

# DEAN



ARTISTS  
MANAGEMENT

## MIA LENNOX

MEZZO-SOPRANO

Elegant and striking with a sizeable instrument, Canadian mezzo-soprano Mia Lennox is recognized for the beauty, colour, and power of her instrument as well as her innate dramatic sense. Hailed by critics as having “...powerfully impressive pipes with flashy flamboyance and beguiling tone,” Ms. Lennox is equally at home on both the concert and operatic stage. Her career has included a diverse range of operatic roles and a rich mix of concert and oratorio work.

In the 2016/2017 season, Ms. Lennox appeared in the role of Madame de Croissy in *Dialogues des Carmélites* with l’Opéra de Montréal. Ms. Lennox’s performance was hailed by critics who stated that she “...gave a convincing performance, expressing a wide range of human sorrow and suffering with a naturalness that can only be innate” and “...interpreted with a striking realism.”

On the concert stage during the 2015/16 season, Ms. Lennox was the alto soloist in Mendelssohn’s *Elijah* with the Grand Philharmonic Orchestra, a featured soloist with the Hamilton Philharmonic Orchestra in “*A Night At The Opera*”, and alto soloist in Beethoven’s *Ninth Symphony* with L’Orchestre de Trois Rivières and the Brott Summer Festival. Operatic engagements included Katisha in the Toronto Operetta Theatre’s production of *The Mikado*, in which critics stated, “...Mia Lennox sang with a rich and warm sound and an enviable low register. Katisha is a big sing, exposing plenty of technical prowess, and Mia filled out the role with a really lovely sound.” However, her most adventurous achievement by far was covering the roles of Siegrune, Waltraute, Grimgerde, Schwertleite, and Rossweise in *Die Walküre* at the Canadian Opera Company on less than two weeks notice.

Ms. Lennox’s engagements have included appearances in almost every opera house in Canada as well as concert and oratorio performances across the country. Operatic engagements in past seasons have included Meg in *Falstaff*, Baba the Turk in *A Rake’s Progress*, Idamante in *Idomeneo*, Suzuki in *Madame Butterfly*, and Bianca in *Rape of Lucretia* all with Pacific Opera Victoria; Jade Boucher in *Dead Man Walking* and Dryad in *Ariadne auf Naxos* with l’Opéra de Montréal, Lola in *Cavalleria Rusticana* with Edmonton Opera, Ines in *Il Trovatore* with Opera Ontario, Tisbe in *La Cenerentola* with Calgary Opera, and Gwendolen in the world premiere of *Earnest: The Importance of Being* with the Toronto Operetta Theatre.

On the concert stage, Ms. Lennox has sung Haydn’s *Mass in a Time of War* with the Thunder Bay Symphony, Haydn’s *Lord Nelson Mass* with the Bach Elgar Choir, the Verdi *Requiem* with Jurgen Petrenko, Handel’s *Messiah* with the Bach Elgar Choir, the Amadeus Choir, the Elmer Iseler Singers, the Kingston Symphony, the National Academy Orchestra, and the Hamilton Philharmonic Orchestra;

Mahler's *Symphony of a Thousand* with the Brott Summer Festival, Beethoven's *Ninth Symphony* with the Thunder Bay Symphony and the Brott Summer Festival, Bach *Cantata #70* with Helmut Rilling, and the Bach *Magnificat* and Respighi's *Lauda per la nativita del signore* with the London Symphony. Ms. Lennox was also a guest artist with the Amanda Johnston Recital Series in Toronto.

Ms. Lennox's diverse training as a young artist involved work in North America and Europe. She was awarded a prestigious Emerging Artists grant from the Canada Council for the Arts, which was used to fund a three-month role study project in London, England. Building on her natural affinity for trouser roles, Ms. Lennox studied the roles of Octavian (*Der Rosenkavalier*) and der Komponist (*Ariadne auf Naxos*) under the mentorship of internationally renowned Australian mezzo-soprano Yvonne Minton, an authoritative interpreter of both roles. Further interpretative work on the role of der Komponist ensued under the tutelage of British vocal coach and conductor, the late Martin Isepp.

As a member of the Atelier Lyrique de l'Opéra de Montréal, she sang the role of Dryad and covered the role of der Komponist for l'Opéra de Montréal's production of *Ariadne auf Naxos*. She toured the Maritime Provinces and Québec as die Hexe in *Hänsel und Gretel* for the Atelier Lyrique and also appeared as the Sorceress in the Montréal production of *Dido and Aeneas*. Ms. Lennox was a semi-finalist in the Concours Musicale de Montréal and appeared in recital at La Chapelle Historique du Bon Pasteur as the winner of the Début Young Artist Competition.

Ms. Lennox was a winner of the Jeunes Ambassadeurs Lyriques competition in Toronto and subsequently was chosen to participate in the Centre Nationale d'Insertion Professionnelle d'Artistes Lyriques (CNIPAL) in Marseilles, France. While in Europe, she sang the role of die Mutter in *Hänsel und Gretel* at the Bayreuth Staatsoper with the Deutsch-Franzosichen Forum Junger Kunst. With l'Orchestre d'Aix en Provence, she appeared as alto soloist in Mozart's *Krönungsmesse*. In the United States, she was a Fellow at the Tanglewood Music Center and was the soprano II soloist in the Bach *Magnificat* under the baton of Seiji Ozawa.

Ms. Lennox holds a Bachelor of Music in Performance (honours) and a Diploma of Operatic Performance from the University of Toronto. She lives in Hamilton, Ontario with her young son.

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