

Susan Voelz

U.S. Reviews of “13 ribs” and “Summer Crashing”:

“Sounding something like Nico and John Cale fused into one (somewhat sweeter) being...”

- Musician Magazine review, *13 ribs*, by Rob Patterson

“Find this record, buy it, treasure it, show it off to your friends...Voelz has considerable writing skills and an engaging voice that ranges convincingly from world-weary to fresh, sometimes in the same song.”

- Utne Reader review, *13 ribs*, by Eric Selbin

“The album is an intriguing, musically cohesive 13 song cycle’The Bed Song’ benefits from a lovely arrangement and a tender intimacy.....’Map of you’...becomes softly sensual.”

- Rolling Stone, 3 stars review, *13 ribs*, by Jim Bessman

“The low-key but powerfully atmospheric music orbits closely around a nucleus of Voelz’s breezy voice and mournful violin...with occasional solar flares illuminating the twilight. Mighty fine.”

- Trowser Press Guide to ‘90s Rock, critique of *Summer Crashing*

“*Summer Crashing*, combines a brooding romanticism, raw-boned folkishness, and muted rock flourishes with a glint of hope.” - Chicago Reader, Peter Margasak

French Reviews of “13 ribs”:

“Troubling, between sensual Oriental pleasure and childlike nursery rhyme...approaches pure impressionism... like two people waltzing, sad and exuberant, has the appeal of violets and a rendez-vous in an English garden.” - Les Inrockuptibles review of *13 ribs* by Christian Larredie

“There are some albums that creep up on you without making a sound...starts out like a kind of dervish that drives you mad....continues with an intriguing voice that turns you sharply about...a cross between an Oriental chant and raucous country western. And then you fall in love with it...with Susan Voelz, musician extraordinaire...so unique.” - L’Evenement review of *13 ribs*, Y.P.

“The voice of Sheherazade....The music of Susan from the confluents of Texas and the Orient insinuates itself upon the listener, addictive as opium.” - American Roots Music Review of *13 ribs*.

From Review of Poi dog Pondering album ‘7’:

“Voelz’s sweeping violin is the soul of the (Poi dog) sound” - Austin American Statesman, Michael Corcoran

“The (new Poi dog Pondering) album’s best song yearns like (Tyrone) Davis and rolls like the Faces, without sounding too much like either. *From This Moment On* - the message of renewed optimism is universal. The band kicks out a liberating rhythm, the strings and horns soaring in the jubilation of a heart finally feeling true. “From this moment on, everything will change,” is the mantra disguised as a chorus.

- Austin American Statesman, Michael Corcoran - *From this Moment On* (Lyrics and melody by Susan Voelz)

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From review of Alejandro Escovedo's "Real Animal":

".....riven with Susan Voelz's masterful and woozy violin. ...There are some lovely and certainly commercial pop songs, such as 'Swallows of San Juan' where Voelz's violins rush in dreamily like the namesake birds."
- LA Weekly, James Moreland 2008

From review of Alejandro Escovedo live performance:

"Voelz's violin was as heartwarming as a long-awaited kiss." - Milwaukee Journal

"Time and again, the night's most thrilling moments belonged to them (Susan Voelz and Kurt Bloch)...Voelz would take over with melodic fury, loose strings on her bow flopping around angrily, with the symphonic equivalent of a wicked electric guitar solo." - Milwaukee Journal

"Susan is to violin what Jimi Hendrix was to guitar. I have never heard such beautiful, haunting sounds come out of any instrument before. One minute her violin sounds like the sweet voice of angels, and the next minute it is a twisted cacophony inspired by demons." - Deadboy Blog of Escovedo show at the Birchmere, Alexandria, Virginia 2008

"A bat with butterfly wings." Nicholas Tremulis WXRT host of Eclectic Company

Review of Russian Circles album "Geneva":

"....Credit where credit's due: a great deal of Geneva's success lies in the string work of cellist Allison Chesley and violinist Susan Voelz, who add a resonant depth to many of the record's best moments, filling in the gaps around these insistent compositions with a kind of sweeping gothic grime." - Pitchfork.com reviews