

CARRIE CHERON, Mezzo-soprano and contemporary vocalist

CLASSICAL MUSICAL SENTINEL

I don't think I've ever heard *Were You There?* (sung by Carrie Cheron) done so well and with such unfeigned expression.

THE BOSTON MUSICAL INTELLIGENCER

... they (Skylark) moved smoothly into a familiar arrangement of the spiritual "Were you there?", with alto Carrie Cheron supplying the solos in the first two verses ... singing with heartfelt expression that encompassed both sorrow and consolation.

RAFAEL'S MUSIC NOTES

A shout out to finest among the finest, soloist(s) Carrie Cheron, in *Were you there?* ... she with a silvery-voiced soprano.

THE BOSTON GLOBE

Of Cheron's performance of *Agnus Dei* in Bach's *B Minor Mass*:
"... the most memorable vocal solo ..."

THE BOSTON GLOBE

Vicki, portrayed by mezzo-soprano Carrie Cheron, was inquisitive and thoughtful in her search for Price's past. Cheron's gleaming lines complemented RaShaun Campbell's rich baritone ...

THE BOSTON MUSICAL INTELLIGENCER

"SchlieÙe, mein Herze, dies selige Wunder" (*Enclose, my heart, this blessed miracle*), is the only newly-composed aria in the entire *Christmas Oratorio*. Carrie Cheron, the alto soloist, sang with pleasing tone color and emotional conviction ...

THE BOSTON MUSICAL INTELLIGENCER

"A Charm of Lullabies" for mezzo and piano brought Carrie Cheron to the stage. With rolled Rs and genial tones, she at once she found the perfect English pastoral tone in which to elucidate Bobbie Burns's "Highland Balou." Her take on the strange lullabies that followed combined humor and frenetic exasperation with elegance. A couple of theatrical diminuendos ravished this listener. The "Nurse's Song" found the mezzo trying to quiet a chromatic baby. When a triple-forte "lullaby baby" didn't succeed in knocking out the resistant infant, she ended the song (as she had begun it) with a lovely a cappella "Lullabylabylabylaby baby."

BOSTON CLASSICAL REVIEW

Cheron's singing of "A Cradle Song" glowed with inviting warmth.

DAILY HAMPSHIRE GAZETTE

The central moment of the work is the alto aria "He was despised," sung by Carrie Cheron with deep feeling and a sense of the human tragedy involved.

THE BOSTON GLOBE

As the Doctor caring for Pedr Solis's imprisoned son, mezzo-soprano Carrie Cheron filled a limited dramatic bill with fine vehemence.

BOSTON CLASSICAL REVIEW

The opera's two female characters drove the drama as strongly as the men, in vocally and physically powerful performances by mezzo-soprano Carrie Cheron as the sympathetic Doctor ... Cheron convincingly projected her character's vulnerability and corruptibility ... easily handled (composer) Bloland's energetic style of atonal declamation ...

WORCESTER TELEGRAM

Among the soloists, alto Cheron made the most of her appearances, singing with warm tone and an acute sense of the music's character.

NORTHEAST PERFORMER MAGAZINE

Carrie Cheron's bio says that she was raised "on a solid diet of Linda Ronstadt and the Eagles, James Taylor and Suzanne Vega," and the influence is immediately recognizable in her classic folk pop sound. "One More Autumn" does everything necessary to fit into that traditional mold, but it does it well enough to stand on its own. This album is like an old favorite that you can always go back to when you want a comforting, familiar sound — much like Cheron's childhood fare is for many listeners.

The instrumentation includes the expected lineup of guitar and bass interspersed with percussion, piano, fiddle, mandolin and cello. Whether lilting, frolicking, plaintive, or thoughtful, the musicianship is superb throughout. From the upbeat opening "Goodnight Amelia" to the somber "Arms of Our Brothers" to the hopeful finale "There Will Be Love," the music has enough variation to go wherever Cheron's songs need to go while retaining its signature sound.

Ultimately, though, the strength of "One More Autumn," as with any good folk album, is in the storytelling. Cheron exercises a comfortable control with tasteful embellishments adorning her gentle melodies ... she never loses the smooth quality that is central to her voice, Cheron is still able to convey even the most intense emotional moments. The lyrics are well-crafted and remain easily accessible without being frivolous. These are stories that everyone can understand, and Cheron's poetry raises them to a higher artistic level while retaining their realism.

"One More Autumn" follows successfully in the folk tradition, while standing firmly on its own merits. The music is new, the voice is new, but the sound and feelings are wonderfully familiar. Cheron has created a new old favorite. (Three Mile Ceiling Music)
-Brian McGrath

CLEVELAND FREE TIMES

...an assurance and maturity which, as showcased on her recently released debut CD, "One More Autumn," recalls the biting, elegant clarity and luminous wisdom of the young Joan Baez.

ALLAGESZINE.COM

Carrie Cheron's new album, "One More Autumn," has the ability to hit big in a few different genres, but I think it's the modern country fans that will take to her the most. With a voice that rivals Carrie Underwood, Cheron may find herself leaving the folk/pop genre for Nashville ... Most of the album finds Cheron's voice and an acoustic guitar carrying the songs, but with this type of voice that's really all you need. The lyrics tend to tell a story on each song. I was hooked by the second track "Time" and I haven't taken this album out of my CD player since. This is a very solid album with enough pop mixed into the songwriting to hold your interest and a voice that is going to keep you listening. (JK)

Smother.net

Boston-based musician and singer/songwriter Carrie Cheron likens her music to some of vocal pop's best performers. Her songs are raw both emotionally and also takes (sic) a diet from the normal production fall backs that so many pop albums are riddled with these days. Her choice of instrumentation makes the album feel incredibly at home on a porch with the folksy sounds of mandolin, fiddle, cello, and vocal harmonies. Nice.

QUOTES

“Music aficionados will appreciate the innate talent and musical sensitivity of Carrie Cheron when they hear her powerfully strong, yet soulful voice. Whether singing her own compositions or versions of the works of others, her depth of range and feeling is awe inspiring.”

-Helen Harrell, cohost of bloomingOUT, WFHB, Bloomington, IN

“Carrie Cheron’s subtle vocal nuances and evocative lyrical precision send shivers up the spine. Her melodies are haunting, ethereal & unforgettable. She tempers urban folk sensibility with classical magic to produce a sound that is filled with quiet, austere beauty and endless passion. She is most certainly an up and comer to be watched very, very closely as her career blossoms into its greatest potential.”

-Kellie Lin Knott, songwriter

“Carrie Cheron sings with the voice of an angel. Her prolific songwriting is honest, touching and memorable.”

-CNC Music Productions

AWARDS

Honorable Mention, John Lennon Songwriting Contest; “How I Loved”