

DEAN



ARTISTS
MANAGEMENT

LESLIE ANN BRADLEY
SOPRANO

Reviews

“Bradley deployed her large, warm voice with grace and elegance in ‘Song to the Moon,’ as well as in a dramatic concert aria by a 21-year-old Wolfgang Amadeus Mozart telling us of the doomed love between Perseus and Andromeda.”

[Toronto Symphony Orchestra, Water Music]

Toronto Star, John Terauds

“...soprano Leslie Ann Bradley as Norina played up her character’s multiple guises, and nimbly negotiated Donizetti’s geyser-like roulades.”

The Boston Globe, Jeremy Eichler

“Bradley commands a rich vocal palette and brought great subtlety and nuance to ‘Vilja.’”

[Opéra de Québec, La veuve joyeuse]

Opera Canada, Irène, Brisson

“Soprano Leslie Ann Bradley is a fine Desdemona. Her rendition of the familiar Willow Song was lovely, perhaps even the night’s high point, with Bradley revealing a lush, sweet timbre. Yet her Desdemona is no pushover. When Otello accuses of her being a prostitute, she passionately rejects his denunciation. Here, Bradley’s voice took on a thrilling huskiness.” [Pacific Opera Victoria, Otello]

Victoria Times Colonist, Adrian Chamberlain

“Inhabiting the title role of *Louise*, soprano Leslie Ann Bradley gave a performance of sweeping virtuosity and radiance. Her sparkle and brightness dazzled, her mid to lower range open-hearted and warm. Bradley is an elegant artist gifted with a fluid instrument wielded with great assurance and superb technique. Her show stopping rendition of Charpentier’s magnificent *Depuis le jour* (‘Since the day’), frequently extracted as a stand alone concert aria, was quite simply gorgeous.” [Louise, Voicebox: Opera in Concert]

Opera Going Toronto, Ian Ritchie

“Soprano Leslie Ann Bradley gives a moving, rich-hued, beautifully nuanced reading of the Countess’s aria Dove sono”

Victoria Times Colonist, Kevin Bazzana

“In *The Merry Widow*’s title role, lyric soprano, Leslie Ann Bradley, is a model of poise and sophistication. Lehar demands a lot from his Anna. The tessitura tends to be relatively low for all singers in his cast but the Widow Galawari must also have at least one strong, solid top B in her vocal kitbag. Bradley has several. Her rendition of Act II’s spectacular ‘Vilja’ is utterly triumphant in its high, soaring close. Heft and pitch are perfect, the voice lustrous and refined. This is an unmistakably self-assured young talent, stylish and elegant.”

Opera Going Toronto

“While the company was certainly dotted with bright stars, Leslie Ann Bradley sparkled in the title role. The delicacy with which she realized both action and voice had the entire audience hypnotized, especially by her singing of ‘Vilja’ which brought the house down with thunderous applause and echoes of “Brava!” over tears.”

Mooney on Theatre, Brian Kerr

“Soprano Leslie Ann Bradley brings the stage to life whenever she sets foot into the spotlight, and sings her catchy melodies with total conviction and verve.”

Toronto Star, John Terauds

“Leslie Ann Bradley as Norina not only looked the part and had effortlessly natural gestures and comedic timing, but her equally effortless vocal facility, both in her coloratura and lyricism, possessed a mature, brightly mellow tone quality that was neither wobbly nor tinny — beautiful enough to listen to in all registers for the duration of a Donizetti ingénue marathon that one never tired of her. She would make a glorious Rosina.”

classical-scene.com, Janine Wanee

“As Norina, Leslie Ann Bradley looked glamorous and played the part for laughs. A supple soprano, she tossed off vocal ornaments with ease.”

BerkshireFineArts.com, David Bonetti

“Soprano Leslie Ann Bradley, as the long-suffering Micaëla, already affecting in Act 1, emerges as a vocal and dramatic powerhouse in her big Act 3 air, one of this production’s high points (it earned the lustiest ovation on opening night).”

Victoria Times Colonist, Kevin Bazanna

“Soprano Leslie Ann Bradley as Valentine is continuing to show her promise. I lauded her for her *German Requiem* awhile back. Her soaring voice is beautifully expressive.”

Classical 96.3 FM, Paula Citron

“In the Requiem [Brahms], soprano Leslie Ann Bradley displayed a bright clear sound that soared over the orchestra. She is a talent to watch.”

Classical 96.3 FM, Paula Citron

“Leslie Ann Bradley’s pure, true voice soared easily over the massed sound.”

Winnipeg Free Press, Gwenda Nemerofsky

“Leslie Ann Bradley is simply wonderful. She owns a spectacular voice, particularly on the top end, with beautiful clarity. Bradley’s acting matches her singing, as she joyfully tackles the big role of *Rosalinde*.”

Saskatoon Sun, Joanne Paulson

“Leslie Ann Bradley (Norina) played her role to perfection, with impeccable singing and timing.”
Opera Canada, Richard Ewan

“Bradley and Enns Modolo were simply brilliant together and left me wanting to hear more...it was well worth the wait. Bradley was powerful without being heavy...stunning evenness of tone throughout her range...spectacular at full volume.”

The Record, Marcia Adair