

DEAN



ARTISTS
MANAGEMENT

ALLYSON McHARDY

Mezzo-Soprano

REVIEWS

“Canadian mezzo **Allyson McHardy**’s low mezzo with its gleaming tone was perfect as Smeton.”

“As Smeton, **Allyson McHardy**’s low mezzo sounded terrific in her Act One aria.”

[Canadian Opera Company, *Anna Bolena*, performances 1, 4] Ludwig van Toronto, Joseph So

“**Allyson McHardy** is very sympathetic in the trousers role of the young Smeton. Her creamy mezzo-soprano is a constant delight, especially in her most extensive scene *Tutto è desedeanrto* when Smeton attempts to sneak into Anna’s bed chamber to return the locket he stole. “

[Canadian Opera Company, *Anna Bolena*] Stage-door.com, Christopher Hoile

“The four soloists in this all-Canadian effort rose to the occasion, as well. Soprano Measha Brueggergosman, mezzo **Allyson McHardy**, tenor Colin Ainsworth and baritone Brett Polegato each had specific roles to sing, and they did so splendidly, allowing their ample voices to soar over the orchestra and chorus when necessary.”

[Toronto Symphony Orchestra, *Afghanistan: Requiem for a Generation*] Toronto Star, John Terauds

“All four soloists; Measha Brueggergosman, **Allyson McHardy**, Colin Ainsworth and Brett Polegato were quite excellent. Allyson maybe had the most lyrical music of the soloists and made the most of it. The guys shone in an oddly effective sequence in Pashto (Colin) and English (Brett) about buying, killing and eating a goat. The Toronto Mendelssohn Choir and the Toronto Children’s Chorus sounded quite lovely. The orchestra managed the tricky feat of almost having to switch ‘modes’ on the fly. Tania Miller conducted and made a coherent flow and whole out of the disparate elements.”

[Toronto Symphony Orchestra, *Afghanistan: Requiem for a Generation*] Opera Ramblings, Jag Gundu

“Each of the soloists were exceptional, singing music that was not as lyrical or melodic as one often hears in a requiem but that was, at turns, percussive, violent, plaintive and emotionally raw, even at its quietest moments. The singers were Measha Brueggergosman, soprano, **Allyson McHardy**, mezzo-soprano, Colin Ainsworth, tenor, and Brett Polegato, baritone. “

[Toronto Symphony Orchestra, *Afghanistan: Requiem for a Generation*]

Toronto Concert Reviews, Jeff Mitchell

“Mezzo-soprano **Allyson McHardy** sang with eloquence and vocal color.”

[Orchestre Symphonique de Montréal, *Mahler: Symphony No. 8 “Symphony of a Thousand”*]

Concerto.Net, Earl Arthur Love

"Stepping forward for the *Sequentia* were soprano Audrey Luna and mezzo **Allyson McHardy** to heroically accomplish the vocal cliff-diving of Ligeti's absurdly spaced intervals. Luna's ozone-cool, dizzying high notes added a fascinating new colour to his canvas, while **McHardy** brought a fullness and warmth that hinted at a vanished world of comfort." Bachtrack, Thomas May

"The chorale's deepest basses growled with a strength that would make many a Russian bass envious, while the sopranos and mezzo-sopranos eerily completed the lines of the two soloists – soprano Audrey Luna and mezzo-soprano **Allyson McHardy** – as though their voices were one. The contrast between the unearthly, youthful timbres of the highest voices and the underground rumblings of the lowest was matched by the differences between the astounding Luna's weirdly colored, stratospheric screams of horror and **McHardy's** more plush albeit equally wide-ranging sound. It is hard to imagine two finer soloists in this music."

Classical Voice North America, Jason Victor Serinus

"Certainly the final visit by Riel's mother in his jail cell stands as a remarkable example of how moving and beautiful a free harmonic language can be. Hats off to **McHardy** here for producing the warmest sounds of the afternoon."

[Canadian Opera Company, *Louis Riel*] Musical Toronto, Arthur Kaptainis

"As was **Allyson McHardy** as Riel's mother, adding the lustre of her beautiful mezzo-soprano to the powerful maternalism of her character."

[Canadian Opera Company, *Louis Riel*] The Globe and Mail, Robert Harris

"It is not Braun's fault that, counter to traditional operatic expectation, Somers' *Louis Riel* is devoid of romance. Riel's relationship with his devoted mother (**Allyson McHardy**) and the undeveloped, almost incidental one with his wife (Simone Osborne) — both wonderfully sung — hardly count." [Canadian Opera Company, *Louis Riel*] The Star, Michael Crabb

"**Allyson McHardy** certainly deserves a mention for her very beautiful portrayal of Riel's mother, particularly poignant in Act 3."

[Canadian Opera Company, *Louis Riel*] Opera Ramblings, John Gilkes

"**McHardy** benefited from some of the conductor's musical choices; she sang "*But who may abide the day of his coming,*" usually allotted to the bass, and displayed effortless coloratura technique and a rich mezzo timbre throughout."

[St. Louis Symphony, *Messiah*] St. Louis Dispatch, Sara Bryan Miller

"Scott Conner and **Allyson McHardy**, in the bespangled throwaway roles of Theseus and Hippolyta, make their mark late on by injecting earthly dignity into the midnight mayhem."

[Festival d'Aix-en-Provence, Excerpts from *Midsummer Night's Dream*] Backtrack

"Scott Conner (Theseus) et **Allison McHardy** (Hippolyta) ajoutent leur altière – et néanmoins piquante – présence à ce microcosme jubilatoire. Scott Conner (Theseus) and Allyson **McHardy** (Hippolyta) add their stately, but nonetheless spicy, presence to this exhilarating microcosm."

L'Avant-Scène Opera

"D' **Allyson McHardy** (Hippolyta), au formidable Trinity Boys Choir de David Swinson, en passant par Scott Conner (Theseus), Rupert Charlesworth (Lysander), John Chest (Demetrius), Elizabeth

DeShong (Hermia), Layla Claire (Helena) et une troupe d'artisans totalement désopilante, l'ensemble est un régal!"

Translated: "From **Allyson McHardy** (Hippolyta) to the Trinity Boys Choir of David Swinson, and including.... and a troop of artisans that is totally hilarious, the ensemble is a treat!"

[Festival d'Aix-en-Provence, Excerpts from *A Midsummer Night's Dream*] Le Temps, S. Bo.

"...[Even] if they only appear in the final tableau, Scott Conner and **Allyson McHardy** do not satisfy any less as Thésée and Hippolyta with their very beautiful voices."

[Festival d'Aix-en-Provence, Excerpts from *A Midsummer Night's Dream*] ForumOpera

"...[The] beautiful mezzo of **Allyson McHardy's** Hippolyta brings a noble touch to the final tableau." [Festival d'Aix-en-Provence, Excerpts from *A Midsummer Night's Dream*] Resmusica

"...**Allyson Michardy** is a flirtatious, humorous Queen with a sonorous mezzo"

[Festival d'Aix-en-Provence, Excerpts from *A Midsummer Night's Dream*] Opernmetz

"The mezzo-soprano voice and acting talent of **Allyson McHardy** leading this musical soundscape guaranteed an exciting evening. **McHardy** sang this rewarding role with great intensity." [Theater St. Gallen, *Lucrezia Borgia*] Oper Aktuell

"**Allyson McHardy** gives an impressive performance: vocally flexible, changing moods effortlessly." [Theater St. Gallen, *Lucrezia Borgia*] Südkurier

"...**Allyson McHardy** with a bold, fresh bright mezzo-soprano"

[Theater St. Gallen, *Lucrezia Borgia*] Der Landbote

"...in the heartbreaking duet with Maffio [**Allyson McHardy** with warm, resolute mezzo] they perform beautifully." [Theater St. Gallen, *Lucrezia Borgia*] Schwäbische Zeitung

"**Allyson McHardy** was superb in the trouser role of Ruggiero. In acting she convincingly adopted the walk and gesture of a male. In singing, her warm amber-colored contralto only grew in power and richness until a fantastically vital, swaggering account of "*Sta nell'ircana pietrosa tana*" filled with thrilling runs sealed her triumph in the role and won the longest ovation of the evening." [Opera Atelier, *Alcina*] Opera News, Christopher Hoile

"The true sensation was in the singing of the women. **Allyson McHardy** (Ruggiero) received the biggest ovations of the evening for her fabulous coloratura and dramatic intensity in the bravura aria '*Sta nell'ircana*.'" [Opera Atelier, *Alcina*] Opera Magazine

"...she was superb when she ended the first half of the opera, just before intermission, with 10 minutes of the most sublime performance I've heard from anyone in many years."

[Opera Atelier, *Alcina*] Globe and Mail, Robert Harris

"Her rendition of *Sta nell'Ircana*, complete with natural horns, got the biggest hand of the night." [Opera Atelier, *Alcina*] National Post, Arthur Kaptainis

"In the *Dies irae*, soloists Jane Archibald and **Allyson McHardy** both shone in their roles with plenty of vocal acrobatics, **McHardy** being particularly impressive with her warm sound."

[Amsterdam Concertgebouw, *Ligeti Requiem*] Bachtrack, Renée Reitsma

“As Sara, Duchess of Nottingham, mezzo-soprano **Allyson McHardy** sang her aria "*All'afflitto è dolce il pianto*" so beautifully that the applause nearly brought the opera to a halt as soon as it began. **McHardy** never lost the golden creaminess of her tone: even the most rapid passages and the depth of her characterization lent variety to a figure who is in a perpetual state of anxiety throughout the action.” Opera News, Christopher Hoile

“**Allyson McHardy**’s Sara completed this ill-fated quartet by playing Nottingham’s wife with a purity of tone and clarity of intent that held us every moment she was on stage.”
Toronto Star, Richard Ouzounian

“Mezzo-soprano **Allyson McHardy** as Sister Helen Prejean had the stamina and vocal power to engage the listener throughout her demanding role. The length of her last drawn-out note in “We will walk together, you and I” could land her in the record books.”
Concerto Net, Earl Arthur Love

“L'interprétation la plus émouvante? Celle d'**Allyson McHardy**, totalement donnée dans *D'amour, l'ardente flamme*, un extrait de *La damnation de Faust* de Berlioz, et qui réussit, en toute simplicité, à dévoiler la profondeur viscérale de l'émoi qui habite Marguerite.”

“The most moving performance? **Allyson McHardy**’s total involvement in *D'amour, l'ardente flamme*, an excerpt from Berlioz’s *The Damnation of Faust*, that succeeded, in complete simplicity, to reveal the visceral depth of Marguerite’s emotion...The evening reached its peak of expression in the excerpt from *Rosenkavalier* offered by Lyne Fortin, Aline Kutan and **Allyson McHardy**.” Le Soleil, Richard Boisvert

“Although everyone involved contributed to a memorable performance, particular kudos go to Toronto mezzo **Allyson McHardy**, who dazzled as Dejanira. **McHardy**’s voice is pure, fragrant, dark buckwheat honey — just the ticket for a particularly demanding role. Paired with dramatically riveting and technically impeccable renditions of Handel’s bravura arias for a character walking the tightrope between sanity and madness, this mezzo captivated from the moment she sang her first note.” [Tafelmusik, Hercules] Toronto Star, John Terauds

“**Allyson McHardy** impressionne favorablement avec son mezzo robuste”
Translated: “**Allyson McHardy** makes a favorable impression with her robust mezzo”
[Paris Opera, La Clemenza di Tito] Anaclese

“Le mezzo sombre d'**Allyson McHardy** qui campe un Annio très prenant est une sacré découverte.” Concert Classique, Jean-Charles Hoffelé [Paris Opera, La Clemenza di Tito]

“Mezzo **Allyson McHardy** has a wider range of responsibilities, culminating in the great concluding benediction ‘The Farewell’. Her work had authority and depth; her tone is complex and slightly dark – perfect for Das Lied – and she negotiated her material with poise and subtlety.” Vancouver Sun, David Gordon Duke

“The Dream of Gerontius, a deeply felt meditation on death and the afterlife is a big, demanding work for orchestra, chorus and three vocal soloists. At the Saturday night performance principal conductor Carlos Kalmar found just the right balance between Godly majesty and human emotion. **McHardy** was the evening’s vocal standout. As the Angel accompanying Gerontius to God’s throne, her dusky mezzo-soprano sounded rich and mellow, and she unfurled Elgar’s slow, lyrical melodies in long, satiny lines that seemed to float far above the Jay Pritzker Pavillion and Millennium Park.” Chicago Sun-Times, Wynne Delacoma

“**Allyson McHardy**’s fiery Phaedra – trim mezzo muscle, steady line and mastery of French declamation – is a revelation that rivals Jessye Norman and Lorraine Hunt Lieberson in the same role.” Financial Times

“La Phèdre incandescente de la mezzo américaine [Canadian] **Allyson McHardy** (une révélation).” Le Monde, Marie-Aude Roux

“Saïssissante (de timbre corsé et capiteaux, de temperament et de projection) est la Phèdre de la mezzo américaine (Canadian) **Allyson McHardy**.” Liberation, Éric Dahan

“La Phèdre d’**Allison McHardy** partage avec ses partenaires francophones a clarté d’élocution endispensable mais sa virulence, son ironie et ses douleurs sont bien celles du personnage.”

Translated: “**Allyson McHardy**’s Phedre shares the indispensable clarity of pronunciation with her French colleagues and her ferocity, irony and sorrows are in exact correspondence with the character of the role.” Forumopera.com, Maurice Salles

“Distribution de première force. **Allyson McHardy** rend justice d’abord à la Phèdre de Racine, donnant une noblesse supplémentaire à ses ires et se douleurs, au risque parfois de ne pas nous êtreindre au cœur. Mais quelle incarnation!” Concertclassic.com, Éric Dahan

“The subtle vibrato and the huge amount of empathy of **Allyson McHardy**-who is at home on the concert and opera stages of the world-made the six songs an exquisite pleasure. Astonishing were the *mezzo-voce* moments in ‘Absence’, dark and eerie the sombre sentiment of a cemetery in *Au Cimetière*. **McHardy**’s voice soared effortlessly over the massive, romantic sound of the orchestra.” Westfalen Blatt, Wilhelm Friedemann

“**Allyson McHardy**... a singer of enormous imagination and versatility, sang a lustrous and energetic Rossini; the inventive twists and turns in her highly ornamented account of the opening *Una voce poco fa* were superb.” San Francisco Chronicle, Joshua Kosman

“Canadian mezzo-soprano **Allyson McHardy**, gave a vivacious and delightful performance in the title role of Isabella... Her singing was warm and forthright, her command of coloratura fearless and her stage demeanor never less than charismatic. She is a singer to watch.” San Francisco Chronicle, Joshua Kosman

“**Allyson McHardy** in der Titelpartie des Chlodwig gelang einebildhafte Darstellung ausschließlich durch die Färbung ihrer Stimme: Ob sie als Frankenköig den Feinden den Tod wünschte oder – in derselben Arie! – der Liebe zur Gemahlin Ausdruck verliehes wurde gleichermaßen zum akustischen Erlebnis mit einer Deutlichkeit, die die hervorragenden deutschen Übertitel fast entbehrich werden ließ.” German Radio

“...hier ist vor allem **Allyson Mchardy** zu rühmen, deren tragfähige und mühelos koloraturgängige Altsimme in allen Registern ihr charakteryvolles Timbre entfaltet. Außerdem phrasiert die Sängerin glasklar und verfügt über eine weite Ausdrucksspanne.”

Berliner Zeitung, Peter Uehling

“**[Allyson McHardy]** is a real stage creature, dark and slender, physically expressive and loaded with smoldering personality.” Pacific Sun (San Francisco), Stephanie von Buchau

“**McHardy**, in fact held much within the embrace of her vocal instrument, including both comedy and –in an Act II aria where Rossini seems to predate by several decades the somber grandeur of his countryman Verdi—some darker qualities which hint at the young singer’s probable success with tragedy. She’s also blessed with sparky, sexy allure, evoking a young Mary Tyler Moore and making it entirely credible that she’d be ardently pursued by three suitors.” Commuter Times (San Francisco), Jeff Kallis

“**McHardy** gave a brilliant performance, improvising passionate Italianate-sounding gibberish in a strange operatic counterpoint to the instrumentalists’ cabaret music.”

[Queen of Puddings, Kagel’s *Tango Alleman*]

Globe and Mail, Tamara Bernstein