

# pressquotes

**JANE DUTTON, MEZZO-SOPRANO**

**Prokofiev *Alexander Nevsky***

**Houston Symphony / cond. Mark Wigglesworth**

"Jane Dutton had impressive control and an excellent sense of phrasing."

*ConcertoNet.com*, May 2011

**Kundry in Wagner *Parsifal***

**English National Opera / cond. Mark Wigglesworth / dir. Nikolaus Lehnhoff**

"[a] controlled and seductive Kundry."

Tom Service, *Guardian Classical Blog*, March 2011

"Soprano Jane Dutton tackles the killer role of Kundry and comes out on top."

Clare Colvin, *Scottish Sunday Express*, February 2011

"Jane Dutton's Kundry combines gleaming vocalism and histrionic magnetism."

Andrew Clark, *Financial Times*, February 2011

"The mezzo-soprano Jane Dutton brought a dark-hued, vibrant voice and volatile intensity to the role of Kundry."

Anthony Tommasini, *New York Times*, February 2011

"Jane Dutton offers a subtly nuanced, highly promising Kundry."

Barry Millington, *Evening Standard*, February 2011

**Eboli in Verdi *Don Carlos***

**Opera North / cond. Richard Farnes / dir. Tim Albery**

"Dutton is the classiest Verdian, hurling out her Act IV aria with juicy abandon"

Neil Fisher, *The Times*, May 2009

"this is an opera for darker voices (and) Jane Dutton has a sultry timbre as the machiavellian Princess Eboli"

Alfred Hickling, *The Guardian*, May 2009

"Jane Dutton, making her Opera North debut, excels as scheming Princess Eboli. Her aria in the fourth act is a soaring belter. Each word is purely sung. More of Ms Dutton, please."

Kevin Berry, *The Stage*, May 2009

"Jane Dutton was a hearty, gutsy Eboli."

Rupert Christiansen, *Telegraph*, May 2009

**Santuzza in Mascagni *Cavalleria Rusticana***

**English National Opera / cond. Edward Gardner / dir. Richard Jones**

"But at the centre of it all is Turridu's love-on-the-rebound, the wronged woman, Santuzza, and Jones turns her into an embittered witch-like outsider, robbed of her honour and her self-respect. And hell hath no fury like Jane Dutton, who wields her huge voice like a Sicilian curse."

Edward Seckerson, *The Independent*, September 2008

"Jane Dutton (Santuzza) hits the big tunes with irresistible force and passion."

Rupert Christensen, *The Telegraph*, September 2008

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"...Jane Dutton sing(s) superbly."

Nick Kimberley, *Evening Standard*, September 2008

"There's good singing, too. Cav is dominated by the massive soprano of Jane Dutton's Santuzza, obsessively fiddling with her frock as she anguishes over her pregnancy shame."

Richard Morrison, *The Times*, September 2008

"Jane Dutton is Santuzza and Peter Auty is Turiddù; they are excellent"

Andrew Clements, *The Guardian*, September 2008

"Jane Dutton's house-filling Santuzza has a...huge heart."

Andrew Clark, *Financial Times*, September 2008

"With her bright, penetrating mezzo, the American makes a strong impression in this borderline soprano role"

Hugh Canning, *The Sunday Times*, September 2008

"...an excellent cast led by the commanding Jane Dutton"

Anthony Holden, *The Observer*, October 2008

## **Amneris in Verdi *Aida***

### **English National Opera / cond. Edward Gardner / dir. Jo Davies**

"Amneris is the more overtly dramatic part, and Jane Dutton gave a big reading of it. She has all the big-breathed high-notes in her armoury, and also knows how to make her presence felt."

Alexander Campbell, *Classicalsource.com*, November 2007

"The American newcomer Jane Dutton gives a commanding portrayal of Amneris."

Richard Morrison, *The Times*, November 2007

"Jane Dutton is impressive as the pharaoh's daughter, Amneris, Aida's rival."

Barry Millington, *The Evening Standard*, November 2007

"Jane Dutton, as Amneris, produces some thrilling high notes toward the end of Act 4."

Warwick Thompson, *Bloomberg.com*, November 2007

## **Amneris in Verdi *Aida***

### **Lyric Opera of Kansas City**

"Jane Dutton had more command as Amneris, and sang with dramatic ease and intensity throughout."

Chris Shull, *Opera Now*, January/February 2008

"Jane Dutton is blessed not only with a thrilling mezzo-soprano voice, but also a spirited acting ability. She played the princess with delightful jealousy and expression, nearly sticking her tongue out at Aida when Radames, returning in victory, is offered Amneris' hand in marriage as reward. When a beautiful voice combines with acting talent as well, opera becomes all it is meant to be."

Deborah Buckner, *AnE Vibe*, October 2007

"Jane Dutton acted the socks off of bad-girl Amneris."

Paul Horsley, *Kansas City Star*, September 2007

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**Santuzza in Mascagni *Cavalleria Rusticana*  
Virginia Opera / cond. Peter Mark / dir. Lorna Haywood**

"As Santuzza, Jane Dutton was in a league of her own, singing with a clear, lush and startlingly powerful voice."

Daniel Neman, *Richmond Times-Dispatch*, April 2007

"'Cav' belonged to Jane Dutton as Santuzza, her dowdy dress contrasting with a pure, lovely voice that also had some bite to it."

Mark Estren, *The Washington Post*, April 2007

"The standout soloist of the evening was mezzo-soprano Jane Dutton as Santuzza, a surprisingly strenuous role for a one-act opera. "

T.L. Ponick, *The Washington Times*, April 2007

"As Santuzza, scorned lover of the womanizing Turridu in *Cavalleria*, mezzo-soprano Jane Dutton thrilled the audience with an instrument of technical and dramatic perfection. The stunning voice is huge, yet silvery and agile; at every dynamic and in every part of the range, the production was flawless."

*Port Folio Weekly - Virginia Beach*, March 2007

"There is a stellar cast, a perfect cast in fact...Jane Dutton, Santuzza, fresh from the Metropolitan Opera, is a vibrant mezzo-soprano with a voice of many colours and shadings. It's a thrilling performance as she vocally soars above the large chorus and orchestra seemingly without effort."

Edgar Loessin, *WHRO-FM*, March 2007

"As Santuzza, Jane Dutton was in a league of her own, singing with a clear, lush and startlingly powerful voice."

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Mark Estren, *The Washington Post*, April 2007

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T.L. Ponick, *The Washington Times*, April 2007

"Mezzo-soprano Jane Dutton was a sympathetic Santuzza...Her voice was expressive in her various numbers, including a passionate duet with Turiddu and a soaring Easter Hymn."

*The Virginian-Pilot Newspaper*, March 2007

**Wagner *Wesendonck Lieder*  
BBC Scottish Symphony Orchestra/ cond. Vassily Sinaisky**

"Making her UK debut, American mezzo-soprano Jane Dutton floated her voice easily above the orchestra even in the most powerful passages and not a word of the text was lost. She has the power of a true Wagnerian singer along with the ability to project the subtlest poetic visions."

*The Herald*

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**Jordan Baker in Harbison *The Great Gatsby*  
Metropolitan Opera**

“Dawn Upshaw was elegantly accompanied by Jane Dutton.”

*Financial Times*

**Anne Boleyn in Saint-Saëns *Henry VIII*  
Gran Teatre del Liceu**

“Jane Dutton had an excellent level, knowing how to transmit a frivolous air to her role as Anna Bolena, which she sang with the considerable solid resources of a mezzo-soprano.”

*La Vanguardia*

**Adalgisa in Bellini *Norma*  
Gran Teatre del Liceu**

“Jane Dutton was an Adalgisa of the highest quality...an Adalgisa with a solid voice...effective.”

*La Vanguardia*

**Pauline in Tchaikovsky *Pique Dame*  
Gran Teatre del Liceu**

“Jane Dutton performed as Pauline with a warm mezzo voice that was especially effective in the duo.”

*La Vanguardia*

**Queen Gertrude in *Hamlet*  
Gran Teatre del Liceu**

“The mezzo-soprano Jane Dutton, already well-known at the Liceu from previous seasons, sang an exemplary Queen Gertrude, with a voice of smooth texture.”

*La Vanguardia*

“She projected towards the hall her full and velvet voice for her grand scene during the third act after a perfectly performed trio.”

*Opera Actual*

**Sonyetka in Shostakovich *Lady Macbeth of Mtsensk*  
San Francisco Opera**

“The smaller roles were just as well handled. They included Jane Dutton in a vivacious debut as the lascivious Sonyetka.”

*The San Francisco Chronicle*

“Jane Dutton was a firm-toned Sonyetka.”

*Contra Costa Times*

“The rest of the cast was flawless, including Jane Dutton’s slutty Sonyetka, who steals Sergei from Katerina.”

*The Alameda Times-Star*

**Sara in Donizetti *Roberto Devereux*  
New York City Opera**

“Miss Dutton has an attractive, big mezzo and the spirit to use it boldly.”

*Wall Street Journal*

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“Dutton with a rich warmth of tone and lingering phrasing.”

*The Star-Ledger*

“Jane Dutton, a Mezzo with a bright soprano timbre, made an impressive debut as Elizabeth’s confidante.”

*New York Post*

“Lovely to look at and lovely to hear, Mezzo Jane Dutton was Sara, Elizabeth’s rival for Devereux’s affection. Passionate and glamorous, her Sarah was, rightly, Elizabeth’s complete opposite.”

*Boston Herald*

“Jane Dutton, as Sara, has a healthy, big voice.”

*The New York Times*

“Jane Dutton, a Mezzo with a bright soprano timbre, made an impressive debut as Elizabeth’s confidante (and rival) Sarah. She is not required to maintain quite the icy dignity of the Queen, and she brought warmth and vulnerability to the part of a wife whose emotions betray both her husband and her royal patroness.”

*Musical America.com*

“Jane Dutton, making her company debut as the earl’s whiny mistress, Sara, balances Flanigan’s flamboyance with more orthodox finesse. Her singing is pearly and powerful, her tenderness persuasive and her feel for Donizetti’s much-abused style is a balm.”

*Newsday*

“Her voice has the clarity of a bell-like soprano.”

*AP Arts and Entertainment*

“Jane Dutton, as his secret love Sara, has an attractive, sizeable mezzo that she deployed with spirit.”

*Opera Now*

## **Andronico in Handel *Tamerlano* Little Orchestra Society**

“Only Jane Dutton, as Andronico, sounded free, noble and at ease in this extremely difficult music.”

*New York Times*

## **Rosina in Rossini *Il barbiere di Siviglia* Cleveland Opera**

“A feisty and exuberant Rosina who was as deft at chess as she was capable of handling the voice-twisting coloratura. Dutton’s Mezzo-soprano has a healthy vibrato, and she was so entrancing as she pulled the wool over her guardian’s eyes or conspired with Figaro that you couldn’t help adoring her.”

*The Plain Dealer*

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"As Rosina, Jane Dutton made a Cleveland Opera debut that was memorable for her clean technique and lustrous tone in the curving, filigreed lines of Rossini's bel canto writing. In her big aria "Una voce poco fa," Dutton seemed to revel in the florid writing. Dutton sang the part beautifully, and physically she looked the part of the pretty young girl."

*Akron Beacon Journal*

**Maddalena in Verdi *Rigoletto*  
Gran Theatre del Liceu**

"With her beautiful lower notes and her rustic and convincing performance, Jane Dutton was seductive as Maddalena."

*La Vanguardia*

**Dorabella in Mozart *Così fan tutte*  
Opera Santa Barbara**

"It was no surprise to read in the program that Dutton joined the Metropolitan Opera roster nearly a year ago. She is technically secure with a voice that immediately found the right fit for the intimate."

*Santa Barbara News Press*

**Berlioz Orchestrated Songs  
Prague Autumn Festival**

"Mezzo-soprano Jane Dutton achieved a moving and memorable performance full of expression, and without any difficulties attained a rich and sonorous sound."

The outstanding American Mezzo-soprano Jane Dutton was the highlight of an extraordinary evening that has so far been the climax of the Prague Autumn International Music Festival."

*Pravo Newspaper*

**Jocasta in Stravinsky *Oedipus Rex*  
Kansas City Symphony / Stravinsky Festival 2001**

"Jane Dutton sang the part of Jocasta with stern security."

*The Kansas City Star*

**Ravel and Bizet in concert  
Adler Theatre**

"Mezzo-soprano Jane Dutton charmed the near-sellout Adler Theatre audience in beguiling renditions of Ravel and Bizet, two French masters. The exotic, rapturous music was simply hypnotic. Ms. Dutton sang with passion and confidence, perfectly capturing the dreamlike, intoxicating nature of the languorous songs. At times, she was alluring with her vocal modesty and mystery. At others, the mezzo overwhelmed us with the ecstasy of the music."

*The Dispatch and Rock Island Argus*

**Mahler *Das Lied von der Erde*  
Louisiana Philharmonic**

"A fabulous mezzo named Jane Dutton stepped in at the last minute."

*Classical.net*