

DEAN



ARTISTS
MANAGEMENT

LAUREN SEGAL
MEZZO-SOPRANO

Reviews

"As Charlotte, Lauren Segal is a standout in Manitoba Opera's Werther."

Lara Rae, CBC News Manitoba

"South African/Canadian mezzo-soprano Lauren Segal also created a flesh-and-blood "angel of duty," with her acting skills revealing her character's inner turmoil, climaxing with one final "Ah!" after Werther dies that emanates as a shriek from her soul. Segal's rich vocals also resonated during her third-act *Va! Laisser couler mes larmes*, that great in dramatic intensity as she realizes the poet's self-destructive intentions."

Holly Harris, Winnipeg Free Press

"Lauren Segal's voice is equally sonorous and powerful at the lower and upper registers, and she was also very well suited to the role, not sacrificing the music for the drama or the drama for the music but sustaining both throughout the opera."

Rebecca Danos, A Harmonic Analysis (blog)

"Les quatre belles commères...le mezzo Lauren Segal (Meg Page), brillent par leur charme et leur espièglerie. Quatre voix superbes et quatre actrices exceptionnelles, elles chantent et jouent avec une grande complicité." [Falstaff, Manitoba Opera]

Pierre Meunier, La Liberté

"The performances were uniformly excellent, led by the wonderfully intense M'dea of Lauren Segal. When she learns of Jason's betrayal of TV and in the final bloody denouement, she was almost as terrifying as the mythical Medea." [Tapestry New Opera, M'dea Undone]

John Gilks, Opera Canada

"But the standout female voice was mezzo-soprano Lauren Segal, whose impressive range, depth and intonation was matched only by her expressive intensity. Though she has only one solo late in the second act ("Alone, and Yet Alive") with contributions to several other pieces throughout the production, Segal's resonant mezzo and theatrical delivery make "The Mikado" a performance to remember."

Shannon McLennan, Huffington Post,

"Lauren Segal makes the most of the role of Katisha, the comic dragon lady, her voice rich, sumptuous, and filled with emotion."

Kenneth DeLong, Calgary Herald

"Mezzo Lauren Segal sang a M'dea of fierce, startling beauty, her vital, earthy tone erupting into bursts of vibrancy, passionate and primal, fiery and exciting. A frequent guest artist with the Canadian Opera Company, Segal daringly overturned conventional notions of technique, employing sharp breath breaks as gasps of dread, flashing back and forth between head and chest voice, eyes ablaze with pain and fury. An unsettling performance. And quite extraordinary." [Tapestry Opera, M'dea Undone world premiere]

Ian Ritchie, Opera Going Toronto,

"She sounded spectacular, and put the text before all. Ugly chest voice, hyperventilating panic, seduction; Lauren sang them all so specifically that I was pulled past all the "parts" of opera and into the story. This is the best I've heard her, and I couldn't help but notice that she was a beautiful actor, too."

Jenna Douglas, Schmopera [Tapestry Opera, M'dea Undone world premiere]

As M'dea, Lauren Segal is breathtaking. A challenging role to sing for sure, she made excellent and prolific use of her chest voice, adding a depth of heartiness and earthiness to balance with some of her incredibly difficult higher passages. Her acting was on point. Segal was riveting from start to finish. (Greg Finney) [Tapestry Opera, M'dea Undone world premiere]

Jenna Douglas and Greg Finney, Schmopera

"The evening began with a refreshingly lean, seductive performance of Richard Strauss's String Sextet from Capriccio, Op. 85 followed by two late Romanticism-drenched works for voice and strings in which mezzo-soprano Lauren Segal contributed her creamy voice and vividly dramatic presence: Zemlinsky's "Maiblumen blühten überall" and Respighi's "Il Tramonto."

Laurence Vittes, Strings Magazine

"Lauren Segal was a sympathetic Suzuki in one of opera's most appealing roles, her singing warm and expressive..."

Kenneth DeLong, Calgary Herald

"In the title role, mezzo Lauren Segal was everything an eager and appreciative audience could hope for. A dark-haired beauty with an alluring figure poured into a variety of clinging dresses, she presented a sultry and smoldering *femme fatale*. One moment her voice scorched her listeners, the next she placed it as one would a china teacup, as she did, for example, in the *Seguidilla*."

William Robertson, Opera Canada

“Segal manages to smolder, then explode - both vocally and in terms of her acting - without overdoing it. Her onstage ease is the secret to her success in this dream role.”
Richard Marjan, The StarPhoenix [Carmen, Saskatoon Opera]

“The cast member who made the strongest impression was Lauren Segal as Métella. She has a lush but unclouded mezzo-soprano and a strong stage presence. Her seductive Métella seemed to give a foretaste of Carmen.”
Christopher Hoile, Stage Door [La Vie Parisienne]

“Perhaps most effective of all was the young mezzo-soprano Lauren Segal, thoroughly convincing both musically and theatrically in the trouser role of Nicklausse.”
Mark Morris, Edmonton Journal [Les Contes d’Hoffman, Edmonton Opera]

“Lauren Segal, whose vivid Maddalena was especially notable”
Wayne Gooding, Opera Canada [Rigoletto, Opera Hamilton]

“Lauren Segal’s rich mezzo voice lent a touch of class to her tawdry Maddalena.”
Leonard Turnevicius, The Hamilton Spectator

“Mezzo-soprano Lauren Segal has the physical attributes to attract customers to Maddalena’s profession and the vocal chords to keep them.”
James Karas, bachtrack

“Lauren Segal did an expert job with the role of Maddalena. The character appears only in the final act but, with both her singing and acting, she persuasively portrayed this experienced woman who has been instantly captivated by the Duke. Her rich mezzo provided a favourable contrast to the other principal singers in the cast.”
David S. Fawcett, Composer’s Notebook

“Mezzo-soprano Lauren Segal used her lustrous voice and fine acting ability to convey the Muse’s hope and frustration and provided the moral grounding for the entire production.”
Christopher Hoile, Opera News

“Segal is absolutely sensational with a rich, fruity mezzo-soprano voice that will take her far. She has it all – she can both sing and act.”
Paul Citron, paulacitron.ca

“Especial treats are the pashmina-warm mezzo of Lauren Segal as the Muse...”
John Terauds, The Toronto Star

“The singing is first-rate, beginning with Lauren Segal’s passionate Muse/Nicklausse...”
Jon Kaplan, Now Magazine

“In contrast, mezzo-soprano Lauren Segal uses her lustrous voice and fine acting ability to convey the Muse’s frustration and despair over Hoffmann’s infatuations.”

Christopher Hoile, stage-door.com

“Canadian mezzo Lauren Segal shone as Nicklausse, a role tailor-made for her voice and personality. Given this version that opened all the cuts, Nicklausse has more music to sing than any of the women. To my eyes and ears, Segal gave the performance of her still young career.”

Joseph So, La Scena Musicale

“Mezzo-Soprano Lauren Segal did a fantastic job as The Muse/Nicklausse. I especially enjoyed her rich, warm low notes, which had just the right amount of bite. Dramatically, her transition from the feminine muse to Hoffmann’s male friend was very well executed.”

Mooney on Theatre

“And then there is Lauren Segal's incandescent Nicklausse. Her dark velvet tone has just enough gleam on the top to cut through the dark cavernous hall like a beam of light.”

Axel van Chee, The Charlebois Post

“Lauren Segal’s burnished mezzo-soprano made her Muse/Nicklausse a pleasure throughout.” [Canadian Opera Company, Les Contes d’Hoffman]

Globe and Mail, Tamara Berstein

“With four sopranos performing Hoffmann’s love fixations the main female role is that of the Muse/Nicklausse - Lauren Segal excels in every way.”

Michael Johnson, ConcertoNet.com

“Lauren Segal was a wonderfully feisty and vocally sure-footed *Rosina*, evident right away in her fiery account of “*Una voce poco fa*.”

Wayne Gooding, Opera Canada

“Barefooted and frowzy-headed, she emanated all the sexuality a temptress can muster.”

Danny Gaisin, Ontario Arts Review [Carmen, Brott Summer Music]

“The Canadian Lauren Segal (Maddalena) was alluring, sexy, her voice rich in nuance. The best drama of the evening was her heated argument with Sparafucile over whom to murder.”

Robert Markow, Opera Magazine

“Toronto audiences are no stranger to mezzo-soprano Lauren Segal, whose Maddalena was one of the finest performances of the night.”

Alan Conter, Globe and Mail,

“Mr. Ernesto Morillo and Miss Lauren Segal as Sparafucile and his sister Maddalena, could have stolen the entire show if their roles were not so confined. When they were

on stage, these artists dominated with a quality that portends future greatness...Miss Segal owns a ravishing vocal instrument."

COMMANDOpera.com

"Le tendem Sparafucille-Maddalena est stupéfiant de voix et de jeu...une aguicheuse de classe magnifiquement interprétée par Lauren Segal dont la musicalité de réels talents dramatiques laissent prager une belle carrière."

Réal Boucher, Forum Opera

In translation:

"The team of Sparafucille-Maddalena amazed in both voice and acting ability...[A Maddalena] seductively and magnificently portrayed by Lauren Segal whose musicality and real dramatic talent point to a big career."

Réal Boucher, Forum Opera

"... the richness of Segal's tone and delightfully crisp, clear delivery... Segal showed her impressive range in "O mio Fernando" from *La Favorita* by Donizetti. Finely crafted lines and convincing acting made us feel her sorrow."

Gwenda Nemerofsky, Opera Today

"Lauren Segal is one of the strongest Suzukis ever, both vocally and dramatically."

Paula Citron, Classical 96.3,

"Butterfly's maid, Suzuki, was the glorious-voiced Canadian mezzo-soprano Lauren Segal. Possessing a range that would challenge any alto, Segal has a wonderful instrument. Her tone flows like heavy cream. An accomplished actress, her fierce loyalty to Butterfly was eminently convincing."

Gwenda Nemerofsky, Winnipeg Free Press

"There is a power in Segal's mezzo that belies her stature. The timbre and range she imparted reflected soul"

Danny Gaisin, Brott Music (blog)

"The Dorabella was Lauren Segal, possessed of a rich and beautiful mezzo voice, and – no disadvantage – gorgeous to look at."

Bernard Jacobson, Musicweb-international

"Superb is also the word for Lauren Segal's Mercédès. Segal is also understudying the title role. It would be interesting to see what she could do as the lead..."

Leonard Turnevicius, Hamilton (blog)

"Special mention is due Lauren Segal (Mercédès), an intelligent young singer who must have the role of Carmen in her not-too-distant future."

Concertonet, Michael Johnson

“Lauren Segal was Orlofsky, the world-weary, bored Russian prince. Her plummy mezzo was simply a delight to listen to.”

Hamilton Spectator, Leonard Turnevicius

“The honey-toned South African-Canadian mezzo, Lauren Segal, was a stand-out in her role debut as Suzuki – clearly a singer to watch.”

Opera Canada, Leonard Turnevicius

“Opera in Concert’s production of Donizetti’s bel canto Anna Bolena was uncommonly good led by music director Nathalie Doucet Lalkens who showed a deep understanding of interpretation. Mezzo-soprano Lauren Segal as Smeton always impresses with her honey-coated, distinctive, lush tone.”

Paula Citron, Classical 96.3 FM

“As Siébel, Lauren Segal’s gleaming mezzo was a pleasure...”

Joseph K. So, Opera (U.K.)

“Mezzo Lauren Segal, meanwhile, has some lovely moments as the earnest Siébel...”

John Coulbourn, Toronto Sun

“I also found the singing quite strong with talented Canadians – (including) mezzo-soprano Lauren Segal as Siébel – giving a very good account of themselves.”

Paula Citron, Classical 96.3fm

“Best (include) Lauren Segal’s bright-voiced Siébel...”

Jon Kaplan, NOW Magazine

“...mezzo Lauren Segal is spectacular as the young widow Popova.” – John Terauds, The Toronto Star

“The most impressive performer was Lauren Segal as the not-so-grieving widow...” Jon Kaplan, NOW Magazine

“Particularly striking was mezzo-soprano Lauren Segal (Sesto), who has a beautifully expressive tone and solid technique, and was totally at ease, dramatically and musically.”

Renee Maheu, Opera Canada

“...Lauren Segal consistently sang her part [Fenena] with power and a fine mezzo voice, capable of true expression and power”

Robert Harris, The Globe and Mail

“...mezzo-soprano Lauren Segal has a big, expressive voice...”

Paula Citron, Classical 96.3fm

