

DEAN



ARTISTS  
MANAGEMENT

## NATHALIE PAULIN SOPRANO

“Few singers get to play a caring daughter, a self-sacrificing lover and a murderous mother in a single evening, as the soprano Nathalie Paulin did on Sunday at the Rose Theater at Jazz at Lincoln Center....a couple of the soloists — particularly Ms. Paulin... — could hold the stage in these spare surroundings...” [Opera Lafayette, *Opera and the French Revolution*]

New York Times, Zachary Woolfemay

“In *Opera and the French Revolution* the three lead characters of Antigone, Sapho, and Médée were all stunningly performed by Canadian soprano, Nathalie Paulin. She epically sang her way from devoted daughter, to spurned lover, to murderous mother with supersonic skill and steaming passion. Her Antigone was a strong yet subservient woman serving the needs of her ailing father. She was sensual and sad as the tragic lover, Sapho, and she was aflame as the unhinged mad mother, Médée. A triumph of a performance! Paulin was the epicenter of the production, a magnetic force around which the fates created chaos. She was utterly spellbinding. Bravo!” [Opera Lafayette, *Opera and the French Revolution*]

New York Theater Guide, Jacquelyn Claire

“His Countess was Nathalie Paulin, who balanced the light-hearted elements of the show with depth in her arias lamenting the passing of love in her relationship.” [The Marriage of Figaro, Opera Lyra]

Barcza Blog, Peter Barcza

“We also see and hear how the more serious solos and deep emotional moments take us beyond the comedy and develop in acts three and four as the Countess (Nathalie Paulin) laments her husband’s infidelities (a beautifully lyrical soprano with deep emotional ranges).” [The Marriage of Figaro, Opera Lyra]

Capital Critics’ Circle, Alvina Ruprecht

“Nathalie Paulin was moving as the innocent nymph Calisto, singing with great purity and flexibility. Some of the loveliest moments of the score – beginning with her opening lament over the destroyed natural environment – belong to Calisto, and she sang them all beautifully. Paulin was sensitive to the comedy as well, never playing

her confusion for laughs and being all the funnier for it.” [La Calisto, Cincinnati Opera]  
Opera News, Joe Law

“Paulin was charming as the innocent Calisto. She sang Cavalli’s poignant laments with believable emotion and a pure-toned soprano.” [La Calisto, Cincinnati Opera]  
The Cincinnati Enquirer, Janelle Gelfand

“The women are all excellent, especially soprano Nathalie Paulin, a convincingly innocent Calisto.” [La Calisto, Cincinnati Opera]  
Cincinnati City Beat, Anne Arenstein

“The several soliloquies of Calisto and her sexually-charged encounters with Jove are exquisitely sung by the very fine soprano Nathalie Paulin.” [La Calisto, Cincinnati Opera]  
Seen and Heard International, Rafael de Acha

“In the title role, soprano Nathalie Paulin demonstrated both fine diction and a secure Handel style, nowhere more impressive than a complex solo scene near the beginning of Act Two.” [Theodora, Vancouver Early Music]  
Vancouver Sun, David Gordon Duke

“In the title role, Nathalie Paulin’s pure and resolute soprano was perfect for this determined devotee. “Fond, flattering world, adieu”, her first air, nun-like in its calm resignation, was followed by one of the most beautiful in the oratorio, “Angels, ever bright and fair” sung as Septimius carries her off. Neither costumes nor action were necessary to understand her mystic certainties. In her duets with Didymus (alto Lawrence Zazzo) real warmth flowed between them.” [Theodora, Vancouver Early Music]  
Review Vancouver, Elizabeth Paterson

“Soprano Nathalie Paulin’s buttery voice was wholehearted, with a rich, ear-pleasing sound.” [Beethoven Mass in C, Tafelmusik]  
Toronto Star, Michael Vincent

“Canadian soprano Nathalie Paulin gives a tingling performance of the aria *Je dis que rien ne m’épouvante*.” [As Michaela in Carmen for Opera Tampa]  
Tampa Bay Times, Stephanie Hayes

“Paulin’s maneuvering of a very convincing (but purely padded) pregnant bulge was as expertly comic as her tartly sparkling singing was idiomatically spot-on.” [Le Roi Malgré Lui, Bard Festival]  
Opera Canada, Patrick Dillon

“[T]he soprano Nathalie Paulin offered a rich, nuanced tone that suited Alexina, Henri’s onetime flame and Fritelli’s wife.” [Le Roi Malgré Lui, Bard Festival]  
New York Times, Steve Smith

“The strongest work came from Nathalie Paulin, who displayed a rich, creamy soprano and excellent comic timing as Alexina...” [Le Roi Malgré Lui, Bard Festival]  
The Wall Street Journal, Heidi Waleson

“The most emotionally arresting moments were provided by ... Nathalie Paulin as Alexina... Paulin’s soprano is ...burnished, her singing assured and precise.” [Le Roi Malgré Lui, Bard Festival]  
TheClassicalReview.com, Corinna da Fonseca-Wollheim

“Nathalie Paulin made a richly sensual Alexina, with a full, gleaming soprano and a glamorous stage presence. Flirtatious and determined, she had good vocal and dramatic chemistry with Liam Bonner’s Henri.” [Le Roi Malgré Lui, Wexford Festival]  
OperaObsession.blogspot.ca

“The star of the show is clearly Nathalie Paulin, the production’s Manon. This is a grateful role for Paulin, who with her petite figure, happy-go-lucky character, and crystal-clear, lyric voice is perfectly suited to the part. Paulin is perfectly believable as the girlish Manon whom the audience first meets, and her initial attraction to de Grieux, the young man she ensnares and ultimately betrays, is compelling and natural. Paulin is equally fine in her portrayal of the other personalities of Manon we meet throughout the opera: the Manon who chooses diamonds over love, Manon as courtesan and belle of the ball, a Manon desperate to retrieve de Grieux’s love and the dying Manon. In all the arias, from the familiar “*Adieu, notre petite table*” in the second act to the famous “*Gavotte*” in the third act, Paulin came up trumps. Her singing was always limpid and sweet and yet had the strength and brilliance to make the emotional climaxes thrilling.”  
Calgary Herald, Kenneth DeLong

“Soprano Nathalie Paulin (Semele) was a vocal and thespian marvel, her voice breezily agile in florid passages yet sensitively nuanced when expressing yearning, bliss or determination.”  
Opera Canada, Robert Jordan

“Nathalie Paulin, sun of the evening, merits a new invitation to Arion...”  
Le Devoir, Christophe Huss

“Friday’s offering by the Handel and Haydn Society at Jordan Hall was a lively and original combination of English words and music from the late 17<sup>th</sup> and early 18<sup>th</sup> centuries. Instrumental interludes alternated with vocal pieces, sung by soprano Nathalie Paulin and baritone Jason Grant. Each singer had a showpiece as well: Paulin sang Dido’s lament from Purcell’s *Dido and Aeneas* exquisitely.”  
The Boston Globe, David Perkins

“Philip Picket made his conducting début with the Handel and Haydn Society yesterday evening at NEC’s Jordan Hall in a program of music and words from the early years of English musical theatre. Vocal soloists were soprano Nathalie Paulin and baritone Jason Grant. Paulin’s warm, rich, nimble and persuasive instrument was brilliant and glittered in Blow’s *Venus and Adonis* in particular.”  
Classical Voice of New England, Marvin J. Ward

“Nathalie Paulin, a singer of shimmering lines and exquisite phrasing, captured the fragility and turmoil of a perfect *Mélisande*—one of the most enigmatic characters in all opera.”  
Vancouver Sun, Tara Wohlberg  
“Paulin’s *Antigone* was deeply appealing in voice and stage presence.”  
The Washington Post, Joseph McLella

“soprano Nathalie Paulin brought fiery power to the role of *Angelica*.” [*Orlando*]  
The Washington Post, Stephen Brooks

“...daughter *Antigone* is the dramatically vibrant Nathalie Paulin who is also able to express the nobility of her character.” [Recording *OEDIPUS AT COLONUS*, Naxos]  
Musicweb International, Goran Forsling

“Nathalie Paulin, COT’s delectable *GALATEA* last year, sang *Semele* with sensuality and spirit, sailing through pages of ornate coloratura accurately and musically.”  
Chicago Tribune, John von Rhein

“...Paulin’s lyric soprano is high, pure and strong. She appears supremely comfortable in the upper register but the voice is also secure and velvety in mid-range. Best of all, however, she sings with heart and commitment, whatever the material.”  
The Toronto Star, Robert Crew

“...Canadian soprano Nathalie Paulin was pure class from her first note to her last. Her silky powerful voice sounds secure and free throughout her register. While she showed off laser-precise coloratura in *Rejoice greatly*, her use of ornamentation was restrained and tasteful.”  
The Ottawa Citizen, Natasha Gauthier

“Full marks to her as a zealous angel with a riveting, stylish high voice that has the requisite keenly honed edge and her ability to adjust relatively no-frills delivery when assuming disciple John’s role. The change was as seamless as one could dare hope.”

The Toronto Star, Geoff Chapman

“Nathalie Paulin incarne l’héroïne. La soprano on le sent, l’a bien travaillée, sa *Manon*. Elle la chante d’une voix belle et qui coule, elle la joue avec gout, mesure et intelligence, de sorte qu’elle lui donne une existence à laquelle on croit tout à fait.”

Le Soleil, Richard Boisvert

“...her controlled but oft-soaring voice and presentation was ideally suited to the material, providing an ecstatic ring to her phrasing, that was what the five melodies required. Elsewhere she glowed.”

The Toronto Star, Geoff Chapman

“Her command of vocal line and the frequent trills and leaps in her singing style impressed this gala night’s Vancouver Festival audience.”

Vancouver, Ed Farolan

“Nathalie Paulin was a voluptuous *Semele*. Her soprano was clear and open.”

Chicago Sun Times

“Paulin sang with keening clarity. It’s a challenging coloratura role. She communicated directly with the audience, displaying a welcome charisma (a sense of let me take you there) that made a long evening worthwhile.” [Pacific Opera Victoria, *The Tempest*]

Times Colonist, Adrian Chamberlain

“Paulin, constantly flitting about the periphery of the action, was a theatrical and vocal tour de force, her quicksilver stage movements paralleled by her light, agile soprano voice. She certainly stole the show.”

Opera Canada, Robert Jordan