

DEAN



ARTISTS
MANAGEMENT

ALLISON GRANT
DIRECTOR/CHOREOGRAPHER

Reviews

Die Zauberflöte, Sarasota Opera

"...with a rock solid cast of singers and terrific stage direction by Allison Grant in her Sarasota debut."

Gayle Williams, Sarasota Herald Tribune

"Stage director Allison Grant made it a lively and gripping experience. I dare to say it was near perfection, the best of many Flutes I've seen...This is the fifth production of Flute by this company. It is such a delight in every way."

Rex Hearn, Palm Beach Arts Paper

"Allison Grant's stage direction was such fun there wasn't a moment of static...HD-TV, anyone?"

June Lebell, Sarasota Observer

*"Opera Hamilton's period costume production which opened at Hamilton Place last night, is a winner.... There were many fine touches by director **Allison Grant**."*

Leonard Turnevicious, Hamilton Spectator, Opera Canada

*"Director **Allison Grant** drew highly detailed acting from most of the cast in a traditional production originating from New Orleans Opera."*

Christopher Hoile, Metropolitan Opera News

Cosi Fan Tutte, Vancouver Opera

*"Director **Allison Grant's** Konzept is the true star of Vancouver Opera's production of Cosi fan tutte. ...**Allison Grant's** direction is a revelation... this production is a triumph, it's ideas lingering long after the instruments have been packed up and the lights put out."*

J.H. Stape, Reviewvancouver

“Allison Grant directed this extremely elegant production.... The program listed no choreographer, so I assume that Grant was responsible for the success of some very complicated stage movements. The criss-crossing of the four principals in the final scene left the audience wondering – as indeed it should – how the four will pair off, thus capturing the irony at the heart of Mozart’s magnificent music.”

J. F. Hulcoop, Metropolitan Opera News

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Le Nozze di Figaro Sarasota Opera

“Figaro a Terrific Valentine”...

...all of whom keep the farcical series of events moving swiftly under Allison Grant’s sharp direction....Proof that this is a great show was heard Saturday evening as frequent loud laughter came forth in great waves, as did the cheers at the final curtain.

Richard Storm, Herald-Tribune

*“... there is no tampering with the mise-en-scène or significant re-jigging of the historical context, but this very conventionality is made consistently enlightening. **Director Grant** understands how Mozart gradually probes the various layers of sham and self-deception within these apparently shallow characters.*

...the extraordinary depth and complexity of Mozart’s score is matched here in a solid, consistent production of real quality.”

-David Gordon Duke, Vancouver Sun.

South Pacific, Edmonton Opera

*“Among the trickiest scenes are those involving a stage full of sailors, with numbers like *There is Nothin’ like a Dame* and *Bali Ha’i*. Both were excellently staged (by choreographer **Allison Grant**) with the right balance of chaos and precision. The chorus really looked like sailors and obviously relished their moments.”*

John Charles, Edmonton Sun

The Merry Widow. Opera Hamilton

*“There is so much dance in this operetta that **Allison Grant’s** choreography shares equally in its success. Whether it is the many expected waltzes, the series of Pontevédrian national dances, the boisterous can-can of Act 3 or the hilarious routines for the men in “Ja das Studium der Weiber ist schwer”, her work is always imaginative and elegant.”*

Christopher Hoile, Stage-door.org.

*“This is a lavish production, with extensive set changes, and a large cast, which Deedrick and choreographer **Allison Grant** move along at an entertainingly breakneck speed.”*

Jan Jezioro, Buffalo News