



MARION NEWMAN

MEZZO-SOPRANO

REVIEWS

"... a jewel in Canada's impressive performing arts crown."

Peter Herrndorf, National Arts Centre

In Bramwell Tovey's "Ancestral Voices" with Vancouver Symphony –

"With the rich and darkly-hued vocal fabric and searching legato line of First Nations mezzo Marion Newman guiding the way, these four songs impressed by their depth of feeling, leading us into the hopes and despair of the indigenous peoples with immediacy."

Geoffrey Newman, Vancouver Classical Music

As Da Ji on The Lesson of Da Ji Recording –

"In the title role, Marion Newman sings with rich, opulent tone and her delivery pulses with the multiple meanings of her duplicitous existence."

Joshua Rosenblum, Opera News

As Rosina in The Barber of Seville with Opera Lyra Ottawa –

"Marion Newman was a charming, coy, lively Rosina, all flashing dark eyes and mobile, expressive mouth... with rich colour, effortless long phrasing, and judicious musicality."

Natasha Gauthier, The Ottawa Citizen

"Marion Newman's Rosina is charming, playful, and quite believable as a young starlet hemmed in by her keepers. Her sumptuous mezzo tone and impressive vocal agility takes the spotlight in 'Una voce poco fa'..."

Chrissy Steinbock, Apt. 613

As Da Ji in The Lesson of Da Ji with Toronto Masque Theatre –

"Mezzo-soprano Marion Newman has full, rounded voice and easily captures the many facets of Da Ji's nature – flirtatiousness, anger, fear, shame, pride – that make her such a fascinating character."

Christopher Hoile, Stage-Door.com

"Newman continues to impress with both acting and vocal skills. Her beautiful voice has heft and power, but at the same time an innate sweetness. She modulates it extremely well."

Paula Citron, Opera Canada

"Mezzo Marion Newman stood out in this excellently prepared cast... Newman, who is on stage for the opera's full hour, was able to bring a wide dramatic and vocal range to the role of Da Ji"

John Terauds, MusicalToronto.org

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MANAGEMENT

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REVIEWS (CONTINUED)

El Amor Brujo and Carmen arias with Peterborough Symphony –

"But it was in the Bizet arias where Newman really shone. In addition to a beautiful, velvety voice, she has an enormous breadth of vocal colours as well as an agile technique which allowed her to move with ease from dark brooding passages to bright, sprightly moods as the music demanded."

Timothy McGee, Peterborough Examiner

"One would like to hear more from Noodin-Kwe... Newman's rich, powerful voice is ideal for Noodin-Kwe, so much so that we would like longer arias simply to showcase it."

Christopher Hoile, Eye Weekly

"Marion Newman (Noodin-Kwe) came to the project with an already formidable reputation. She has a gorgeous voice, lustrous and burnished in sound, which she can bend at will, whether as a soft lullaby for her child or a singing declamation against injustice."

Paula Citron, Opera Canada

"But the greatest accolades go to the committed, passionate and enthusiastic cast, led by First Nations mezzo Marion Newman, who successfully brought to life Noodin-Kwe, the fictional and symbolic 150 year old native woman fighting for her land. Yes, I believe those were real tears on her face at the end of the final scene."

Joseph So, La Scena Musicale

As Kate in The Devil and Kate with Opera in Concert –

"Sparkling mezzo soprano Marion Newman... as Kate, has a seductive vibrato that caresses the ears"

Paula Citron, Classical 96.3

As Goffredo in Aradia Ensemble's Naxos recording of Handel's Rinaldo –

"Marion Newman, showing remarkable versatility for such a small role; she has a magnificently full-bodied voice reminiscent of Jennifer Larmore's in her "Mio cor, che mi sai dir?" and a tamed, almost without vibrato, and androgynous tone in "Sorge nel petto".

**Jacqueline Waeber
Early Music America, Vol 15, 2009**

"Outstanding is the performance of Marion Newman in the role of Goffredo"

John Butt, Project Muse

As Griselda in Naxos recording of Vivaldi's Griselda –

"Marion Newman is an expressive, rather vibrant Griselda and the recitative and aria that finish act 1 (CD 1 tr. 15) is a dramatic high-spot."

Göran Forsling, Music Web International

"Marion Newman is a good Griselda, noble and sympathetic, with a warm timbre."

Bob Stanton, Amazon.ca

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REVIEWS (CONTINUED)

As Carmen with Opera 2005, Cork, Ireland –

"Marion Newman in the principal role of Carmen is a very exciting new talent. She sparked an electricity which totally engrossed the audience with her superbly sinuous sexuality... Prudes may raise their eyebrows at the sensuality of this Carmen; theatregoers will clamour for more"

Irish Examiner, Cork Ireland

As Carmen with Opera York, Toronto –

"...the most memorable performance of the evening belonged to mezzo Marion Newman (Carmen), gifted with an excellent voice and impressive stage presence. Newman, a comparative newcomer, is a real find. She imbued her Carmen with a charming seductiveness and beautifully warm legato line that marks her as a talent to watch."

Timothy McGee, Opera Canada

As Margaret in Wozzeck with Pacific Opera Victoria –

"Marion Newman as Margret has the acting chops and the voice to add depth to her supporting role."

Times Colonist, Victoria

"...what really won me over to the Aradia disc was the passionate and moving performance by Canadian mezzo-soprano Marion Newman in the Stabat Mater. As they say in the movies, worth the price of admission."

Naxos CD Review

Heidi Mackenzie, The Whole Note Magazine

"...[Marion] sings in a voice rich in tones of seduction towards the erotic... There was magic in the collaboration of voice and piano during the concluding performance of Mahler's introverted love song cycle Fünf Ruckert Lieder... and the warm richness of Marion Newman's vocal colours opened space after space of feelings extenuated to the verges of pain."

**Women's Musical Club of Toronto Recital Review
Stanley Fefferman, ShowtimeMagazine.ca**

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