



Monica Whicher Soprano

Reviews

"In the role of Anna Maurant, soprano Monica Whicher sang with strong, unclouded purpose, her voice a sheet of sadness and despair. Her shattering rendition of Weill's plaintive Act I showpiece, *Somehow I Never Could Believe*, immediately set the tone for what was to come, vividly capturing the aria's striking, modernized Puccinian colours. Pure, uncomplicated and direct, Whicher gave brave voice to her Anna, a woman starved for affection, scorned and brutally stigmatized." [Voicebox: Opera in Concert, Street Scene by Kurt Weill]
Opera to Go, Ian Ritchie

"The evening belonged to Whicher, from the Carthaginian queen's revelation of her heart's torment to her dying aria at the opera's conclusion. Whicher didn't dramatize unduly but gave colour and pathos to each syllable and showed impressive command of volume." [Vancouver Early Music, Dido and Aeneas]
The Georgia Straight, Tony Montague

"Whicher brought the right note of tragic dignity to a title role that soars only in the opera's final moments. Her interpretation of the famous concluding recitative and lament *When I Am Laid in Earth* was vocally rich, tastefully ornamented, and, ultimately, deeply affecting." [Vancouver Early Music, Dido and Aeneas]
The Vancouver Sun, David Gordon Duke

"These arias were sung by Whicher with genuine passion...Whicher boldly signaled that this was not going to be an ordinary recital...Her singing was so carefully delineated, yet generously full and rapturous, this was a dazzling achievement....It (The Thunder Bay Symphony Orchestra) attuned our ears to be open and ready for the sensual splendours in Monica Whicher's voice. She concluded the evening with music of such piercing exquisiteness, and sang it with equal parts tenderness and passion as she held us completely in her hands."
The Chronicle Journal, Michael Sobota

"The music of Erich Korngold was changeable and expressive, and it perfectly framed the outstanding talent of soprano Monica Whicher. Besides her supple phrasing and her oh-so-lovely held notes, Whicher proved to be a natural and intuitive actor and her moods matched the ever-changing mood of the songs...Once again, Monica Whicher's musicality was moving and penetrating."
The Live Music Report, David Fujino

Whicher has a lustrous tone and she imbues her character with enough poignance and sincerity of emotion to make the somewhat bitter and conniving character of the love-torn Mérope, ...Mérope's recitatives give Whicher ample room to display her ability to handle the character's conflicting range of emotions...Whicher is hypnotic in the opening scene of Act V, an emotionally charged hymn from the depths of her despair, rich in its sincerity of expression and with a wealth of color in the voice...Whicher's mastery is evident."

Opera Today, Daniel Pardo

"Monica Whicher took the stage to sing a pair of arias by Rossini. She opened with 'Di piacer mi balza il cor' from 'La Gazza Ladra' and sang it as if her heart was doing just that. This lady has a lovely voice, superb control and executes coloratura passages with great agility...She followed this with 'Dove son io' from 'Armida' and delivered a heart wrenching performance. She projected the pathos and the vindictive fury of a woman scorned with intensity enough to make it seem she was working in a staging of the opera... Monica Whicher's enjoyment of singing this piece (Donizetti's 'Ah ciascun lo dice, ciascun lo sa' from 'La Figlia de Reggimento') was written all over her and the joy she carried was contagious. Her last number 'Del fiero duol che il cor mi frange' from Cherubini's 'Medea' was a show stopper. She captured the rage and horror the character feels at this stage of the piece magnificently... She carries a deep sense of the dramatic spectrum of each piece she works with."

norules-nolights.com, Brian Hay

"There's something magical about the combination of a particularly sweet and accomplished soprano voice and the scintillating sonorities of a well-played harp....I hung, wonder-struck, on every note and nuance the whole way through—and I think you will, too." [Lullabies and Carols for Christmas, with Judy Loman, harp, NAXOS]

American Record Guide, Lindsay Koob

"To wrap up the program, Ms. Whicher returned with an encore, the great aria 'O mio babbino caro,' from Puccini's 'Gianni Schicchi.' The warmth of the voice, the singer's special relationship with Orchestra London, the enthusiasm of the Orchestra on its opening night – all conspired to leave the audience yearning for a glorious season ahead."

The Beat Magazine, Renée Silberman

"Monica Whicher offered an elegantly crafted performance as Thais the woman in search of her true soul, her French diction near flawless, and her acting skills honed to perfection. Her famous "Mirror Aria" was brilliantly understated, flowing seamlessly into the impressionist palette rather than being a stand-alone wonder, and her death scene was simply thrilling as, entering paradise, she beholds her new god."

Review Vancouver, JH Stape

"Whicher shone in everything she did; an obvious audience favourite...performed with full, uninhibited splendour."

Toronto Star

“Monica Whicher’s dignified Dido reached a magnificent climax in her confrontation scene with Aeneas: Here, Whicher completely entered the Purcell “zone”, catching every nuance of emotion as his harmonies and rhythms set Dido’s words aflame.”

The Globe and Mail

“Soprano Monica Whicher, a favourite of Edwards, surmounted the orchestra effortlessly and unleashed many a sterling high note.”

Montreal Gazette

“Monica Whicher emporte l’adhésion dans unbouleversant ‘Ah, je garderai bien mon coeur...Son timbre agréable, l’importance qu’elle accorde au texte et ses talents de comédienne s’expriment particulièrement bien dans les scènes de désespoir...”

forumopéra.com

“The principals have fresh, personable voices and understand the French Baroque style, above all Monica Whicher, who gives a poignantly expressive account of Tellaire’s sublime lament ‘*Tristes apprêts*’.”

The Guardian

“The recital’s biggest treats were the two Canadian singers who dared to plumb these turbulent musical waters: soprano Monica Whicher and baritone Russell Braun. They were perfectly matched in having large, flexible voices, superb vocal control and a clear sense of where to draw the line between drama and bathos. It is a rare and wonderful treat to hear two singers at the peak of their powers singing in an intimate setting...”

Toronto Star

“Soprano Monica Whicher, who is making her debut in the role of the Countess, is the strongest of all, singing with a smooth, elegant line, but also conveying passion and hurt. Her big aria, ‘*Dove Sono*’ is the highlight of the night.”

Toronto Star

“Soprano Monica Whicher was superb as Mérope, whose hopeless love for Persée makes her the emotional center of the piece. She sang with lustrous tone and true poignancy that humanized the entire opera.”

Globe and Mail, Christopher Hoile

“Monica Whicher’s fresh, lustrous soprano illuminated four songs, including an unforgettable *Litanei auf das Fest Allerseelen*: the singer’s wonderful legato...made the repeated “All souls rest in peace” a musical epiphany.”

Globe and Mail, Urjo Kareda

“Soprano Monica Whicher’s song-suffering Tellaire is magnificent in the gorgeous ‘*Tristes apprêts*’.

Whole Note, Pamela Margles

“Soprano Monica Whicher found the emotional truth in the recitative *Thy rebuke hath broken his heart* and sang as agile *Rejoice Greatly*, even at Rilling’s somewhat unyielding fast pace.
Star Tribune, Minneapolis-St. Paul

“Monica Whicher, the soprano was magnificent. What a pure voice. In both pieces (Mozart’s *REQUIEM*, Handel’s *DIXIT DOMINUM*) she displayed a striking, controlled, wide-ranging passion.”
Desert News, Salt Lake City

“Among the lovers, Monica Whicher’s *Méropé* was outstanding; vocally assured, with an engaging stage presence, she carried the three arias Lully assigned to her with power and wit.”
UK Opera Magazine

“Whicher has a gorgeous, serene voice...She’s one of those rare singers who can make something as taxing as Bach sound effortless.”
Kitchener-Waterloo Record

“Monica Whicher est certainement la plus belle Tellaire qu’on peut entendre au disque...La voix a une beauté de timbre, une largeur de registre, un aisance à orner qui forcent l’admiration. Le sublime “*Tristes apprêts*” est un des grands moments de cette enregistrement. Personne n’échappera à l’émotion intense d’égagé par la progression qui mène au poignant “non” de la reprise le l’air...avec un ineffable pianissimo dans l’aigu.
L’Avant-Scène Opéra

“Soprano Monica Whicher possesses...a gleaming instrument that she uses with confidence and fire.”
The Calgary Herald, Eric Dawson