

## Jana Holzmeier, Soprano Reviews

“Holzmeier was the shining star of the evening. Her clear tone, excellent pitch and control and thorough understanding of the Mozart score made for a concert highlight.”—John Cutler, *Lincoln Journal Star* review of Lincoln Symphony concert, Mozart *Grand Mass in c minor*

“Jana Holzmeier presented a touching, reserved vocal image of Mary.”—John Cutler, *Lincoln Journal Star*, review of Abendmusik's performance of *The Nativity According to St. Luke* by Randall Thompson

“Jana Holzmeier, the soprano soloist, has a sweet voice, but she also can pour on the power. It was pure bliss to hear her sing ‘I know that my Redeemer liveth.’ There are absolutely no unpleasant edges to that voice.”—Julie Jensen, *Rock Island Argus* review of *Messiah*

“The fifth selection on the program, ‘Panis Angelicus’ was supposed to have been sung by Visiting Artist Joseph Evans, but he developed voice problems Saturday morning and Jana Holzmeier, a soprano and member of the Augustana College Faculty, was asked to substitute. ‘Who needs a Visiting Artist when you have talent like that here?’ Tang said after her performance, and audience members seemed [inclined] to agree.”—Alma Gaul, *Quad-City Times* review of Quad-City Symphony Holiday Pops Concert

“Jana Holzmeier sounded celestial Friday night, soaring with melting beauty in ‘Come unto Him’ and ‘I know that my Redeemer liveth.’”—Julie Jensen, *Rock Island Argus* review of Handel's *Messiah*

“Jana Holzmeier was a delightful Despina . . .” “The opera *Ideomeneo* isn't exactly a household word, but it should be when it offers sound as beautiful as that created by Ms. Worra, Ms. Harrell, Ms. Holzmeier, and Mr. Pfautz, in ‘De resta, or cara.’ The glory of it seemed to enter the bloodstream of this listener.”—Julie Jensen, *Rock Island Argus* review of Quad Cities Mozart Festival

“Holzmeier showed impeccable phrasing and intonation, and a keen sense of character. . . . Holzmeier could stir up a few goosebumps with her vocal power and expression; just when you thought she had reached her limit, she found something in reserve.” “. . . the palpable passion [of the first-act love duet] elicited a few empathic sighs from the audience.”—Jerry Young, *Austin-American Statesman* review of *Pagliacci*

“Jana Holzmeier's Nedda is a strong propellant from her beautiful and enchanting first-act solo . . . “[The first-act love duet between Nedda and Silvio is] vivid and hotblooded . . .” —Jerry Conn, *West Austin News* review of *Pagliacci*

## Jana Holzmeier, Soprano Biography

Soprano **Jana Holzmeier** has been praised by reviewers as a “delightful performer,” possessing “celestial” sound, “impeccable phrasing and a keen sense of character.” The Austin American-Statesman described her as a performer who could “stir up a few goosebumps with her vocal power and expression; just when you thought she had reached her limit, she found something in reserve.”

Ms. Holzmeier is currently an Associate Professor of Music at Nebraska Wesleyan University in Lincoln, NE. She has a Doctoral of Musical Arts degree in Vocal Music Performance from The University of Texas at Austin.

Ms. Holzmeier has appeared as a soloist at Avery Fisher Hall with New York’s Westside Orchestra and in Germany, Austria, and Hungary. She has also performed with Abendmusik—Lincoln, the Lincoln Symphony, the Voices of Omaha, the Axtell Area Oratorio Society, Lincoln Civic Orchestra, Lincoln Municipal Band, the Victoria Bach Festival, the New Texas Festival, Chamber Music Quad Cities, the Quad City Symphony, and the Quad Cities Mozart Festival. Her orchestral repertoire includes Canteloube’s *Chants d’Auvergne*, Mahler’s *Des Knaben Wunderhorn*, Copland’s *Old American Songs*, Barber’s *Knoxville: Summer of 1915*. Ms. Holzmeier’s oratorio roles include Handel’s *Messiah*, Brahms’ *Ein Deutsches Requiem*, Mozart’s *Requiem*, *Coronation Mass*, and *Grand Mass in c minor*, Poulenc’s *Gloria*, Bach’s *St. Matthew Passion*, *St. John Passion*, and *Magnificat*, and Fauré’s *Requiem*.

On the operatic stage, Ms. Holzmeier has appeared as Pamina in *Die Zauberflöte*, Laurie in *The Tender Land*, the Female Chorus in *The Rape of Lucretia*, Nella in *Gianni Schicchi*, Antonia in *The Tales of Hoffmann*, Mary in Randall Thompson’s *The Nativity* and Nedda in *Pagliacci*.