

LIONHEART

What the Critics Say...

About Lionheart's Live Performances

"These men sing together with impeccable skill and nuance. They attack and release notes and phrases in perfect unison, pausing long enough to let the acoustics of the room do their work. They shape phrases together as smoothly as a single hand works clay on a potter's wheel, and they place musical accents and consonants within the text with absolute precision."

Elaine Schmidt, Journal Sentinel (Milwaukee), April 15, 2007

"*John the Revelator* received a devoted performance, one that would please any composer. Lionheart demonstrated that their trademark purity of sound does indeed translate beautifully to contemporary music."

Arlo McKinnon, Opera News, February 2007

"The members of Lionheart...sing with a velvety tone and function like one entity. Nobody conducted or even shrugged his shoulders to indicate a tempo, breath or dynamic, yet their unity of intonation, pronunciation and interpretation was flawless and very beautiful."

Joseph Dalton, Times Union, April 10, 2006

"The group's sheer musical capacity is enormous. Its sound is vibrant and virile, the control of tone singular in its subtlety, the perfection of the blend and the seamless unity of projection breathtaking in its seeming effortless. Its style is exquisitely yet not preciously refined, their phrasing elegant, shaped with a keen ear and a sharp intelligence."

Joanne Sheehy Hoover, Albuquerque Journal, April 15, 2003

"On hearing the early music a cappella group Lionheart, the first word that comes to mind is serenity. From the opening notes of anything they sing, Lionheart creates a sense of psychological and spiritual refreshment."

John Stiffler, Daily Hampshire Gazette, February 13, 2003

"Lionheart amazed with its beauty and purity of tone, miraculous blend, flawless balance, and seamless projection. 'Twas an afternoon long to remember."

John W. Lambert, The Spectator (Raleigh, NC) Jan. 19, 2000

"Sensual medieval songs, with earthy passion...The six men of this acclaimed group...sing with impressive clarity and, where appropriate, ethereal beauty...seldom has a single, monophonic vocal line sounded so insinuating."

Anthony Tommasini, The New York Times, Oct. 1, 1997

"...singing that celebrated the wondrous intertwining of materials and angelic emotional contact with the texts...no laundry list will suffice in describing the glory of the music or the sensitivity of the singing."

Donald Rosenberg, The Plain Dealer (Cleveland), Feb. 16, 1998

"With the Lionheart voices ranging from bass through countertenor, the singing was as sublime as the music: firmly projected but unforced, velvet-finished...You could spend your money on a week at a spa, or several sessions with a shrink, but you would be hard pressed to have a more warming, calming experience than this."

Scott Cantrell, The Kansas City Star, Dec. 18, 1997

"...what heavenly alchemy these voices wrought...The program was varied but substantive enough to be consistently interesting, occasionally surprising and deeply moving...For anyone who has studied the art of singing, Lionheart's accomplishments appear almost miraculous. Perfect blend, diction, tone production, phrasing and a host of dynamic subtleties characterize their singing...Lionheart embodies the best qualities of the early music movement – they are consummate musicians who really love an audience."

Scott Cantrell, The Kansas City Star, Dec. 17, 1999

(continued)

"The solo singing – often accompanied by an extra voice or two as drone – was as riveting as the rich polyphony...A transporting experience.

Robert Levine, e-pulse, July 1999

"What created this spectacular conversion of the audience from would-be pops crowd to medievalists was that greatest of transformers: sheer excellence. The six men of Lionheart could deliver a full program of almost anything and convert any audience."

Paul Somers, Classical New Jersey, July 1, 1998

About Lionheart's Live Performances (con't)

"Their precise harmonies and perfect pitch and timing were mesmerizing, taking the audience back to a time when Catholic ritual dominated the music scene...At its end, it was almost as if you had to blink a few times to rejoin the 20th century."

Jacqueline Johnson, The Billings Gazette, Nov 14, 1997

"Executing challenging vocal pieces dating from medieval and Renaissance Europe with the flawless precision of a Jean-Claude Van Damme action sequence..."

Critic's Choice, Pitch Weekly (Kansas City, MO), Dec. 11-18, 1997

About Lionheart's Recordings

Tydings Trew: Medieval English Carols and Motets (Koch)

"The gentlemen of Lionheart sing in rich, true tones and flawlessly blended harmonies. One thing I have always appreciated about this group is their superb articulation and impeccable sense of rhythm—two qualities much in evidence on this disc."

Beth Adelman, Early Music America, Winter 2003-04, Volume 9, Number 4

"...one of this country's finest male ensembles specializing in medieval and modern repertoire...Lionheart's uncommon vocal beauty, abetted by the captivating resonance of New York's Church of the Ascension, makes for wonderful listening."

Jason Victor Serinus, Alibi.com, November 20-26, 2003

My Fayre Ladye: Images of Women in Medieval England (Nimbus)

"...the six men, with their light, wiry voices twisted into a strong braid of sound, could pass for a gang of monks."

Justin Davidson, New York Newsday, July 13, 1997

"If...you want your polyphony rendered with an almost pop-music freshness, then you and the male vocal sextet are on the same wavelength."

Ken Smith, Time Out New York, June 26-July 3, 1997

"...performed with uncanny suppleness and true spiritual -- and sensual -- beauty. Lionheart just might reinvigorate the chant craze. (Grade: A)

T.J. Medrek Jr., The Tab, Aug. 26, 1997