



JENNIFER MAINES SOPRANO

REVIEWS

As Foreign Princess in *Rusalka* –

“Jennifer Maines expertly portrays the Foreign Princess after being further refined by Wagner’s Venus.”

Tiroler Tageszeitung, Ursula Strohal

“The Siren of your dreams personified, the fabulous looking Jennifer Maines sings a flawless portrayal of the rather thankless role of the Foreign Princess.”

Online Merker, Dietmar Plattner

“Jennifer Maines is a perfectly sinister Foreign Princess.”

Die Krone, Franz Gratl

As Chimène in *Le Cid* with St. Gallen Festspiel –

“...in the role of Chimène, dramatic soprano, Jennifer Maines fulfills every desire. In the third act especially she magnificently portrayed the torment between the revenge for her father and the great love she feels for her lover.”

Thomas Molke, Online Musik Magazin

As Venus in *Tannhauser* with State Theater, Innsbruck –

“Jennifer Maines, as Venus, effortlessly switched through the registers with her magnificent dramatic voice giving an intense portrayal of the seductress, then the wounded, then the enraged woman.”

Markus Hauser, Tiroler Tageszeitung

“Maines impressive!”

Franz Gratl, Krone Zeitung

“Once again, Jennifer Maines as Venus, created an impressive role Debut, portraying the goddess of love with much character and drama.”

Franz Gratl, Krone Zeitung

“...Canadian Jennifer Maines was an extremely sensual and compelling Venus with a secure and blooming high register.”

Klaus Billand, Online Merker

“Maines (as Venus) triumphs with a rich, blooming dark-timbre soprano with brilliant high notes and excellent diction. Not to mention a sensuous, erotic stage presence...”

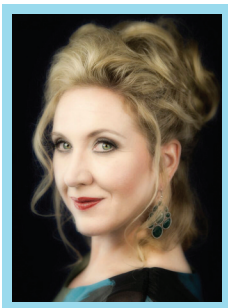
Klaus Billand, Online Merker

“Jennifer Maines, a rich deep throated Venus, sung convincingly, no more so than when her anger at Tannhäuser’s plea to be let free was at full force.”

Brian Angus, Bachtrack

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REVIEWS (CONTINUED)

As Kundry in Parsifal –

“The Canadian mezzo-soprano Jennifer Maines gave a spirited, seductive and enormously versatile embodiment of Kundry. Her vocal strength, in the lower registers as well as secure heights without harshness, is impressive. A superior, flawless performance.”

Maria & Johann Jahnas, Online Merker

“Jennifer Maines was one-hundred-percent convincing and vocally cut a fine figure in the tragic role of Kundry.”

Franz Gratl, Krone Zeitung

“Jennifer Maines triumphed as Kundry, with great voice and intense dramatic skills.”

U. Strohal, Tiroler Tageszeitung,

“Jennifer Maines sang a compelling, intensely expressive Kundry.”

Helmut C. Mayer, Kurier,

“Jennifer Maines, as the enigmatic Kundry, captivates dramatically and vocally, with enormous expressivity.”

Helmut Christian Mayer, Opernetz.de

“Jennifer Maines gave a dramatic, highly sensitive performance in her debut as Kundry, mastering the role in excellent voice, with exciting high notes and moving dramatic skill.”

Sieghard Krabichler, Bezirks Blätter

As Ortrud in Lohengrin with Deutsche Oper am Rhein, Düsseldorf –

“Jennifer Maines, stepping in as Ortrud at the last minute, showed that a compelling performance can be had even with little rehearsal time. She, too, conquered in this difficult role with mighty high notes, excellent diction and above all an enormous stage presence.”

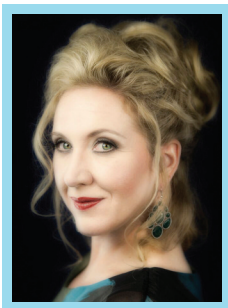
H. Walter, Das Opernglas

“The performance which we attended was especially charged one – a singer was jumping into the role of Ortrud with less than a day’s notice. Jennifer Maines, from the Tiroler Landestheater in Innsbruck, was more than present and blending seamlessly into the ensemble and stage direction – the native Canadian brought especially passionate, partly downright burlesque impulses to the performance, which pulled the ‘local’ singers along into a particularly sharp, focused evening.”

RP ONLINE

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As Ortrud in Lohengrin –

“Jennifer Maines shines as Ortrud, both vocally and dramatically. She colors her soprano voice with seductive radiance and demonic nature in ideal balance. That Innsbruck can cast such an outstanding Ortrud from their Ensemble, speaks volumes for the quality of this theater.”

Franz Gratl, Kronen Zeitung, Innsbruck

“During her past seven years in the Tiroler Landestheater Ensemble, Canadian Jennifer Maines, better known until now as Jennifer Chamandy, has gradually and successfully gone from Lyric Soprano roles to High Dramatic roles. Vocally, she vigorously embodied the role of Ortrud, with the emotionally charged Entweihte Götter representing the alluring fascination of evil.”

W. Kutzschbach, Opernglas

“As Ortrud, Jennifer Maines and her partner Joachim Seipp as Telramund, stole the show from the two protagonists. Maines sang strikingly in tone and fullness...”

Stadtblatt Innsbruck

“Jennifer Maines makes a perfect opposite and contrast to the Elsa (at Tiroler Landestheater). Maines dramatically sings and plays this partial cross role with her confident stage presence, while never leaving a high note exposed. But she really gets extremely dangerous every time she sings softly; caressing and manipulating her environment and the characters in it.”

Tobias Hell, Münchener Merkur

As Catalani in La Wally –

“With radiant gleaming soprano, transcending the score with feeling and colourful sound, Jennifer embodied the role perfectly in her interpretation of a self-confident and take-charge young woman. ... also in the 3rd act she did not shrink from full dedication of voice and exalted expressivity, that way outshining some of her more famous predecessors.”

Opernglas

“Jennifer Maines enchanted the public in the title role. Always concise and convincing in her expression, always amplifying the message through her attitude, conveying even latent emotions through her voice. A voice that is fully developed, subtly nuanced, beautiful-sounding, of extensive vocal range, and as lyrical as dramatic.”

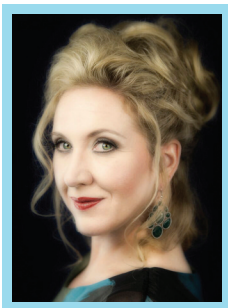
Opernnetz.de

“Jennifer Maines is an extremely thrilling Wally. With pure and flexible soprano she brilliantly strides through Catalani’s complex role. Word has long gone around the operatic community that Jennifer belongs to the especially elite club of gifted singing actors.”

Der neue Merker Vienna

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REVIEWS (CONTINUED)

As Minnie in *La Fanciulla del West* –

“The role of Minnie seems to be specifically composed for Jennifer [Maines]. Her resonant soprano is full of character, climbs to triumphal heights and also expresses lyric and heartfelt softness. Like her singing, her acting also conveys an overall credibility. Never mannered, and free from Western stereotypes... assertive, and truly emotive.”

Ursula Strohal, Tiroler Tageszeitung

“Heard in the title role was Jennifer [Maines], who sang the very demanding role of Minnie perfectly. A true verismo soprano who excelled throughout her range. Theatrically, she also has the role wonderfully under control and was extremely convincing.”

Wolfgang Habermann, Der neue Merker

“Irresistible: Jennifer [Maines] pulls together all of her skills. She impresses with her radiant voice and stunning dramatic representation. A Minnie out of a picture book! ... The irresistible Jennifer Chamandy as Minnie, has breathtaking stage presence and is vocally brilliant.”

Kronen Zeitung

As Manon Lescaut –

“Grandiose was Jennifer [Maines]’ expressive and intense representation of Manon. Step by step she develops her Manon, from a young, naive girl, with wonderful vocal charisma and compelling outbreaks. Her enchanting acting (which made the dance scene plausible) together with Fulvio Oberto’s Des Grieux, emphasizes the inherent power of this fabulous production from Alexander Titel (Direction) and Vladimir Arefiev (Set Design and Costumes).”

Ursula Strohal, Tiroler Tageszeitung

As Cio Cio San in *Madama Butterfly* –

“...operagoers are unlikely to soon forget the beautiful voice of Jennifer Maines-Chamandy, a charming young Cio Cio San. Her sound is lush, supple and rounded with a thrillingly open top register... perhaps more than any of the sweet sounds that preceded, her compelling rendition of the aria Tu tu piccolo, hints at Maines-Chamandy’s tremendous potential. The aria was shot through with a breathtaking dramatic power; the devastating high notes held aloft by vocal heft as well as pure beauty”

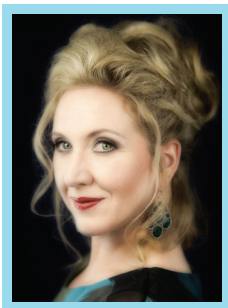
Adrian Chamberlain, Victoria Times Colonist

“Soprano Jennifer Maines-Chamandy (Cio Cio San) displayed a big, full bodied voice with quite a lovely legato line and shimmering pianissimo. She is also blessed with a strong acting technique, and infused her singing with excitement by taking musical risks to match the drama”

Paula Citron, Opera Canada

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REVIEWS (CONTINUED)

In Der Fliegende Holländer –

“(that) Canadian soprano Jennifer [Maines] was one hundred percent committed and an attractive, intense actress was no surprise; the unflagging power and accuracy with which she nailed Senta’s treacherous music was, however, revelatory: a Wagnerian soprano is born”

Larry L. Lash, Opera News

“Last year she (Jennifer Maines) took on Senta and proved herself a force of nature with a voice of incredible power, effortless throughout its ranges. This season, her assignments here (Tiroler Landestheater, Innsbruck) include Senta, Salome, Tosca, Graefin Mariza and Anna in the musical ‘The King and I’. Her Santuzza (Cavalleria Rusticana) – a role usually cast with a mezzo – again showed smoldering, unending high notes, thoughtful pianissimos and phrasing, effortless drops into the depths of the role. I still get goose bumps from her ‘Sono scomunicata!’”

Larry L. Lash, MusicalAmerica.com

As Cassandre in Les Troyens –

“The first one and a half hours belonged, above anyone else, to Jennifer [Maines]. Her outstanding Cassandre not only topped all of her other opera performances here in Innsbruck thus far, but was also on a par with many of the famous singers who have sung the role.”

Wiener Zeitung

“Canadian Jennifer [Maines]’ rock solid technique qualifies her as a true Zwischenfach singer- one who finesse both dramatic soprano and high mezzo roles. She was electrifying as Cassandre, showing her pent-up frustration in subtle yet powerful body language, later turning to sorrowful resignation at the rape of Troy. Chamandy proved herself a riveting storyteller and narrator by painting the text with a diverse palette of colors. It was a performance as notable for its musicality as for its urgency and depth of emotion.”

Larry L. Lash, MusicalAmerica.com

As Avril in Love Counts –

“Jennifer [Maines] and Marc Kugel were astounding as Avril and Patsy: vocally perfect (she a full-voiced lyric soprano with a sweet top; he a young basso cantante with rich, velvety tone), they sustained an uninhibited intensity rarely encountered in opera ... Their chemistry absolutely explodes into the auditorium, making Love Counts a funny, unforgettable, ultimately moving theatrical experience.”

Opera News

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