

LYNNE MCMURTRY  
MEZZO SOPRANO

**REVIEWS**

On Falstaff with Edmonton Opera:

"Lynne McMurtry (was) perfect as the devious Miss Quickly"

- Tom Murray Edmonton Journal

On Tamerlano with Opera in Concert:

"Impressive mezzo-soprano Lynne McMurtry as Tamerlano continues to rivet the audience with her robust voice and dramatic flair."

- Paula Citron Classical 96.3 FM

On Vivaldi's La Griselda, recorded with Kevin Mallon and Aradia Ensemble on Naxos:

"As Roberto, mezzo Lynne McMurtry is another Canadian voice to discover. Her low registers are expressive and furious, giving her presence and personality. Undoubtedly, the scenes between Roberto and Costanza are the best moments of this recording, thanks to these two excellent singers... "

- Forum Opera  
[www.forumopera.com](http://www.forumopera.com)

On a solo recital:

"The songs McMurtry chose covered a wide spectrum of topics and emotions, a range she exploited fully with her rich, flexible and large voice. Her singing style remains easy and fluid even as she penetrates deep into our psyches. The program itself was a master stroke of careful pacing and stylistic counterpoint."

- Toronto Star

On La Griselda with Opera in Concert:

"The most polished performance came from mezzo-soprano Lynne McMurtry as Roberto who managed to inject a honey-smooth fluidity into Vivaldi's verbal gymnastics."

On her performance of Mahler songs with the Winnipeg Symphony Orchestra:

"...the young soloist possesses a powerhouse voice with wonderful breath control and a controlled sense of line....McMurtry undoubtedly has a long career ahead of her and it would be fascinating to hear her sing this work again 10 years from now."

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**REVIEWS (Continued)**

On Opera to Go with Tapestry New Opera:

"McMurtry is a force of nature as the ambitious mother and also dominated two other operas in which she sang. This young artist has pipes of steel, an assured technique and great stage presence, which bode a great future. "

-Toronto Star

"The stand-out singer was mezzo-soprano McMurtry, who possesses a big, dramatic voice and many shades of nuance. She is also an actress of immense talent."

- Opera Canada

On Night Blooming Cereus with Opera in Concert:

"McMurtry turned from good to ravishing in Beckwith's Night Blooming Cereus....As Mrs. Brown, Lynne McMurtry was close to perfect, at one point holding our attention in her complete control for what must have been 15 minutes of uninterrupted solo performing."

"Much of the stage time belongs to Mrs. Brown, superbly sung by McMurtry, whose velvet-toned mezzo captured the right mood, and who somehow made her difficult vocal part seem effortless. One can only hope to see much more of this wonderful young singer on our stages."

- Toronto Star

"McMurtry was simply outstanding as Mrs. Brown, with fulsome tone and careful characterization...as McMurtry sang... it was like listening to a deeply felt lieder cycle of short songs that limned a whole life."

- Opera Canada

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**REVIEWS (Continued)**

On Semiramide with Opera in Concert:

"Semiramide is a splendid piece, albeit heavily dependent on two first-rate female voices for the title role and that of Arsace. Happily, (Opera in Concert) scored high in this regard, with soprano Jane Archibald and mezzo Lynne McMurtry as her son. Both have a commanding stage presence, rich, strong voices, and the technique and flexibility to handle the awesome complexity of Rossini's music. Importantly, the two voices also melded well together in their ensemble scenes. As a result, they were rightly the twin foci of this performance, galvanizing attention in sumptuous sound and doing as much as anyone can to make their cardboard characters come alive."

- Opera Canada

"It fell to Lynne McMurtry as Arsace to save the day...McMurtry displayed all the nuance, colour, excitement and passion that was missing from the people around her."

- Classical 96.3 FM

"...formidable at full decibels and offering serious emotional weight..."

- Toronto Star

On L'enfant et les sortilèges at Tanglewood:

"...the rich contralto of Lynne McMurtry shone in three roles."

- The Boston Globe

On a program of Bach arias at Tanglewood:

"Mezzo-soprano Lynne McMurtry scored perhaps the afternoon's biggest success in the ornate lines of (the Cantata), which she handled with vocal assurance and the wonderment called for in the text."

- The Berkshire Eagle

On a solo recital:

"Monday evening's performance...by contralto Lynne McMurtry was outstanding. McMurtry's elegance and poise drew the large audience into the intimacy of the salon and held them there throughout the program...McMurtry's gift of lyricism was especially evident in her presentations of the Debussy chansons. Here, the shimmering timbre of her voice projected effortlessly. The effect was simply magical."

- Vernon Daily News