



Carla Huhtanen Soprano

Reviews

“Capped by a charming pas de deux danced by vocalists Isaiah Bell and Carla Huhtanen, the moment, like innumerable other instances of singer actor multi-tasking, utterly delights... The pair’s Act I assignation, musically embodied in Monteverdi’s luscious, sensuous duet, ‘Dolce mia vita sei’ (You are my sweet life) is inexpressibly gorgeous. As wicked and treacherous as their characters may be, Huhtanen and Bell sing like angels.”
[Opera Atelier, The Return of Ulysses] Opera Going Toronto, Ian Ritchie

“Carla Huhtanen is a refreshing dose of spice as Melanto[.]”
[Opera Atelier, The Return of Ulysses] The Globe and Mail, Jenna Simeonov

“Especially when performed with the conviction and taste afforded by the marvellous soprano Carla Huhtanen. Huhtanen is another musician too often overlooked in Toronto’s musical scene. Not that she isn’t active – quite the contrary. You’ll see her in an Opera Atelier production, on the Canadian Opera Company stage, working hard at Soundstreams’s *Electric Messiah*, singing Steve Reich. She’s an amazingly versatile performer, but really understands ‘new’ music. Her soaring, bright soprano cut right through the texts of surrealist poet René Char, which Boulez sets in *Le soleil*, and from her first note the audience was in her hands.”
[Toronto Symphony Orchestra] The Globe and Mail, Robert Harris

“Charging out of the gate with a bang instead of a whimper, the Canadian ensemble, along with Carla Huhtanen and the Wiener Singakademie, opened with Boulez’s *Le Soleil des eaux*. Hutanen’s soprano spoke clearly throughout her range and lent itself beautifully to Boulez’s ebbs and flows, bursting out of the orchestra’s colorful splashes and acting as shimmering extension of upward-reaching choral waves, particularly in the transparent, intimate first movement ‘Complainte du lézard amoureux.’ The dramatic second movement, ‘La Sorgue,’ featured various vocal techniques from soloist and choir, who whispered, nagged and declaimed brilliantly...” [Toronto Symphony Orchestra] Bachtrack.com, Chanda VanderHart

“As Ava, veteran Carla Huhtanen plays the mother to perfection: sad, never satisfied, alienated from, but loving toward, her needy son, Paul. Huhtanen has a silvery, powerful soprano, but it’s always been her acting that I’ve admired as much as her vocal excellence.”
[Tapestry New Opera, Rocking Horse] Globe and Mail, Robert Harris

"I thought Carla Huhtanen was most winning as Blonde, one of two Western women abducted into the harem of Pasha Selim. Huhtanen sang her part beautifully and was vivid in her portrayal of her libidinous character." *Globe and Mail*, Robert Harris

"...soprano Carla Huhtanen had the dual challenge of performing some of the sweetest, and the most dramatic and difficult notes in the repertoire. With laser-like precision and a sweet feeling of confidence and assertiveness, Huhtanen delivered the climactic money notes with style and good expression." *Kitchener-Waterloo Record*, Stephen Preece

"Forget the stereotype that opera singers merely stand and deliver. Huhtanen regularly proved that her acting chops were as strong as her singing, and this year she showed off her skills in a variety of roles in *Opera to Go* and *Opera on the Rocks* as well as stealing the spotlight in Mozart's *Abduction from the Seraglio*."

From *NOW* magazine's list of Top 10 theatre artists in 2008

"Soprano Carla Huhtanen gave the evening's most memorable performance. She sang with a soaring, translucent soprano that produced – in its highest register – notes of glistening weightlessness." [*Opera Omaha, The Blizzard Voices*] *World-Herald*, John Pitcher

"Huhtanen's voice is quite breathtaking—the clarity of tone and smoothness of line is matched only by her exquisite acting: her 'Glitter and be Gay' was sensational and any singer, past or present would have put their name to it with pride."

Opera News, Matthew Peacock

"Garsington has found a real star in Carla Huhtanen... her coloratura was fluent and accurate and she sang cantilena with a pure tone...a winning stage presence. Her duet with her lover...was one of the hits of the evening." *The Sunday Telegraph*, Angela Gheorghiu

"Lisetta is sung with bright agility by Carla Huhtanen." *The Times*, John Allison

"In Menotti's 'Monica's Waltz,' you have the most beautiful voice in the world – in particular, we appreciated Carla Huhtanen with her impeccable lines of singing, her ease, her grace, especially in the aforementioned waltz, with all her charming lightness."

La marseillaise, Simone Serret

"...the splendidly pouty, marriageable bird (Carla Huhtanen) tinged with vivid, fine-toned, accurately-placed coloratura." *The Independent (The Monday Review)*, Roderic Dunnett

"Ingrams (Garsington Opera Director) found his prima donna in Canadian Carla Huhtanen, the coloratura with warblings of finely polished jewels who plays an oddball teenager."

Die Welt (Berlin), Siegfried Helm

"One must really lend an attentive ear and admire the prowess... notably to the soprano Carla Huhtanen." *La Provence*, Arlane Allard