



## COLLEEN DALY SOPRANO

### REVIEWS

"... **Colleen Daly** as the opportunistic coquette, Musetta, stole the show... Blessed with a soprano voice that is light with surprising reserves of power, she dominated the stage with a delightful sense of comic timing and the exuberance the role needs. She reduced her aging escort, the pitiful dupe Alcindoro (sung by Gene Kaye), to utter confusion, seduced her former lover, Marcello, to frustration and was the most convincing comforter on stage in Mimi's final moments."

[*La bohème* in Concert, Fairfax Symphony] Washington Classical Review – Joan Reinthaler

"As Persephone, **Colleen Daly's** powerful soprano proved as comfortable with histrionic drama, as with rich, meditative arias." [REV. 23, The White Snake Projects]

The Boston Music Intelligencer – Sundeep Agarwala

"Soprano **Colleen Daly** played Persephone – the ultimate moll and muse to the opera's two hellboys, Hades and Lucifer – with beautifully haunted, odylic vocal smolder." [REV. 23, The White Snake Projects]

La Scene Muiscale – Charles Geyer

"Soprano **Colleen Daly** in the role of Persephone maintained fragility and desire yet never succumbed to feeling weak (her performance of the best-known aria "Blood Rubies" was the highlight of the production)." [REV. 23, The White Snake Projects]

The Boston Music Intelligencer – Ian Wiese

"The soprano **Colleen Daly** showed a mezzo-tinted lower register rising to a wonderful warm top."

[*Carmina Burana*, The Washington Chorus]

The Washington Post - Anne Midgette

"Then came the *Te Deum*, in which both Michael Nyby and the soprano **Colleen Daly** (who was also featured at the Washington Chorus's season-ending concert last week) showed vocal muscle as well as vocal beauty." [*Te Deum*, Cathedral Choral Society]

The Washington Post - Anne Midgette

“Soprano **Colleen Daly**’s voice was ample enough to ride clearly above the chorus and yet remain vibrant.” [A Sea Symphony, The Washington Chorus]

The Washington Post - Anne Midgette

“**Colleen Daly** likewise registered impressively as Musetta, pouring out a consistently warm, creamy sound and revealing the character’s flirtatious and caring sides with equal conviction.”

[La Bohème, Lyric Opera of Baltimore]

Opera News

“**Colleen Daly** tamed Musetta’s potential hard edge with a shimmering soprano and a heartbreaking sincerity in Act IV.” [La Bohème, Des Moines Metro Opera]

Opera News

“Annapolis Opera’s *La Bohème* was brightened by Baltimore diva and Annapolis Opera favorite **Colleen Daly** as the flirtatious BEAUTY Musetta, a role she owns. Capable of turning heads, Daly brought delicious fun and warmth to the famous Waltz and dramatic passion to her interplay with Timothy Mix’s Marcello. In the final act, Daly delivered a compassionate *intesi dire*, describing her finding Mimi ill.

Later, her heartfelt prayer for Mimi is incredibly moving. [La Bohème, Annapolis Opera]

The Baltimore Sun

“...soprano **Colleen Daly** was imposing enough to make her presence felt from her first entrance. Her first aria, generally known as Musetta’s Waltz, was seductively appealing, and her stage business, as she attempts to tantalize Marcello, her former lover, was deliciously droll.” [La Bohème, Annapolis Opera]

The Capital

“**Daly**, a soprano, sings with a heartbreaking purity that fits Micaëla’s innocence. Although the timbre of her voice is absolutely delightful, her dynamic control is what really takes her performance to a memorable level. She sings with the soft desperation one would expect from an innocent woman in love, but in the next line she is filling the Carrier Theater with her rich voice...[Daly’s voice is] classic, clear perfection.” [La Tragédie de Carmen, Syracuse Opera]

The Daily Orange

“We only hear the role of Micaëla at the beginning and end of the Brook version and that’s a shame, because soprano **Colleen Daly**’s silky and deeply penetrating soprano provided a treat for the ears I wish did not have to end. Daly’s duet with Don José at the smuggler’s camp was full of expression and nuance, and she projected well throughout the performance.” [La Tragédie de Carmen, Syracuse Opera]

CNYCafeMomus.com

“...soprano **Colleen Daly** gave a shimmering account of “Depuis le jour” from Charpentier’s Louise.”

[Lyric Opera of Baltimore, Season Preview Concert]

The Baltimore Sun

“...the flirtatious Musetta, portrayed here with great warmth by **Colleen Daly**. Her creamy radiant tone paid dividends all evening.” [*La Bohème*, Lyric Opera of Baltimore]

The Baltimore Sun

“The singing and acting are magnificent...from the fast paced swirl of the crowded Christmas Eve scene to the passionate vocal interplay of **Daly** the coquette and Mayes the painter.” [*La Bohème*, Des Moines Metro Opera]

The Des Moines Register

“Standouts were...soprano **Colleen Daly**, singing with a light lyric soprano of noticeable beauty.”

[*Mostly Mahler*, The Washington Chorus]

Washington Examiner