

DEAN



ARTISTS
MANAGEMENT

TRACY CANTIN SOPRANO

REVIEWS

“Cantin has an exceptionally fine lyric soprano of beauty, volume, and flexibility, and she uses it with discerning taste, sensitivity and musicality. The timbre is sweet, and tone beautifully focused, evenly produced throughout its range, backed by a solid technique...Combine that with a youthful, attractive stage presence and the requisite dramatic acuity, one can understand why she is a singer to watch. Even at the young age of 32, Cantin is already tackling heavy repertoire the likes of the aforementioned Chrysothemis, plus Leonore in *Fidelio* and *Anna Bolena*... Cantin certainly has the volume to fill the 2,100 seat Four Seasons Centre. Even at triple forte, her tone is never harsh. Her Act 2 confrontation scene with Giovanna Seymour...was dynamite... The acid test for Anna is her extended Mad Scene, a huge sing, with plenty of high notes and a kaleidoscope of tone colours. Cantin was splendid, holding the stage well, singing with beauty of tone and acting with dramatic intensity. I can only imagine with time and more experience, her characterization will grow. But even at this early stage, it is an estimable achievement.”

Ludwig van Toronto

“No question, Cantin has an uncommonly fine lyric soprano, with a clear and pure timbre, very well focused, even up and down the scale, and secure in technique. It’s also of sufficient volume to fill the typical opera house.”

Ludwig van Toronto

“Tracy Cantin, who played Elektra’s sister, absolutely stole every scene she was in. It was more than just her glistening bright voice—it was the emotive and descriptive passion that simply exuded from every line that she sang. Coupled with her very convincing and engaged physical performance, Tracy Cantin was the absolute highlight of the entire evening.”

The Wanderer

“Soprano Tracy Cantin, as Elektra’s younger sister Chrysothemis, was making her Canadian opera debut. What a splendid voice she has, essentially lyrical, but with the power to effortlessly soar over Strauss’ heavy orchestration. She matches that with strong character acting, with such telling touches as the subtle cradling of her arms early on, long before we hear of her obsession of her being a mother.”

Edmonton Journal

“Tracy Cantin used her clear, powerful and sumptuous soprano in “Chi il bel sogno di Doretta” from Puccini’s *La Rondine*. This role suits her voice like a velvet glove! Cantin and Puccini are a perfect fit!”

Brooklyn Discovery

“Ryan Opera Center alumna Tracy Cantin as Brunnhilde is a powerful-voiced soprano and wonderful comedian.”

Chicago Tribune

“Ok, maybe that didn’t actually bring events to a halt. But this did: soprano Tracy Cantin’s entrance from somewhere at the back of the room, Lyric’s intimate rehearsal hall, singing the Valkyrie Brünhilde’s famous battle-cry aria “Ho jo to ho!” Whoa, the genuine article had just arrived – a huge, ringing, glorious voice. Cantin is an alumna of the Lyric’s Ryan Opera Center, and a stunning credit to the program she is.”

Chicago on the Aisle

“Tracy Cantin, a recent alumna of Lyric Opera’s Ryan Opera Center, who not only possesses a spectacular voice, but has the exuberant comic chops for this work, and sets it on fire.”

Chicago Sun-Times

Tracy Cantin

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“The cast consists of a half dozen flawlessly funny Second City veterans and a pair of operatic singers, soprano Tracy Cantin and bass Jonah D. Winston, so accomplished onstage that until they let loose with the megavoices you can’t distinguish them from the sketch and improve masters.”

Chicago Reader

“Soprano Tracy Cantin is already a fully formed singer who has it all – agility, power and dazzling coloratura. She infused drama and urgency into the duet, “Soli noi siamo,” from Gaetano Donizetti’s *Lucrezia Borgia*, providing a fiery conclusion to the first half. And if that were not enough, she returned for a recitative and aria from Charles Gounod’s *Romeo et Juliette*, nailing them as well.”

Chicago Sun-Times

“Canadian soprano Tracy Cantin swept audiences with her gentle rendition of ‘Song to the Moon’”

Highland Park Landmark

“I feel especially compelled to praise Tracy Cantin as the maid Berta: so great was her finesse and projection... certainly a name to watch from now on!”

Chicago Critic

“Bryn Terfel opened the vocal section with stentorian command, finding a worthy challenge in Tracy Cantin’s mobile soprano.”
Sydney Morning Herald