



MARJORIE MALTAIS

MEZZO-SOPRANO

REVIEWS

As Costanza in *L'isola disabitata* with Voicebox: Opera in Concert –

"Appearing as Costanza, singer actor Marjorie Maltais, confidently anchored this mid-winter Voicebox production with a deeply resonant performance, her rich, warm mezzo brimming with all the courage and desperation of a woman stretched to the ends of her wits. Her lustrous rendition of Haydn's moving 'Ah che in van per me pietso' ('All in vain time is flying') instilled her solo with great dignity and grace."

Ian Ritchie, Opera Going Toronto

As a Finalist in the COC Centre Stage Competition, 2015 –

"...mezzo-Soprano Marjorie Maltais wowed us with a stunning *La Cenerentola*. Fiery eyes and a flashy dress had me enthralled. Add the fireworks of her remarkable coloratura, each triplet was solidly in tempo and had wonderful direction. I was sold. Brava."

Greg Finney, Schmopera.com

"Speaking of fire, Marjorie Maltais started with *La cenerentola*, and sang Gounod's 'Que fais-tu, blanche tourterelle' for the public round. Hers was some of the night's most polished, smart singing, with a gorgeous natural affinity for the Rossini."

Jenna Douglas, Schmopera.com

"To my ears, in addition to the lovely singing of Ms. D'Angelo, kudos to Marjorie Maltais's for her fine 'Non piu mesta.' She also looked terrific onstage. Given the venerable BBC Cardiff Singer of the World has a 'Frock Watch,' why not the COC? For me, the gown of Ms. Maltais was stunning, the best of the evening."

Joseph So, Musical Toronto

"Mezzo Marjorie Maltais also kept the fireworks for the private audition: 'Non piu mesta', the final aria of *Cenerentola*. On stage, she sang 'Que fais-tu, blanche tourterelle' from Gounod's R&J. It's a sweet aria that has some dramatic variety and allows the singer to show off her French. What was most appealing about Maltais' performance is that she was visibly free and playful with it. She was also showing nascent signs of that all-important thing in a singer, a style."

Definitely the Opera

"Of the also sings, my favourite was, you've guessed it, another mezzo. Marjorie Maltais sang two really difficult arias; 'Non più mesta' from *La Cenerentola*, which wasn't perfect but was exciting, and a really idiomatic 'Que fais-tu, blanche tourterelle?' from *Roméo et Juliette*. She would have been in my top three and I have to wonder if the judges just couldn't see their way to a mezzo grand slam."

Opera Ramblings

Domoney Artists
MANAGEMENT

Kathy J Domoney, Director
23 Northview Ave Toronto ON M1N1V9
416.892.4382 kathy@domoneyartists.com
www.domoneyartists.com



MARJORIE MALTAIS MEZZO-SOPRANO

REVIEWS (CONTINUED)

As Angelina in *La Cenerentola* with Western University Opera –

“Marjorie Maltais (Angelina), innocent and beguiling, proved a fine actress who could soar through her high notes while also demonstrating darker and subtler tones during contemplative moments.”

Dawn Martens, Opera Canada

“Angelina, played by Marjorie Maltais, moves the room with her voice and wins the crowd over with her simplicity, kind heart and good intentions.”

Adriana Covic, The Western Gazette

As Carmen with Windsor Symphony –

“Carmen is the beautiful Marjorie Maltais, whose clear and commanding voice accompanied her theatrical performance well. Maltais’ rendition of ‘L’amour est un oiseau rebelle (Love is a rebel bird)’ was flawless. Her voice resonated throughout The Capitol, giving the impression of being seated in a first-class Parisian Opera House.”

Loren Mastracci, The Urbanite

As Hermia in *Midsummer Night’s Dream* with Opera on the Avalon –

“The opening-night Hermia and Helena (Marjorie Maltais and Clarissa Lyons) are strong interpretively and vocally, with the former having a gorgeous voice and the latter characterized by nice comic flair.”

Gordon Jones, The Telegram

As Dorabella in *Così fan tutte* with Western University Opera –

“The other sister, Dorabella, played by Marjorie Maltais was another musical confection. Vocal lines were clearly defined with appropriate dynamics and when singing with Fiordiligi the balance and blend of these two voices was at times quite magical.”

The Beat Magazine

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