel & Haydn Society of Boston, Andrew Parrott | 2000 |
| Newport | FURY WITH RED SPARKLING EYES, solo disc of Handel arias, Brewer Baroque Orchestra | 1998 |
| Newport | Rosimonda, FARAMONDO (Händel), Brewer Baroque Orchestra, Rudolph Palmer | 1998 |
| Koch Intl | VENICE BEFORE VIVALDI, the Music of Giovanni Legrenzi, El Mundo, Richard Savino | 1999 |
| PGM | LAGRIME MIE, Italian Monody, with Timothy Burris, lute | 1997 |
| PGM | DIVOTI AFFETTI, Music at the Court of Dresden, New York Baroque | 1997 |
| PGM | THE SUMME OF ALL DELIGHTS, Music for solo voice and viols by Jones and Hume | 1997 |
| PGM | KLEINE GEISTLICHE KONZERTE (Schütz), NY Baroque | 1997 |
| PGM | SONGS OF SALAMONE ROSSI, Vol. I and II, NY Baroque | 1996 |
| PGM | ST. JOHN PASSION (Bach), Trinity Consort | 1996 |
| Harmonia Mundi | Polinesso, ARIODANTE (Händel), Freiburger Baroque Orchestra, Nicholas McGegan | 1996 |
| VOX | Tolomeo, TOLOMEO (Händel), Manhattan Chamber Symphony, Richard Auldon Clark | 1996 |
| Naxos | La Giustizia, VATICINI DI PACE (Caldara), Aradia Ensemble, Kevin Mallon | 1996 |
| VOX | HANDEL: GREATEST HITS, Rudolph Palmer | 1996 |
| Newport | Demetrio, BERENICE (Händel), Brewer Baroque Orchestra, Rudolph Palmer | 1996 |
| Lyrachord | Messaggiera, ORFEO (Monteverdi), ARTEK, Gwendolyn Toth | 1995 |
| Harmonia Mundi | Leocasta, GIUSTINO (Händel), Freiburger Baroque Orchestra, Nicholas McGegan | 1995 |
| CBC Records | Dido, Sorceress, DIDO & ÆNEAS (Purcell), Tafelmusik Baroque Orchestra | 1995 |
| VOX | Onoria, EZIO (Händel), Manhattan Chamber Symphony, Richard Auldon Clark | 1995 |
| VOX | Dido, DIDO & ÆNEAS (Purcell), I Musici di San Cassiano, Bradley Brookshire | 1995 |
| Opus 111 | Alto soloist, MOTTETTI VIRTUOSI (Hasse), Le Parlement de Musique, Martin Gester | 1994 |
| VOX | Alto-soloist, MESSIAH (Händel), Ama Deus Ensemble, Valentin Radu | 1994 |
| Newport | Erenice, SOSARME (Händel), Amor Artis, Johannes Somary | 1994 |
| Opus 111 | Alto soloist, SALVE REGINA (Haydn), Le Parlement de Musique, Martin Gester | 1993 |
| Newport | Irene, MUZIO SCEVOLA (Händel), Brewer Baroque Orchestra, Rudolph Palmer | 1992 |
| Harmonia Mundi | Irene, THEODORA (Händel), Philharmonia Baroque Orchestra, Nicholas McGegan | 1992 |
| Koch Intl | Agnus Dei, MASS IN B MINOR (Bach), American Bach Soloists, Jeffrey Thomas | 1992 |
| Smithsonian | Es ist vollbracht, ST. JOHN PASSION (Bach), Smithsonian Chamber Orchestra, K. Slowik | 1990 |

DVDs

| | |
|--|------|
| <u>The Opera Lover</u> , Romantic Comedy about an opera singer from Chicago and her grocery business owner ex-beau | 2002 |
| <u>Dido & Æneas</u> , Mark Morris Dance Group and Tafelmusik, filmed by Rhombus Media for BRAVO | 1996 |

Jennifer Lane Recent Reviews

“Jennifer Lane, the mezzo-soprano, performed these sections with a dramatic intensity that honored the texts...The Salve Regina, in F minor, is darkly melancholy, with a lyrical undercurrent that Ms. Lane

projected beautifully." [Pergolesi Tricentennial, Sinfonia New York]

Allan Kozinn,
New York Times, March 30, 2010

"....ebullient, aerated performances by vocal soloists....Mezzo-soprano Jennifer Lane's dusky timbre persuasively shaded her darker solos, underlining their anticipation of late Mozart. Duets had ardor, warmth of rapport, and a blending of timbres that sustained long phrases with discreet expression." [Pergolesi Stabat Mater, Baroque Band Chicago]

Alan G. Artner,
Chicago Tribune, January 11, 2010

"(Richard) Egarr had a superb, agile group of vocal soloists to work with.....mezzo-soprano Jennifer Lane, and he gave everyone the freedom in tempo to indulge in elaborate ornamentation." [Theodora, San Diego Bach Collegium]

Richard S. Ginell,
Los Angeles Times, June 29, 2009

"Mezzo-soprano Jennifer Lane conveyed the sympathetic nature of Theodora's friend, Irene, and fearlessly tackled tricky coloratura flourishes." [Theodora]

Valerie Scher,
San Diego News Network, 6/28/2009

"The rest of the soloists perform these (arias) with much Baroque skill and musical beauty.....Jennifer Lane, veteran mezzo, performs Irene, Theodora's confidant, in a mature voice of much skill, and great feeling." [Theodora]

George Weinberg-Harter,
SanDiegoArts.com, June 28, 2009

"The American mezzo-soprano Jennifer Lane, a singer of great expertise, interpreted the role of Irene with a lovely burnished tone and commendable certainty." [Theodora]

Ramon Jacques,
OperaClick.com, 6/27/2009

"Purcell conjured up beautiful heartache music for Dido, and Clarke pulled a rabbit out of his hat convincing mezzo-soprano Jennifer Lane to perform. Lane's voice has an exceptional strong dark quality, and she sings with clear tone and sophisticated phrasing. "When I am laid in earth," Dido's lament at losing her love, is one of Purcell's great creations, and Lane found all the tears in it, convincing us that one can surely die of a broken heart. Lane was equally adept with the music of the Sorceress, filling the church with wicked, frightening incantations...."

The big finish was supplied by Giovanni B. Ferrandini, whose "Il pianto di Maria" had until recently been attributed to Handel. Lane, Clarke and the band gave this splendid music full glory. Lane was bold when the music called for it but knew when to throttle things down. Her deep lower register had a burning intensity. The instrumentalists rose to the occasion and drew out the unusual dissonances we associate with more modern music. Applause was augmented with foot stomping, and I stopped counting the number of times Clarke and Lane returned to the stage to acknowledge the well-deserved appreciation of the audience." [Baroque Band, Chicago]

M.I. Rantala,
Hyde Park Herald, July 1, 2009

"(Chicago's) Baroque Band did the honors...Jennifer Lane was in the solo spotlight—actually on the small raised platform—for excerpts from Purcell's Dido. For a singer with a background primarily in early music, Lane possesses an imposing mezzo instrument....rising to the expressive height of *When I am Laid in Earth* with refined eloquence. Lane's voice and temperament suited to the boldly Italianate passions of Ferrandini's setting, the mezzo singing with big dusky tone and dramatic intensity.."

Lawrence A. Johnson,
Chicago Classical Review.org, June 4, 2009

"...Marcellina, able sung by Jennifer Lane. I've seldom heard a Marcellina as good as Lane; her voice is pleasing on the ear and very supple, with a distinct timbre." [[Le Nozze di Figaro](#)]

Rex Hearn,
Palm Beach Artspaper, March 2, 2009

"Mezzo-soprano Jennifer Lane as the ever determined, get-her-man Marcellina, was a comic tour de force. Her booming mezzo seemed somehow especially comic." [[Le Nozze di Figaro](#)]

R. Spencer Butler
Palm Beach Daily News, February 28, 2009

"Jennifer Lane was deliciously over the top as the Witch of Endor ." [Handel's [Saul](#)]

Scott Cantrell,
The Dallas Morning News, February 6, 2009

"Carles Magraner reunited a cast of singers with proven Baroque experience, offering a version of great quality....In the roles of Messaggiera and Speranza, he has brought to the charge, Jennifer Lane, who sang with power, passion and sensitivity of interpretation. The production included her dramatic entrances and exits, announcing the death of Euridice, and descending a high staircase to guide Orfeo through the gates of Hades." [[Orfeo](#), Castellón, Spain]

Nihil Sub Sole Novum, December 4, 2008

"(Jennifer Lane presented) a unique melody of spoken word, fiery melody and sensuous drama" [El Mundo's [¡Zarzuela y Opera!](#)].

Andrew Druckenbrod,
Pittsburgh Post-Gazette, November 8, 2007

"He (Rod Gilfrey) was ably matched by mezzo-soprano Jennifer Lane, whose performance as Charmian combined voluptuousness, vulnerability and rage in a potent blend." [Larsen's [Everyman Jack](#)]

Joshua Kosman,
San Francisco Chronicle, November 13, 2006

"...while Gilfrey unravels beneath London's demons and despair, mezzo-soprano Jennifer Lane smolders as the sensual and selfish Charmian, especially in the aria, "What about me, Jack?" [[Everyman Jack](#)]

Diane Peterson,
Santa Rosa Press Democrat, November 16, 2006

"While the dancing was delightful, the singing was superb. Mezzo-soprano Jennifer Lane as Apollo performed coloratura arias with awesome technique and gorgeous tone. Costumed in satin breeches and a plumed headdress that made her look about 10 feet tall, she created a glowing god of music who dominated the stage." [Handel's [Terpsicore](#)]

Wilma Salisbury,
The Cleveland Plain Dealer, July 3, 2006

"Mezzo-soprano Jennifer Lane's plush, dark-hued voice usually cut through and it was beautiful singing." [Mahler's [Das Lied von der Erde](#)]

Elissa Poole,
The Vancouver Globe and Mail, May 20, 2006

"Jennifer Lane...is a mezzo-soprano, but her rich, roundly mature voice covered every inch of the range in the most operatic role that Brahms ever wrote. She surrounded every tone with a meaning that reached to its very depths." [Brahms' [Alto Rhapsody](#)]

Loren Tice,
The Lexington Herald, March 25, 2006

“Both Jennifers (Lane and Ellis) are Baroque specialists who seamlessly shift into the more "popular" performance styles represented on this CD. Individually, they sing beautifully, and when they sing together, they discover a veritable "New World" of beauty.” [Villancicos de Navidad]

Robert Cummins
Classical.net , January, 2006

“Marvelous leading vocal department...sumptuousness of vocal timbre...playfully interacting in a nearly stage-worthy operatic fashion...Ms. Lane, by the way, also plays the castanets...” [Villancicos y Cantadas, El Mundo]

David Gregson,
San Diego.com, December 10, 2005

“And while his (Hercules’) is the central character, it is Dejanira—played by renowned mezzo-soprano Jennifer Lane—who shapes the dramatic course of the story. Lane’s towering, supple voice easily expresses the burning jealousy of her character while, at the same time, bathing the ear in pure wondrous sound.” [Handel’s Hercules at the Blackfriars Playhouse]

Charles Culbertson,
The Staunton News Leader, August 31, 2005

“Superb singing also dominates the new Schoenberg CD, which features the mezzo-soprano Jennifer Lane in performances of "The Book of the Hanging Gardens," with Mr. Oldfather as pianist, and of Schoenberg's luminous chamber orchestra arrangement of the "Song of the Wood Dove" from "Gurrelieder." Ms. Lane and Mr. Oldfather enliven the cycle, articulating the suppressed eroticism and anxiety of an affair that seems to go nowhere.....Although you can also hear Ms. Lane's dramatic portrayal of the Wood Dove in Mr. Craft's complete recording of "Gurrelieder," you may very well prefer to hear the work's essence in this finely shaped aria.”

David Schiff,
The New York Times, March 14, 2005

“with an impressively solid cast and men,s chorus, Lazarev drew a gnawing theatricality from this concert performance.” [Oedipus Rex, Royal Scottish National Orchestra]

Kenneth Walton,
The Scotsman, March 7, 2005

“a strong line-up of soloists” [Oedipus Rex, Royal Scottish National Orchestra]

Conrad Wilson,
The Glasgow Herald, March 7, 2005

“In the Philharmonia he [Robert Craft] has a very willing orchestra, the colours blazing with a searing intensity. The soloists in Oedipus Rex [Naxos] are, by and large, excellent, with a particularly fine Jocasta from Jennifer Lane, the bottom end of her voice so fruity and fulsome.”

David’s Review Corner, November 1, 2004

“Jennifer Lane’s sweetly mournful rendition of the Wood-Dove’s song [Gurrelieder]...”

Victor Carr, Jr.,
Classics Today, 2004

“By a large margin this is the front runner in a most distinguished CD catalogue of Gurre-Lieders [Naxos], the recorded sound nothing short of sensational in its impact and inner clarity.... with Jennifer Lane's message of the Wood Dove growing to an unbelievably impassioned final moment that really does create a shiver of excitement.”

David's Review Corner, November 1, 2004

"The cantatas [Caldara Cantatas: Gaudeamus] for solo voice also benefit from the quality of performance, in this case the beautifully substantial and resonant mezzo-soprano of Jennifer Lane. She responds eloquently to the text (the trials and triumphs of love — translation helpfully provided),while the short movements and strikingly vivid recitative of the three Op. 3 works fuel an attractive momentum."

Clare Mackney,
Birmingham Post, May 15, 2004

"Spirited and stylish performances [Caldara Cantatas: Gaudeamus]... a beautiful mezzo-soprano sound, flexible and expressive... *Vicino a un rivoletto*, whose arias require her [Jennifer Lane] to match firstly the obbligato violin's imitations of gentle breezes and twittering birds, and then the cello's heartbroken amorous yearnings, suits her well. Here, as elsewhere, her deftly ornamented repeats in the *da capo* arias are a particular pleasure."

Elizabeth Roche,
The Daily Telegraph, April 10, 2004

"Robert Craft leads a thrilling performance of Oedipus Rex, incisive, swift, and as mercilessly inevitable as fate itself. Jennifer Lane's Jocasta sounds younger than, say, Jessye Norman's, and her lighter touch gets around the notes better than many a bigger, heavier voice....Moving on to the shorter works,.... Jennifer Lane's singing in the latter work [A Sermon, A Narrative, and A Prayer], leaves little to be desired."

David Hurwitz,
Classics Today, September 9, 2003

"The performances did more than due credit to the music. The motets were sung by Jennifer Lane with perfect balance and intonation and yet hearty tone. "In a Garden So Green" was Jennifer Lane with David Tayler, playing theorbo. They have worked as a duo for some years, and here the clear, rich, plangent mezzo voice and the intimate accompaniment were too poignant for words."

Michelle Dulak,
San Francisco Classical Voice, July, 2003

"The plot revolves around Phèdre's love for her stepson Hippolyte, who loves Aricie [Hippolyte et Aricie]. There is tragedy (the suicide of Phèdre), but also nobility and warmth. Jennifer Lane's dark, lush mezzo and concern for every subtlety in the text enriched her portrayal of Phèdre...a sensitive and affecting performance that opened up a sunny window into the rarified world of 18th-century opera."

Tim Smith,
The Baltimore Sun, February 3, 2003

"Yet such was the prismatic variety of Rameau's musical invention -- and the sustained, luminous beauty of the performance [Hippolyte et Aricie] -- that the time passed all too quickly. Indeed, I never wanted the afternoon to end.... a cast of singers deeply schooled in the French baroque....Jennifer Lane brought the grand, aching manner of a classic French tragédienne to the role of Phèdre."

Tim Page,
The Washington Post, February, 2, 2003

"Disc of the Month: *The Pleasures and Follies of Love* brings us the mezzo-soprano Jennifer Lane...The performers are, to the knowledgeable, the masters of their trade in our time. When such outstanding production meets equally outstanding musicians, the result should be no surprise. Such is the case here. With fine, expressive singing, this music is interpreted right on the mark. It is lively, thrilling, and fascinatingly performed."

Robert Strobl,
Alte Musik Aktuell, August-September, 2002

"Jennifer Lane sang with agility and charisma [Philharmonia Baroque's The Faerie Queene]..."

Eric Valliere
Andante, September, 2002

“[Jennifer] Lane is an excellent Wood Dove , dramatic and expressive....I found it [Gurrelieder] a more thrilling account than either of the rivals I have mentioned (Chailly, Rattle): more than either it carries something of the excitement of a live performance.”

Michael Oliver,
Gramophone, July, 2002

“Concinant linguæ [Cozzolani] is a richly expressive solo motet that makes fiendish demands on the singer. On this recording, the consistently excellent alto Jennifer Lane, a singer whose dark, bottomless voice is matched by her expressiveness and intelligence, rises to the challenge.”

Craig Zeichner,
Early Music America, Summer 2002

“5.0 out of 5 stars.....Glorious singing – a baroque masterpiece....Jennifer Lane, as Polinesso, provides a creepily assured villain, descending to the baritone depths with aplomb...Altogether this is a very classy set indeed. For me, it is the best available...” [Ariodante recording, harmonia mundi usa]

Ed Beveridge, London, England
Amazon.com reviews, April 18, 2002

“...engaging performances that are characterized by impeccable execution and rich expression. [Jennifer] Lane displays fine vocal form, excelling in the poignant “Ergeuss dich zur Salbung” from Cantata 33 [Telemann].”

Jen-yen Chen,
Early Music America, Spring 2002

“Jennifer Lane splendidly conveyed and conjoined the grief and the jubilation of "Es Ist Vollbracht..."”

Paul Griffiths,
The New York Times, February 14, 2002

“Jennifer Lane delivers these texts with a mature grasp of their nuance....she commands a vast expressive range and sings with delightful agility; her voice has a coppery brilliance....this recording [The Pleasures and Follies of Love] is a treat for mind and ear.”

Ellen Santaniello,
Early Music America, Winter 2001-02

SEIDEL

Artists Management

865 New Waterford St. Naples FL 34104
239-353-2047 email: Seidelam@aol.com