



MIA LENNOX MEZZO-SOPRANO

Reviews

Dialogues des Carmélites (Madame de Croissy) – Opera de Montréal, January 2017

“Note, on the other hand, the impressive performance of Mia Lennox in the role of Madame de Croissy. Her complaints are touching, formulated in flowing phrases, and never lose any of their clarity. The death scene, from this point of view, is particularly successful. We see her rage, sigh, agonize into delirium... It must be said, we had the shivers!” [English translation]

Bachtrack - Sébastien Daigle

“One of the cult scenes of Dialogues des Carmelites is that in which Madame de Croissy (Mia Lennox, mezzo-soprano) slowly dies in agony on her deathbed. The richness of her vocal timbre, her irregular and laboured breathing bring out her terrible fear of the grim reaper.” [English translation]

Les Mazrou - Vincent Mazrou

“As the aged prioress Madame de Croissy, mezzo-soprano Mia Lennox gave a convincing performance, expressing a wide range of human sorrow and suffering with a naturalness that can only be innate.”

La Scena Musicale - Kiersten Van Vliet

“...(Blanche) is greeted by Madame de Croissy, a character magnificently embodied by Mia Lennox.” [English translation]

Les Méconnus - Marie-Paule Primeau

“The difficult death of the Prioress (interpreted with a striking realism by mezzo-soprano Mia Lennox) is the first step towards the dramatic outcome.” [English translation]

The Art and Opera Review - Raphaëlle Occhietti

“Mezzo-soprano Mia Lennox gave authenticity to the dying prioress, Madame de Croissy, reflecting both her strength and fear. “

Times Argus - Jim Lowe

“Mia Lennox embodies in a moving way the torments of Madame de Croissy.” [English translation]

La Presse - Caroline Rodgers

The Mikado (Katisha) – Toronto Operetta Theatre, January 2015

"As the old, scorned daughter-in-law elect of the Mikado, Katisha, mezzo-soprano 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."
Schmopera

"Mia Lennox was a very fine Katisha, usually assigned to a low mezzo or contralto. Lennox acted and sang well, without excessive histrionics and she refrained from truck driver chest tones one sometimes encounters in this role."
Joseph So - La Scena Musicale

"Cesaroni's strong soprano and Mia Lennox's (who portrayed Katisha) mezzo-soprano voices stood out for me for their rich tones and crisp edginess (in particular Lennox's)".
Samantha Wu - Mooney On Theatre

"(Betsy Jola's '*Caprice a Deux Voix*') was delightfully sung (and played) by Amelia Watkins and Mia Lennox Williams."
Boston Globe – Richard Dyer

"As Oberon...Mia Lennox was vocally and dramatically convincing as an androgynous, imperious King of Fairies."
Opera Canada – Paul Baker

"I was much taken with Mia Lennox-Williams' dark, velvety alto. She did not spit out *He Was Despised* in anger but floated on what seemed an infinite sea of gentle, profound sorrow which she communicated brilliantly."
Hugh Fraser – online review from Hamilton

"Hamilton mezzo-soprano Mia Lennox-Williams communicated her texts with intelligence."
Leonard Turnevicius – Hamilton Spectator (Messiah)

"Lucia Cesaroni's wonderfully flexible soprano and Mia Lennox-Williams' burnished mezzo commanded our sympathies completely as Anne Trulove and Baba respectively, two women wronged by Tom in different ways."
Ian Cochrane – Monday Magazine

"Lennox' sonorous, agile mezzo negotiated Mozart's florid melodic lines with apparent effortlessness."
Opera Canada – Robert Jordan

"Mezzo-soprano Mia Lennox-Williams as his son Idamante delivered a winning performance vocally and dramatically. Trousers roles are always hard to pull off, but Ms. Lennox-Williams did so with reserves to spare."
ReviewVancouver – JH Stape

"Mia Lennox-Williams, in the trouser role of Idamante is physically ideal in the part...Her fine mezzo soprano is rich and pleasing. Clearly this singer has a wonderful career ahead of her."
Victoria Times Colonist – Grania Litwin

“...the dark mezzo-soprano of Mia Lennox-Williams was an apt vocal match for the venerable nurse *Bianca*...”

Opera Canada – Robert Jordan

“Mezzo, Mia Lennox-Williams was a potent sorceress.”

Montreal Gazette – Arthur Kaptainis

“Dramatically, Mia Lennox Williams steals the show in the role of *Mistress Quickly*. She has great stage presence and her physical comedy is nothing short of hilarious.”

Daily News, Halifax – Jerry West

“Et j’affirme ici sans crainte que la mezzo Mia Lennox Williams campe une sorcière tout à fait idéale, tant par un magnifique timbre vocal et une grande versatilité, que par un jeu scénique des plus convaincant, souvent empreint de touches tragic-comiques.”

L’Acadie Nouvelle, Caraquet – Roger Cormier

“Very good..the *mother*, played by Canadian Mia Lennox Williams with great dramatic expression.”

Bayreuth Aietung, Bayreuth – Frank Piontek

Mezzo Mia Lennox Williams brought powerfully impressive pipes to the four songs with flashy flamboyance and beguiling tone indicating huge potential for the future...”

Toronto Star – Geoff Chapman