

DEAN



ARTISTS
MANAGEMENT

ABIGAIL LEVIS

MEZZO-SOPRANO

"I was really impressed with Abigail Levis and her low register. It was still bright and warm and just as agile and active as her upper register. I loved her "O thou, that tellest good tidings from Zion". [Toronto Symphony Orchestra, Messiah] Schmopera, Jenna Douglas/Greg Finney

"Mezzo-soprano Abigail Levis, along with Okulitch, made her TSO debut with a strong personality and a voice to match." [Toronto Symphony Orchestra, Messiah]
Musical Toronto, Michael Vincent

"American Mezzo-soprano Abigail Levis was magnificent in the pitiful air "He was despised and rejected of men..." She demonstrated why she is on the cusp of a great career. Next week, she heads off to Berlin for an extended engagement with Deutsche Oper Berlin." [Toronto Symphony Orchestra, Messiah]
Toronto Concert Reviews, David Richards

"Mezzo Abigail Levis was a firecracker as Cherubino, delivering the lovestruck page's arias with effervescent lightness." [Utah Opera, Marriage of Figaro]
Salt Lake Tribune, Catherine Reese Newton

"Looking every bit like a teenage, impetuous boy, Abigail Levis sailed through the role of Cherubino, leaving an impressive vocal glow in her wake; she sculpted "Voi che sapete," in particular, with terrific tonal and textual sensitivity."
Opera News, Tim Smith

"Mezzo-soprano Abigail Levis, as the maid Despina, delivered scene-stealing comedic talent and descriptive vocal flexibility that impressed throughout the evening. Her fearless performance was a highlight." [Utah Opera, Così fan tutte]
Opera News, Robert Coleman

"Abigail Levis' clear and flexible mezzo was perfect for the boy Sesto. She delivered "L'angue offeso" with dazzling ornamentation and my biggest regret was that one of her arias in Act II was cut."
[Symphonie Atlantique, Giulio Cesare]
Bachtrack.com

“The young Abigail Levis and her warm and resonant mezzo voice was breathtaking as Rosina. She has the rare interpretive gift of using coloratura to highlight emotional truth rather than simply show off.”

[As Rosina in *Il barbiere di Siviglia*]

www.berkshirefinearts.com

“Grooms, McNally and Levis all performed astonishing vocal gymnastics...” There is of course the prima donna soubrette ...Levis’ bright and light Rosina...” [as Rosina in *Il barbiere di Siviglia*]

www.berkshireonstage.com

“lithe-voiced” [As a soloist in *First Songs* with Dawn Upshaw]

New York Times

“In this case, the quirky and fickle Dorabella was sung by lyric mezzo-soprano Abigail Levis. I know it’s cliché to say – especially for someone reviewing a show – but, there are no other words to use: Levis stole the show. Her singing was consistently sumptuous and brilliant...while her portrayal of the character displayed comedic timing that was spot-on, giving us a Dorabella that was comically lovable. I can’t wait to see more from her.” [As Dorabella in *Così fan tutti*]

A Liberal’s Libretto

“Mezzo Abigail Levis gave a standout performance as Dorabella, with focused, agile, and emotionally rich singing. Her lyric timbre was matched with a vivid portrayal, charting Dorabella’s journey from faintly guilty sympathy to joyously sensual flirtation.” [As Dorabella in *Così fan tutti*]

Opera Obsession

“Abigail Levis used her lovely voice and personality to enliven Mr. von Platen-Hallermuende’s two sad songs of disappointed love, and went on to Mr. Schlechta’s sad “Auf einen Kirchhof” with its many mood shifts.” [As soloist in a *Liederabend* with Schubert and Co.]

Voce di Meche