

DEAN



ARTISTS

MANAGEMENT

MEGAN LATHAM

MEZZO-SOPRANO

“As the fortune teller, mezzo-soprano **Megan Latham** opened the show with a powerful medium setting up the entire plot in a few minutes. She sounded magnificent when singing alongside Hintz.” [*Arabella*, Canadian Opera Company]
Schmopera, Greg Finney

“Mezzo **Megan Latham** sang wonderfully, and was especially affecting in *Quid sum miser* (hauntingly accompanied by principal bassoon Ben Glossop). She has a lovely higher register, warm and rich without being heavy.”
[Ottawa Choral Society, Verdi Requiem]
Ottawa Citizen, Natasha Gauthier

“**Megan Latham** as Grandmother was first rate, doing full justice to her big numbers.”
[*Stickboy*, Vancouver Opera]
Vancouver Classical Music. Harvey De Roo

“...and his Grandmother, sung with affecting dignity by mezzo **Megan Latham**.”
[*Stickboy*, Vancouver Opera]
The Vancouver Sun, David Gordon Duke

“...proved to be effective at times, particularly during a duet where Grandmother (the gloriously talented mezzo-soprano **Megan Latham**) consoles Boy via scribbled notes on a notepad passed under his bedroom door; the duo sang purely without lyrics while their exchanged notes were projected on the screen behind, creating a truly unique emotional dialogue between the two characters.” [*Stickboy*, Vancouver Opera]
The Charlebois Post, Jay Catterson

“**Megan Latham’s** Grandmother is more than a cliché, too—nurturing, wise, but also bewildered sometimes.” [*Stickboy*, Vancouver Opera]
Straight.com, Janet Smith

“The other star is mezzo **Megan Latham**, who previously appeared with the Vancouver Opera in 2010 as Marcellina in *Le nozze di Figaro*. Latham shows consummate acting skills in her portrayal of the Grandmother, and her lyric voice provides the perfect

emotional anchor for the role.” [*Stickboy*, Vancouver Opera]
Classical Voice North America, Konstantin Bozhinov

“Standing ovations go to both Sunny Shams (Boy) and **Megan Latham** (Grandmother) for their first rate singing voices, and excellent execution in the poignant scenes together.” [*Stickboy*, Vancouver Opera]
UK Theatre

“Both featured **Megan Latham** as Grandmother and Sunny Shams as the Boy. The first was an orchestral interlude while they passed notes under the door after a bad day, and it ended beautifully with the two humming and holding hands through the door frame. The other is a hospital scene; the boy has grown distant and started cutting himself, and he has cut too deep. This painful scene is the only one where Shams’s tenor and Latham’s honey-in-your-tea mezzo are released to anything like full power. Her “Love lives here” builds to a heartbreaking rupture in the boy’s self-control and a remarkable duet where he finally tells Grandma how lost he is, with one of Koyczan’s peanut butter and caviar phrases: “I don’t know how to be a person.” [*Stickboy*, Vancouver Opera]
Musical Toronto. Lev Bratishenko

“Alain Coulombe is in fine majestic voice as the king Arkel as is Megan Latham as his queen Geneviève.” [*Pelléas et Mélisande*, Against the Grain Theatre]
Stage Door, Christopher Hoile

“Megan Latham as Arkel’s daughter is always impressive” [*Pelléas et Mélisande*, Against the Grain Theatre]
NOW Magazine, Jon Kaplan

“Megan Latham carried the role of the grandmother Geneviève, with impressive charisma.” [*Pelléas et Mélisande*, Against the Grain Theatre]
Musical Toronto, John Terauds

“**Megan Latham**, a mezzo-soprano and another Canadian, brought her warm and earthy voice to four of Brahms wistful settings of German folk songs.”
The New York Times, Anthony Tommasini

“Mezzo-soprano **Megan Latham** as Polly Peachum is a shining talent whose golden, fruity sound possesses greatness.”
Classical 96.3, Paula Citron

“Talented mezzo-soprano **Megan Latham** (Dorabella) was a delightful actress with a clear top that becomes honey-coloured in the lower range.
Opera Canada, Paula Citron

“The list of her successes includes...the remarkable mezzo-soprano **Megan Latham.**”
Globe and Mail, Ken Winters

“**Megan Latham** especially made a winning Polly Peachum, whose articulation of her words and smooth tone made her character’s love for the two-timing Captain Macheath quite believable.”
Globe and Mail, Ken Winters

“The supreme highlight of this first-half 20-song marathon was Georges Bizet’s masterpiece Adieu de l’hôtesse arabe, impressively, sometimes gloriously, sung by **Megan Latham.**”
Globe and Mail, Ken Winters