



# LAURA ALBINO SOPRANO

## REVIEWS

### **As Pamina in *The Magic Flute* with Opera Atelier –**

“Laura Albino sang Pamina with real emotion, with a richly textured soprano. Her *Ach, ich fühl's*, one of the world's saddest pieces of music, was heartbreaking.”

**Robert Harris, *The Globe and Mail***

“...Exciting newcomers to the OA fold, like soprano Laura Albino, stepping into the role of Pamina with both assurance and style.”

**John Coulbourne, *Toronto Sun***

“Great additions this time included soprano Laura Albino as a strong-yet-honey-voiced Pamina...”

**John Terauds, [www.musicaltoronto.org](http://www.musicaltoronto.org)**

“The young lovers are attractive to look at and to hear. Albino has a wonderful soprano voice and Ainsworth's tenor is clear and warm.”

**Tim Feran, *The Columbus Dispatch***

“Soprano Laura Albino, in her OA debut as Pamina, also displayed a clear, bright and supple voice.”

**Colin Eatock, [www.colineatock.com](http://www.colineatock.com)**

“Albino has a voice that is full of sweetness and musical-comedy passion.”

**James Karas, [www.bachtrack.com](http://www.bachtrack.com)**

“New to the cast (and to Opera Atelier) is soprano Laura Albino, a marvellously fresh-voiced Pamina.”

**Michael Johnson, [www.concertoNet.com](http://www.concertoNet.com)**

“Laura Albino sang and acted the part of the conflicted ‘Pamina’. beautifully. Her loyalty to her mother was as palpable as her love for ‘Tamino’. She had wonderful chemistry opposite Ainsworth. The duet she shared with Laquerre was deservedly one of the high points of the evening and she played nicely opposite Aaron Ferguson as well. This was her debut with Opera Atelier and the hope here is that it’s the beginning of a long association.”

**Brian Hay [www.norules-nolights.com](http://www.norules-nolights.com)**

“Laura Albino is quite an aristocratic Pamina...she sings Pamina’s arias with great sensitivity and refinement.”

**Christopher Hoile, [www.stage-door.com](http://www.stage-door.com)**

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## REVIEWS (CONTINUED)

### **As Musetta in *La Bohème* with Calgary Opera –**

“...there was much to admire in the pert, vivacious Musetta by Laura Albino. She dominated the proceedings in the second act at Cafe Momus, her waltz song the smash it always is, and her shenanigans on stage hit the right spot.”

**Kenneth Delong, *The Calgary Herald***

“Albino and Addis proved great romantic sparring partners especially in the third scene when their jealousies erupt. I loved that they both seemed to age so much as a result of Mimi's tragic end, a detail that is too often overlooked.”

**Louis Hobson, *Calgary Sun***

### **As Mimì in *La bohème* with Against the Grain Theatre –**

“Laura Albino plays a darkly serious Mimì, unpretentious and still. When her passion comes to the surface, as it does in her arias, she gives us something extraordinary. She’s a Mimì who finds the delicate balance between the humble seamstress only wishing her artificial flowers could live, and the bubbly exuberance of a woman newly in love.”

**Leslie Barcza, *barczablog***

### **Rosalinda in *Die Fledermaus* with Toronto Operetta Theatre –**

“Soprano Laura Albino makes a first-rate Rosalinda. She is pretty, poised and can sing delightfully. She is the best part of the evening.”

**James Karas, *Reviews and Views***

“As the leading couple, the Eisensteins, soprano Laura Albino and tenor Adam Luther bring beautiful lyric voices to the operetta...”

**John Terauds, *The Toronto Star***

### **Soprano soloist in Vaughan Williams' *Dona Nobis Pacem* with the Grand Philharmonic Choir –**

“Albino was heavenly with her repeated and often soaring *Dona Nobis Pacem*, her voice round, focused, and lovely to hear.”

**Stephen Preece, *The Record***

“Most memorable is the pairing of Albino’s prim, granny-glasses Fiordiligi and Segal’s more emotional, large-eyed Dorabella. Their soprano and mezzo voices blend like honey in duets, and they use their arias to further define sibs who each wants to remain true to her lover but finds that her heart is won over by another.”

**John Kaplan, *NOW Magazine***

### **As Fiordiligi in *Così fan tutte* with the COC Ensemble Studio –**

“Albino was fresh-voiced and agile, with a gorgeous top range and author of a really expressive Act II aria of self-exploration.”

**Geoff Chapman, *Opera Canada***

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**As The Cook in *The Nightingale*, Brooklyn Academy of Music –**

“Laura Albino made a alert, sympathetic Cook, singing attractively...”

**David Shengold, *Gay City News***

**As The Cook in *The Nightingale*, Canadian Opera Company –**

“Laura Albino was delightful as the Cook.”

**Tamara Bernstein, *The Globe and Mail***

**In the title role on the Naxos CD "*Polly*" by Samuel Arnold with Aradia Ensemble –**

“The standouts among the solid cast are soprano Laura Albino in the title role, who is warm-toned and tender in expressing her love for Macheath in the lilting air, ‘*She who hath felt a real pain by Cupid's dart*’.”

**Opera Canada**

“One can admire the charm brought to the title role by Laura Albino whose ‘*She who hath felt*’ is a genial example of her musicianship.”

**Jonathan Woolf, *MusicWeb International***

“There is excellent, stylish singing from Laura Albino in the title role...”

**The Big City**

“With the attractive soprano voice of Laura Albino as Polly...we generally have a good cast.”

**David Denton, *David's Review Corner***

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