

DEAN



ARTISTS MANAGEMENT

WALLIS GIUNTA

MEZZO-SOPRANO

REVIEWS

SEVEN DEADLY SINS – Toronto Symphony Orchestra, 2017

“This is possibly the best I've ever heard Giunta. I may have said that before, but I mean it this time too. I feel like she has found her niche and I believe she has a lot more tricks up her sleeve. She brought Anna to life, in living colour, while using every tool Weill provides. As her counterpart, Nichols was the perfect match for Giunta. They reminded me of sirens as the show progressed. Beautiful, yet devastating.”

Greg Finney, Schmopera

“Centering the vocal dynamic of the evening, mezzo-soprano Wallis Giunta brings immeasurable strength of purpose and continuity to this highly charged *Seven Deadly Sins* as the ever caustic, eternally unimpressed Anna I. The role, created by Weill expressly for his wife, Lotte Lenya who sang the part to great effect well into old age, is a taxing one demanding almost equal measures of worldliness and spirit. Snarling, catty, weary, admonishing, Giunta bounces from scene to scene with palpable vitality, an omnipresent dramatic force, sharp-eyed and even sharper tongued.”

Ian Ritchie, Opera Going Toronto

“Top vocal honours went to Giunta, whose high mezzo sounded fantastic, and she sang with impeccable German — her tenure at Oper Leipzig has helped her honed her German in no uncertain terms.”

Joseph So, Musical Toronto

RECITAL with Hinrich Alpers – Schloss Holdenstedt, Germany, 2017

“What a magical flower! Like a spirit from another world. One thinks – perhaps – of Rusalka, and is rapt and silent with admiration. Her singing is highly dramatic and touchingly simple, delicately tender in the piano sections, powerful and determined in the forte. She does not need a score because she lives the songs. She has you at her feet from the first note! ...The flexible voice of Wallis Giunta never even came close to exertion. In the highest points, the crescendi were never forced, but flourished effortlessly in a floating lightness...And with the Andalusian sounds [of De Falla], one no longer thought of a delicate mermaid, but of the racy, self-confident Carmen!”

Barbara Kaiser, Die Neue Barftgaans (original in German)

LA CENERENTOLA (Rossini) – Opera North, 2017

“The grand finale gains strength from the introduction of two exceptional new faces...the Canadian mezzo Wallis Giunta has an incipient star quality that positively explodes with the ornamental cascades of her concluding aria, which pops the cork on a successful season like a champagne bottle

that has been shaken for a very long time.”
Alfred Hickling, The Guardian

“Making her UK debut, the Canadian singer Wallis Giunta is superb as Angelina, her control of the mezzo coloratura lines apparently effortless, her acting totally natural and her sense of enjoyment never far away. In the final “Non piu mesta” some Angelinas use its elaborate ornamentation as an affirmation of power; Giunta just finds it full of joy and fun, dancing a few jaunty steps while negotiating the aria’s complexities.”
Andrew Hirst, The Examiner

“Take young Canadian mezzo Wallis Giunta, for example, as Angelina, an aristocratically delicate cinder-girl, wide-eyed and appealing, whose considerable acting skills bring realism to her drudgery when she is sweeping the floor...and casually regal when she is finally attached to the prince. Her voice was smooth and warm in the uncomplicated song in Act 1 which outlines the plot, “Una volta c’era un re” ...and truly impressive by the time she reached her cabaletta “Non più mesta” in the finale, in which the daunting demands are managed to near perfection.”
Richard Wilcocks, Bachtrack

““Some day my prince will come” may be a vain hope in real life but...As portrayed by Wallis Giunta in this production there is no wonder. What prince could resist her looks, demeanour, personality and coloratura...Canadian Wallis Giunta has what it takes. So effortless and liquid were her runs she gave the impression of being born with coloratura skills. Even more important was being able to fit in the ornamentation while, in the more lyrical moments, maintaining the integrity of an aria’s melodic line. With her lyrical Mezzo and slight, graceful physical frame, it came as quite a shock when she hit high notes that carried real decibel punch.”
John Leeman, Seen and Heard International

“In the title role the rising Canadian mezzo Wallis Giunta is touching, credible, and gets round the notes too. More than that, she gauges her performance from demure reticence...to a commanding cascade of coloratura in her final aria.”
Richard Morrison, The Times

“Rossini’s Cinderella offers ample opportunity for performers to demonstrate their musical and comedic chops, and the calibre of singing and acting in this production is exceptional. Canadian mezzo-soprano Wallis Giunta brings warmth and likeability to the central heroine, and demonstrates a superb coloratura voice.”
James Ballands, British Theatre Guide

“Singing with commendable accuracy and touching personality, Canadian mezzo Wallis Giunta shines in the title role.”
George Hall, The Stage

“Wallis Giunta (Cinderella) is a Canadian mezzo-soprano and actress who combines her fabulous voice with fine acting. She conveys all the fears and frustrations of her life of domestic servitude to great effect”
Richard Trinder, The Yorkshire Times

“Angelina is played and sung by Wallis Giunta in a terrific mezzo-soprano. This is unusual for a leading lady, but very impressive here...Cinderella’s difficult aria by Giunta is a triumph which brings

the house down.”

Sandra Callard, Yorkshire Magazine

“This superb production is performed by an international cast who are exceptional from the beginning to the end...particularly “Un soave non so che” ...beautifully sung by Giunta and Dladla who prove that goodness of one’s heart is far more important than wealth and rank for love.”

Dawn Smallwood, The Reviews Hub

DIDO & AENEAS (Purcell) – Opera Atelier, 2016

“We have been blessed with great operatic performances in Toronto this fall. Sondra Radvanovsky’s Norma. Alice Coote’s Ariodante. Well, add another one to the list, one to value just as highly. And that is Wallis Giunta’s Dido...Giunta was superb – dramatic, mesmerizing, with an expressive mezzo voice, fully in command of her character every moment she was on stage. It didn’t hurt her that Purcell wrote for her one of the great affecting moments in all of music – When I am Laid In Earth, Dido’s Lament...Giunta inhabited this music and its accompanying drama perfectly – with restraint when needed, emotion when necessary, fully in command of its musical and passionate truth. And Giunta’s performance was the highlight of a wonderfully fine and affecting Opera Atelier production of Henry Purcell’s masterpiece...The world of baroque theatrical gesturing, at its best, is at once highly artificial and completely natural and Giunta especially brought the two – artifice and nature – into perfect resonance....If Wallis Giunta’s star is the brightest in the sky of this Dido and Aeneas, it is set off by many other wondrous sights and sounds in the evening glow of this production, a tribute to a team of artists who keep pushing themselves every time they approach their art.”

Robert Harris, The Globe & Mail

“Canadian mezzo-soprano Wallis Giunta gave a ravishing performance as Dido...Making her role debut as Dido, Giunta displayed a voice of extraordinary power and beauty. Her mezzo-soprano has both clarity and depth, and her exceptional control allowed her to color key words and phrases to achieve the greatest dramatic effect. She had completely mastered Opera Atelier’s stylized acting technique and made it seem a natural expression of emotion. Encouraged by Pynkoski’s reading of the Aeneid, Giunta’s account of “Ah! Belinda” did not portray Dido as somehow intimating Aeneas’s departure, as is commonly the case, but showed her oppressed by the weight of overwhelming love. Giunta’s moving account of “When I am laid in earth” was exquisite in its attention to detail and shading of tone.”

Christopher Hoile, Opera News

“In the lead, mezzo-soprano Wallis Giunta offers a performance that... is sung with total conviction and a breathtaking precision.”

Catherine Kustanczy, The Toronto Star

“Giunta shines whenever she’s onstage, her intentionally stylized acting never overshadowing Dido’s honest, changing emotions...Giunta controls the last scene, believably going through a series of moods from madness and pain to disdain and finally resignation. Pynkoski builds her last number (and the opera’s most famous aria), a lament, to a show-stopping finale worthy of a 19th-century diva... it’s not a bravura piece, but rather a quiet number where Purcell’s music and the performer’s intelligent, communicated feeling are sufficient.”

Jon Kaplan, NOW Toronto Magazine

“Appearing as Dido, mezzo-soprano Wallis Giunta weaves her own brand of enchantment with a striking, vibrant depiction of Purcell’s doomed queen...Giunta infuses the character with enormous

purpose and resolve. Dignity and poise pour from her voice, slapping down Aeneas' hypocrisy, defying him, clear-eyed and independent. Remember me, the inexpressibly haunting aria that closes Dido's life, a simple, soaring release of spirit, is poignantly rendered by this exceptionally accomplished artist."

Ian Ritchie, Opera Going Toronto

"Giunta scored a big success last evening as a youthful, beautiful and alluring Dido. At the final curtain, all the artists were showered with audience accolades, with Giunta singled out for extra torrents of bravos...Wallis Giunta in her sumptuous costume was a youthful and stunningly beautiful Dido, with a gleaming, rich sound to match, in an entirely winning performance...Giunta's big set piece, "When I am laid in Earth" came near the end. At that point, the stage dimmed completely, with only a spotlight on her shining directly on top, not unlike a chanteuse singing a torch song! Her tone was beautiful, with the requisite pathos. In the few moments when she sang forte, her sound filled the Elgin"

Joseph So, Musical Toronto

"Wallis Giunta created a 'Dido' whose character combined emotions of an almost feral intensity with the shrewd intelligence needed to form the personality of a leader able to inspire uncompromising loyalty...the production features two of the most exciting young singing actresses around by pairing Wallis Giunta and Meghan Lindsay is something to marvel at. Both have power that can raise any roof but land with the caress of feathers and are phenomenal actresses."

Brian Hay, Norules-Nolights

"As to the singers, the star was clearly Wallis Giunta. She has a lovely voice and it was most effective when it really mattered i.e. in The Lament where she really took advantage of the freedom from a dance rhythm. She also took some of the classic lines with real relish "Thus by the fatal banks of Nile, weeps the deceitful crocodile" with a real snarl at the end. She also, of course, looked fantastic."

John Gilks, Opera Ramblings

"As the Queen of Carthage, Dido, mezzo-soprano Wallis Giunta lights up the stage. In this outing you really see why she's so in demand around the world...Giunta's skill and stage presence are on full display. Obviously, everyone wants to know how the lament went – and it was stunning. I really appreciate the singer and/or the conductor's decision to keep a quicker tempo on the aria. It gave Giunta a chance to use her full (and wide) range of dramatic expression and let the bright colour and quick action of her voice show off a longer line and more grounded delivery."

Greg Finney, Schmopera

"Mezzo-soprano Wallis Giunta sings the role of the unhappy Dido... Giunta does superb work in the role especially in the signature aria of the opera, the moving lament "When I am laid in earth.""

James Karas, Opera Reviews by Karas

"All of the vocal performances were delightful, and Wallis Giunta was stunning in the title role."

Keira Grant, Mooney on Theatre

"Mezzo-soprano Wallis Giunta was stunning in every aspect of her performance in the role of Dido. Giunta's appearance marked a return to Opera Atelier by a much sought-after Canadian singer who has gained an international reputation. "When I am laid, am laid in earth" commonly known as 'Dido's Lament', was performed with such heartfelt beauty that the audience was left breathless in grief."

David Richards, Toronto Concert Reviews

“Wallis Giunta, however, gives a true star turn as Dido. For her big aria she is given the sweet spot and a single spotlight. The fancy surroundings and dancers disappear. A magical moment.”

Michael Johnson, ConcertoNet

LA CENERENTOLA (Rossini) – Oper Leipzig, 2016

In this ethereal role Wallis Giunta gives her Rossini debut at the Leipzig Opera. And one can understand why Don Ramiro falls in love with this delicate and aristocratic beauty at first sight. She sings Rossini as if she had never done anything else than to help bring to life the simple melodies and ornamental coloratura of this magnificent role with humanity and dignified musicianship...her velvety mezzo, when combined with her wonderful “*Non più mesta*” results in the final triumph three hours later, and you wish she would never stop. You can hardly get enough of the beautiful bel canto singing in this production.” [original in German]

Leipziger Volkszeitung, Peter Korfmacher

“But this Cenerentola belonged to Giunta, who almost stole the show with her excellent, pin-point singing of flexibility, warmth and tenderness. In her first excursion into bel canto repertoire, she negotiated Rossini’s coloratura lightly and confidently, her low register rich and lusty and with a natural facility in the recitatives. Angelina can often come across as down-trodden and depressing, but Giunta’s acting skills brought empathy for the poor girl without pity for her, always maintaining dignity and humanity in the role. Among many highlights, her final “non più mesta” was especially impressive and memorable.”

Opera Canada, Rick Phillips

“The virtuoso title role of Rossini’s Bel Canto fairy tale was sung by new ensemble member Wallis Giunta, who turns out to be absolutely ideally cast. The mezzo soprano masters the demanding coloratura, as well as the legato passages, with wonderful ease and feeling, and breathes musical life into the endearing heroine. As she leaves nothing to be desired either vocally or dramatically, one would wish to hear this singer in other Rossini roles.” [Original in German]

Mephisto 97.6, Eva Hauk

“Wallis Giunta as Angelina succeeds with great ease in the change from sooty Cinderella to a noble and generous lady. With her youthful and svelte mezzo soprano she also achieves the difficult coloratura and parlando sections with seemingly effortless ease. It is an impressive

role debut that Giunta delivers here, after having already made a fierce debut as Cherubino in Mozart’s *Le nozze di Figaro* at the Leipzig Opera.” [Original in German]

Opernnetz, Andreas H. Höscher

“As Cenerentola/Angelina, Wallis Giunta is the star of the singing, as her voice rises like a siren song.” [Original in German]

Leipziger Internet Zeitung, Karsten Pietsch

LE NOZZE DI FIGARO (Mozart) – Oper Leipzig, 2015

“The performers were each incredibly compelling and well suited to their respective roles. Especially outstanding...dramatically and also vocally enriching the entire performance was mezzo soprano Wallis Giunta as the amorous, adolescent young page, Cherubino who is involved in everything, making trouble.” [Original in German]

Mephisto 97.6, Caroline Schnelle

“Wallis Giunta, on the other hand (new to the ensemble this season) brings to the part of Cherubino a perfectly controlled clearly radiant voice, and she performs so characteristically, winningly and specifically that one feels this youth is going to become a star.” [Original in German]
Frankfurter Allgemeine, Eleonore Büning

“I wish to highlight from the total outstanding ensemble performance...the Cherubino of Wallis Giunta.” [Original in German]
Tamino Klassik, Misha Saxony

“All the singers shine, especially...Wallis Giunta, a very lively Cherubino, and on top of (performing) her trouser role, a Godsend of a young woman, who can play a young man playing a woman.”
[Original in German]
Neue Musikzeitung, Joachim Lange

“... Wallis Giunta...with the poetry of her pure/unfussy singing. For Cherubino, Mozart composed two of his most beautiful pieces: the arias ‘*Non sò più*’ and ‘*Voi che sapete*’ ...Both (arias) leave Giunta, with Oper Leipzig only since the beginning of the season, guilty of nothing. Warm and smooth rings her mezzo, gently trembling with inner excitement.” [Original in German]
Leipziger Volkszeitung, Peter Kortmacher

“Wallis Giunta provides all the cheerfulness/mirth, and excellently masters her rewarding trouser role both vocally and dramatically.” [Original in German]
Leipziger Ineternet Zeitung

“Mezzo Wallis Giunta steals the show”

“Mezzo-soprano Wallis Giunta made her Madison Opera debut before some 14,000 people at Opera in the Park on Saturday. Her high notes soared; her embellishments sounded effortless. When she finished, dozens of audience members jumped from their blankets and camping chairs in effusive praise.”
Madison.com, Lindsay Christians

“Soprano Maghan McPhee and Mezzo Wallis Giunta, emerging Canadians, acquitted themselves brilliantly. Both have voices which are strong, technically solid and project well, and both showed genuine dramatic artistry.” [A Midsummer Night’s Dream, National Arts Centre Orchestra]
Concert.net

“Over more than two hours of lovely music on a perfectly balmy summer night in Garner Park, just one solo earned a spontaneous “popcorn” standing ovation. Mezzo-soprano Wallis Giunta made her Madison Opera debut before some 14,000 people at Opera in the Park on Saturday. Giunta’s jewels flashed from the stage as she swept her hand across her forehead during a romantic, lively performance of “Una voce poco fa” from “The Barber of Seville”. Her high notes soared; her embellishments sounded effortless. When she finished, dozens of audience members jumped from their blankets and camping chairs in effusive praise.”
Capital Times, Lindsay Christians

“Giunta’s rich, expressive voice is already well known to Ottawa audiences, and her dramatic powers seem more evolved than ever. She also has the power to produce a sound that’s suited to whatever particular repertoire she’s singing. For example she could switch effortlessly between the angular sound of Weill to the baroque luxury of Handel or the world of John Lennon.” [Concert, Ottawa Choral Society]
Ottawa Citizen, Richard Todd

“Soprano Layla Claire and mezzo-soprano Wallis Giunta are ideal as Fiordiligi and Dorabella. Both have amber-coloured voices, with Claire’s simply brighter and more transparent than the beautiful dark shade of Giunta’s... each of their frequent duets seems more exquisite than the last.” [Canadian Opera Company, *Così fan tutte* (Dorabella)]
Opera News, Christopher Hoile

“Wallis Giunta, was an adorable Dorabella, earthier, sexier, and more willing than her sister, beautifully acted as well as sung.” [*Così fan tutte* (Dorabella), Canadian Opera Company]
The Globe and Mail, Robert Harris

“But all in all, a great commitment from... Wallis Giunta (Tiffany) with her strong voice and remarkable stylistic accuracy. In addition to a perfect balance a cappella in the Bad Boys trio, Wallis Giunta (voice dark and amber coloured, balanced with a feather-weight tone) remains perhaps the musical highlight of the evening, with her jazz ballad *How Far Can I go*.” Translated from French
L’Avant-Scene Opera, Chantal Cazaux
[*I was Looking at the Ceiling and then I Saw the Sky* (Tiffany), Theatre du Chatelet]

“The fine young Canadian mezzo soprano, Wallis Giunta... she is a wonderful singer and her touching Act 2 aria [*Torna di Tito a Lato*] almost stole the show.” [*Clemenza di Tito* (Annio), Canadian Opera Company]
Globe and Mail, Robert Harris

“The greatest pleasure... was the performance of Wallis Giunta as Sesto... It was a triumph for Giunta. She has a delectably rich, silver-toned mezzo-soprano with a beautiful sense of line and effortless rapid runs. Every one of her arias was a delight, but her sensitive account of “*Parto, parto, ma tu, ben mio*” was especially remarkable in its combination of intelligence and beauty. At the curtain call the audience deservedly accorded her the greatest acclaim.” [*Clemenza di Tito* (Sesto), Canadian Opera Company]
Opera News, Christopher Hoile

"The cast of soloists was magnificent, but we would like to highlight the mezzo Wallis Giunta, who gave us a different, higher view of the role (in the past it would be sung by a counter tenor) and has a magnificent voice." Translated from Spanish [Messiah, Real Orquesta Sinfonica de Seville, H. Rilling cond.]
Aulaexperiencia

“The standouts in the principal cast were Canadian Wallis Giunta...as a saucer-eyed redheaded stunner, sang and cavorted with star-quality grace and point and offered delicious comic timing.”
Opera News, E. Paul Driscoll
[*Così fan tutte* (Dorabella), Juilliard School]

“Wallis Giunta, with her chocolaty and penetrating mezzo-soprano voice, is a more down-to-earth Dorabella.” [*Così fan tutte* (Dorabella), Juilliard School]
New York Times, Anthony Tommasini

"Wallis Giunta in the famous Cherubino "pants role" more than nailed the overly comedic character. Giunta let her full mezzo-soprano voice sing out, creating a wonderful performance within her *Non so più cosa son, cosa faccio* aria in the first act. Between her hilarious over-the-top antics and the way she used a full, round sound, with strong initial phrase attacks in a seemingly-effortless manner

to deepen her voice, she was able to portray a believable, girl-crazy, young boy." [Marriage of Figaro (Cherubino), Fort Worth Opera]

EverydayOpera

"Mezzo-soprano Wallis Giunta was physically lithe and vocally magnificent as Cherubino, the girl-crazy adolescent boy who disguises as a girl." [Marriage of Figaro (Cherubino), Fort Worth Opera]

Front Row, Wayne Lee Gay

"One of the subplots of the production concerns the page, Cherubino sung by mezzo soprano Wallis Giunta. Highly physical, Giunta has to sing while on her back, under a couch, and almost every other position imaginable. Through all of this, she manages to maintain a beautiful tone and excellent diction." [Marriage of Figaro (Cherubino), Fort Worth Opera]

Theatre Jones, John Norine Jr.