Selection of reviews of Katrien Baerts

Harrison Birtwistle – Cantata, Monody for Corpus Christi, Four Kaplinski Poems

"Even more impressive was Belgian soprano Katrien Baerts. Birtwistle's vocal lines often sound like pole-vaulting for the voice, but Baerts performed hair-raising feats of vocal agility again and again without turning a hair, and made them sound richly musical." *~ The Telegraph ******

"The extraordinary soprano in Birtwistle's Cantata, her declamation of these somewhat recondite ancient Greek texts brilliantly graded and articulated. " *~ Birmingham Post ******

"The soloist was the soprano Katrien Baerts, beautifully controlled and secure, and equally at ease with the long Boulezian melismata of Monody and the more expansive word setting of the Four Kaplinski Poems." *~ The Guardian *****

"The three vocal works enjoyed the mesmeric contributions of Katrien Baerts, fearless in the many technical demands made by the composer while also making characterful music. Monody for Corpus Christi (…) here stunningly sung (…) In all that she did, Katrien Baerts left a huge and entirely positive impression." *~ Classical Source*

Rob Zuidam – Serres Impies

"Overwhelming performance by Baerts, alternating a modest, but very expressive, way of Sprechgesang with hurricane powered drama. Here, history has been written." *~ Nieuwe noten*

Alban Berg – Sieben frühe Lieder, Alexander von Zemlinsky – Maeterlinck Lieder

"Katrien Baerts enchants the soul with Berg (…) The performance of the still too little known Belgian soprano Katrien Baerts is overwhelmingly good." *~ NRC Handelsblad ******

"Exquisitely sung by Baerts (…) invested with a wonderful mix of mystery and allure" *~ The Guardian *****

"One understands this singer needs to be closely followed: a voice sweet as honey, an assertive personality in which one feels both spontaneity and thoughtfulness. Her timbre shines in her entire tessitura, the passion is expressed without emphasis." *~ Diapason *****

"Trump card of the CD: the fresh, yet mature sound of soprano Katrien Baerts" *~ Volkskrant ******

"Knows exactly how to impersonate the sultry and alienating atmosphere of the Viennese fin de siècle" *~ Klara*

Gérard Grisey – Quatre Chants

"In the midst of all this destruction, the frightened, suffering and desperately screaming individual is embodied by Katrien Baerts with a brightly glowing and warm flowering soprano, which one does not always hear in the scene of so-called contemporary music." *~ Neue Zürcher Zeitung*

"A breathtakingly unpretentious and haunting clarity." *~ Wiener Zeitung*

Rob Zuidam – Suster Bertken

"Baerts again delivers a profound interpretation of the demanding leading role..." *~ De Volkskrant ****

"The young soprano Katrien Baerts is an incredible singer, who interprets the ecstatic assumption of her role sublimely." *~ Trouw*

Beat Furrer – Begehren

"Gifted with a tender, lyric virtuoso soprano voice, she serves Furrer's linguistic segmentation with exquisite sophistication." *~ Badische Zeitung*

Rob Zuidam – McGonagall-Lieder

"The vocal part is now reduced to the voice of the Flemish soprano Katrien Baerts, who possesses a maximum of virtuosity and expressiveness." *~ Luister *****

"If the recording draws attention, it is in the first place through the interpretation, especially of Katrien Baerts, who fires radiant high notes and unfolds an impressive dramatic power, there where technical difficulties would topple more than one virtuoso." *~ Diapason*

"What she achieves here concerning vocal and textual acrobatics is almost out of this world."
~ OpusKlassiek

"Baerts performs the loaded closing hymn with heartfelt intensity."*~ NRC Handelsblad ****