

Echoes of Time
- Saga, Tales and Myth -

Janice Isabel Jackson, soprano

***Sazu Baba (1996)**

Roger Marsh (England)

- Sazu Baba is a melodrama for voice and drum based on Judith Woolf's poem 'Three Roads River' about the mythical Japanese creature, Sazu Baba, who meets the dead on their way to the afterlife and demands three coins in order to cross to the "other side".

***Naxos Revisited (2003)**

Barbara Woof (Australia)

- Naxos Revisited for soprano and pre-recorded sound score, returns to the myth of Ariadne of Naxos, one of the many dramatic women from traditional antiquity, left alone on the island of Naxos by her lover, Theseus.

King Herald's Saga (1979)

Judith Weir (England)

- One of the shortest grand operas ever written, King Harald's Saga is written in three acts for unaccompanied solo soprano singing eight rôles - including the Norwegian Army - based on the saga Heimskringla (the circle of the world) by poet and Snorri Sturluson, 1179-1241.

***Echoes of Time Weeping (2006)**

Sandy Moore (Nova Scotia)

- Echoes of Time Weeping is an opera for soprano and pre-recorded sound score, based on the Mexican folk tale of La Llorona, The Weeping Woman, a "shiver story", meant to strike fear into children so they will avoid the river lest their souls be taken by La Llorona.

***Written for Janice Isabel Jackson**

Echoes of Time is a program based entirely on the mini opera genre. All of these operas have been chosen for their connections to Saga, Tales, and Myths. *Echoes of Time* presents works which are, highly accessible and dramatically effective. All the operas can be staged in small to medium concert halls with minimal lighting effects. *Echoes of Time* is where bel canto meets contemporary music meets theatre meets story telling.

View Naxos Revisited [HERE](#)

Listen to King Harald's Saga [HERE](#)

View Echoes of Time Weeping [HERE](#)

Janice Isabel Jackson has sung over 200 world premieres, many works written specifically for her, and performed with contemporary music ensembles and in concert halls around the world – Beijing, Paris, Vienna, Amsterdam, Hamburg, Torino, Toronto, Montreal, New York, Berlin, *Johannesburg*, *Cape Town* and more. She has appeared in countless contemporary music festivals including the November Festival (Ghent), Wien Modern (Vienna), Ludwigs Lust (Hamburg), The Proms (Amsterdam), IRCAM (Paris), Big Torino 2000 (Turin), the Diem Festival of Electro-acoustic music (Denmark), and the Scotia Festival of Music (Nova Scotia). She is also the Artistic Director of the Halifax based contemporary vocal music society *Vocalypse Productions*, through which she has produced many new works including: *Vonda de Ville in Temporal Follies* (2008) by Lukas Pearse, a melodrama in which she sang and acted the role of Vonda de Ville, a jazz opera by New York's D.D. Jackson entitled *Trudeau: Long March / Shining Path* (2009) singing the role of Margaret Trudeau, 3 new mini operas entitled *HOWL* (2013) based on Ginsberg's famous rant, *Miss Fortune's Portmanteau* (2014), a one hour show concerning women from Victorian Halifax, as well as Tim Brady's new opera *Ghost Tango* (2015) for 2 singers and electric guitar.

During the 2010 – 2011 Season she premiered 2 works written by Montreal's Tim Brady: a melodrama entitled "15 Stages in the Search for Radium and Love" about the life of Marie Curie with Victoria's Aventa Ensemble and 7 songs entitled "We're Hardcore" based on texts by the Tragically Hip's Gordon Downie with the Vancouver Symphony Orchestra. During Oscillations 2012, she premiered a mini opera by Anna Pidgorna entitled *Mirror Mirror* for voice and electronics as well as Jerome Blais' Dremlen feygl with Montreal's Orchestre Métropolitain and reprised her performance of Tim Brady's "We're Hardcore" during the Scotia Festival of Music. In 2015 she premiered Jerome Blais' *Songs for Milena* with the Symphony Nova Scotia. She can be heard on many CD's, including *Live Wired* (2015), on which she premiered *(Un)Forgotten Voices* (first prize in Concours Collégien de musique contemporaine) by Jerome Blais.

During her career she has been the recipient of many grants including professional development grants through Arts Nova Scotia and a long term project grant through The Canada Council. She recently spent 5 weeks at the Banff Arts Centre as a musician in residence. She has received recognition for her contribution Nova Scotian culture from The Honorable Myra A. Freeman, Lieutenant Governor, as well as an Established Artist Award through Arts Nova Scotia.

Future projects include: The role of Mona Parsons in Sandy Moore's new opera *Escape to Freedom*; 3 new solo programs including *Protest*, a program of 5 pieces with voice and electronics and / or sound score highlighting various protests and social / environmental issues around the globe; solo program entitled *Show Off* featuring some of the most challenging works of contemporary music, highlighting the vast array sounds which the voice is capable of and the deep emotional connection which sound elicits; program of 4 mini operas entitled *Echoes of Time - Saga, Tales and Myth*, which encompasses 4 decades of music, most written for Jackson, and include mythological tales from Japan, Greece, Mexico, and Denmark.

Her performances bring out the beauty of contemporary vocal repertoire. *Music Weekly, Beijing, China*

Janice Jackson as a singer alone is top class. Jackson has daring and an exceptional talent. *Brabants Dagblad, Netherlands*

Music can move you. Listening to the singing of Janice Jackson brought to me a sense of sorrow. Sadness that came from the realization that such intense music making is seldom experienced and so very worthwhile. *De Limburger, Netherlands*

Soprano Janice Jackson gave a literally breathtaking performance of Luciano Berio's *Sequenze III*. In a few minutes time we not only heard a vast array of possibilities of the human voice, but also of emotions. *Stad Amersfoort, Netherlands*

Janice Jackson garnered much admiration for her interpretation of Heppener's *Candens* (1990). *Trouw, Netherlands*

Jackson's performance was extraordinary - there were a couple of occasions when I would have sworn there were two people singing - and totally mesmerizing. *Music in Victoria, Deryk Barker*

... a tour-de-force of the highest order. I doubt there is another singer in Canada who can for so long grip our attention in a chemical-like bond as Jackson does. *The Halifax Chronicle Herald*

[Berio's] music still sets the standard for extended vocal techniques but Janice Jackson can meet that standard proudly. *Toronto Star*

...a crystal-cracking voice of astonishing purity. *The Halifax Chronicle Herald*