



VIRGINIA HATFIELD

SOPRANO

REVIEWS

As Daisy in *The Pencil Salesman* with Westben Arts Festival –

"Equally fine was the gleaming soprano of Virginia Hatfield as **Daisy**, a role with a considerable dramatic/emotional range."
Joseph So, MusicalToronto.org

As Leila in *The Pearl Fishers* with Opera Hamilton –

"She sang with a clear, bell-like tone all night long, beguiling Nadir and audience alike in her '*Dans le ciel sans voile*'."
Leonard Turnevicius, Opera Canada

"As the virgin fatale, soprano Virginia Hatfield probably COULD calm the seas and keep storms at bay. Her '*O dio Brahma*' aria offers such sincerity and faultless range that from then on – she owns the play."

Danny Gaisin, Ontario Arts Review

"*The Pearl Fishers*' priestess, **Léila**, as depicted by soprano Virginia Hatfield is a woman of formidable strength and dignity. Miss Hatfield is a singer actor of great versatility, equally at home in early opera as well as more verismo-inclined nineteenth century repertoire. In Bizet's plugged-in, highly charged work, the goal is to sing with an absolutely clear sense of emotional purpose, honestly, directly, with great engagement. Hatfield hits the mark with seeming effortlessness. Léila's enchanting cavatina in which her love for Nadir overflows in a wave of heartfelt expression, Comme autrefois dans la nuit sombre ('*As he used to in the dark night*') becomes a moment of intense beauty in Hatfield's meticulously focused rendition."

OperaGoTo.com

In the Aradia Ensemble's *Dublin Messiah* –

"Soprano Virginia Hatfield delivered renditions of '*Rejoice Greatly*', '*O Daughter of Zion*' and '*I Know That My Redeemer Liveth*' that were radiant in their joy and sublime in their restraint. She was on the spot due to circumstances too. She stepped in for the alto singer and took the air, '*If God Be For Us, Who Can Be Against Us*', to a state of quiet serenity that suggested she was living the piece as much or more than singing it... The lower part of her vocal range has a silken covering that makes it ravishing to listen to."

Brian Hay, NoRules-NoLights.com

In *Dublin Messiah* with Symphony Nova Scotia –

"Soprano Virginia Hatfield added the warmth and brilliance of a commanding coloratura to the episode describing the appearance of the angel to the shepherds cowering in the field, awed by the strange events of this memorable night. When she sang the passage '*And suddenly there was with the angels a multitude of the heavenly host*', the strings broke into a dazzling fluttering of wings like a whole flock of birds taking flight. She shared in the delightful jig setting of '*Rejoice greatly*' in this version of *Messiah* and expressed with sweetness and conviction the profound faith of '*I know that my Redeemer liveth (Part III)*'."

Stephen Pedersen, The Halifax Herald

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REVIEWS (CONTINUED)

In Rossini's *La Donna del Lago* –

"In her Opera in Concert debut, Virginia Hatfield sang **Elena**, the title role, with an appealing balance of power and subtlety, her arias given glowing texture and showing her wide range of dynamics and tonal colour at their best."

Geoff Chapman, Opera Canada

"Canadian soprano Virginia Hatfield was ideally cast as the **Celestial Voice** who promises the burning heretics life after death."

Ken Winters, Globe and Mail
October 15, 2007

"In the fourth female role, that of the **Celestial Voice**, Virginia Hatfield is appropriately soaring and rapturous."

Michael Johnson, ConcertoNet
October 26, 2007

"The **Celestial Voice** of Virginia Hatfield was nothing less than ethereal."

JH Stape, Review Vancouver
October 24, 2007

"One of the soloists, young soprano Virginia Hatfield, was singing for visitors to Toronto's new opera house two weeks ago. The 2003 University of Toronto Opera School graduate has gobs of charisma, and her voice is developing beautifully."

John Terauds, Toronto Star
June 29, 2006

"Virginia Hatfield as the sorceress **Alcina** has a clear yet substantial soprano, as flexible as it needs to be. She projected her brazen arias with real assurance and her pathetic ones with a touching melancholy."

Ken Winters, Globe and Mail

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