



Anita Krause Mezzo-Soprano

Reviews

"...the Mother Abbess – warm and wise in Anita Krause’s majestic performance." [Stratford Festival, Sound of Music]
Globe and Mail – Kelly Nestruck

"Anita Krause makes a fine Mother Abbess, strong of voice and straightforward of emotion." [Stratford Festival, Sound of Music]
Toronto Star – Richard Ouzounian

Mezzo Anita Krause has a voice like a warm embrace and a refined, painterly sense of colour. (National Arts Centre Orchestra, Messiah)
Ottawa Citizen – Natasha Gauthier

"Anita Krause was outstanding in her one solo offering from Mozart’s *COSI FAN TUTTE*." The Ottawa Citizen – Richard Todd

"Krause delivered *Ombra mai fu* from *XERXES* with stirring nobility and *Svegliatevi nel core*, from *GUILIO CESARE*, with fire...in Schumann’s *Frauenliebe und leben*, Krause’s strong passionate portrayal overcame the inherent sexism of a cycle...Krause’s German diction was clear and vivid, especially in the final song which Krause presented with operatic intensity. Krause is clearly a recitalist of rare intelligence and integrity." National Post – Tamara Bernstein

"Anita Krause sweetly pious in this eco-aria, but thrilling in the far tougher "*Ou va le jeune indoue*, the *bell song*, with its demanding coloratura and ascending runs. Elsewhere she above all found the innate magic of this music." Toronto Star – Geoff Chapman

"Krause displayed her rich, sharply focused voice and sense of musicianship that brought out the depth and subtlety of Brahms’ writing." The Ottawa Citizen – Richard Todd

"Anita Krause a été simplement parfaite. Il faut dire qu’après tous les drames qui se sont joués jusque-là, entendre s’élever la voix humaine semble tenir du prodige." Le Soleil – Richard Boisvert

“Mezzo-soprano Anita Krause, *Suzuki* brought to her role a warmly resonant voice and strong dramatic skills.” (Calgary Opera, *MADAMA BUTTERFLY*)
Opera Canada – Kenneth DeLong

“Krause, the young mezzo, was particularly impressive, focusing her steady, gleaming voice on the musical and spiritual meaning of what she had to sing.” (Elora Festival)
Globe and Mail – Ken Winters

“Anita Krause rend la fragilité du personnage de *Judith* (ou Judit selon la partition originale) tout en projetant une voix irréprochable.”
La Presse – Claude Gingras

“Anita Krause firmly characterized the tiny role of the *Page* with expressive acting and a plangent, supple voice.” (Seattle Opera, *SALOME*)
Opera Canada – Robert Jordan

“Anita Krause doles out her rich and flexible tone in the part of *Judith*. Krause’s gorgeously dusky and plaintive approach worked well...as Judith learns her fate...Krause’s sound shifted from gleaming wonder to grim horror.”
Washington Post – Daniel Ginsberg

“Anita Krause is a strong *Adalgisa* displaying a secure technique and bulls-eyeing difficult high notes.”
Times Colonist – Adrian Chamberlain