

Marie-Adele McArthur, soprano

As Aida

"Aida, masterfully sung by Marie-Adele McArthur, is an Ethiopian princess, though known only to her Egyptian captors as a prisoner. From previous performances, McArthur has been described as "the perfect Verdi heroine, richly musical and emotionally touching." McArthur proves to UFOC audiences to be that and more as she falls in love with the Egyptian warrior Radames." *Utah Statesman*

"Marie-Adele McArthur, a native of New Zealand, excels as the slave Aida, not only with her strong, beautiful voice, but also with her ability to capture the conflict Aida feels between loving Radames and loving her father and her homeland." *Deseret News*

"Verdi wrote some of his most moving, exotic music for "Aida," and soprano Marie-Adele McArthur sings it with beautiful tone colors throughout her wide vocal range and high-voltage emotion." *Salt Lake Tribune*

As Donna Elvira in *Don Giovanni*

". . . a splendid Donna Elvira: well in command of the technical challenges, possessed of a rich voice with just a hint of steel behind it, and blessed by a personality that communicates effortlessly across the footlights." *Opera~Opera Magazine (AUSTRALIA)*

"Marie-Adele McArthur, as Donna Elvira, proves she is the perfect foil to [Giovanni]'s wit and charm, winning us over immediately with her splendid opening aria, 'Ah, chi mi dice mai.'" *Capital Times (NZ)*

"Marie-Adele McArthur as Donna Elvira displayed a thoughtful and sinuous voice and her enthusiastic acting gave the role a delicious sensuality." *National Business Review (NZ)*

"Marie-Adele McArthur as Donna Elvira, sang her achingly beautiful arias with glorious command and conviction." *Manawatu Standard*

"Marie-Adele McArthur creates a lusty, busty heroine out of Donna Elvira, and is a whirlwind on stage." *New Zealand Herald*

"Marie-Adele McArthur as Donna Elvira is vocally secure and entirely believable." *Dominion Post (NZ)*

"Donna Elvira is in sexual thrall to Giovanni and you can believe it from Marie-Adele McArthur's vivid performance." *Sunday Star Times*

"I loved Marie-Adele McArthur as Donna Elvira. Actually both of the ladies, the main roles, were really good. But Marie-Adele McArthur, last time I saw her was maybe nearly eight years or so ago when she sang the small role of Zerlina in the same opera and it's a treat to see how her voice has developed. And she's one of those marvelous singers who just - you know, the personality sails across the footlights - so she I was really impressed with." *Adrienne Simpson on NEWZTEL News Broadcast: RNZ "What's Going On"*

As Lina in *Stiffelio*

"Marie-Adele McArthur as Lina produced lustrous, full voice tones on a column of unbroken air. Her "O, most clement God" showed her talent to develop an extraordinary full range of color. . . . Together, McArthur and Geer were palpably dynamic in their confrontations. Their voices blended beautifully and their attacks were precise and exhilarating." *Venice Gondolier Sun*

"Marie-Adele McArthur, Sarasota's Lina, has a large, well-focused soprano that could be heard with excellent clarity in even the most frantic numbers. Lina's prayer for forgiveness, "A te ascenda o Dio clemente," was touchingly delicate. She has the sort of voice that the orchestra loves, fitting into its texture with an easy warmth. The Stiffelio-Lina duet in Act III was profound, as she appealed to him to hear her not as her husband but as her minister." *Opera News*

"What really matters is the singing, and we were given great stretches of superlative vocalism, primarily by Marie-Adele McArthur in the taxing soprano role of Lina, the adulterous but loving wife. As the cuckolded minister Stiffelio, Todd Geer brought his rich tenor and musical intelligence to a complex role, matching McArthur ringing note for ringing note in their duets, and responding to her lustrous, dramatic intensity in their emotional confrontations." *Sarasota Herald-Tribune*

"Marie-Adele McArthur sings the role of [Stiffelio's] wife, Lina, with imperious feminine charm." *Pelican Press*

"As Lina, Marie-Adele McArthur made a fine showing in a difficult role. The soprano's bright and flexible voice handled the coloratura with agility and brought a sensitively shaded rendering of Lina's prayer to her dead mother, "Ah! dagli scanni eterei"." *South Florida Sun-Sentinel*

"All of these artists outdid themselves, but we were most impressed with Todd Geer and Marie-Adele McArthur in the lead roles. Ms. McArthur was especially commanding as Lina, possessing a rich soprano voice that actually matched in power the rousing strains of the Sarasota Opera Orchestra." *SCENE magazine*

As Abigaille in Nabucco

"Of all the various aspects that surround opera, this year's producers have gone for the (musical) gusto and really gotten some incredible vocalists. Marie-Adele McArthur, who plays Abigaille in "Nabucco," leads them all with her powerful vocal presence. Her clear, strong, rich voice is - by itself - worth the price of the ticket. Wisely, she is surrounded by a cast that can keep up with - but not rival - her vocally...." *Deseret News*

"...With scores of characters on stage and much movement involved, it went off without a hitch and all ensemble numbers were particularly strong. But "strong" only scratches the surface of the performance of McArthur in her thrilling presentation of Abigaille. She was never out of character. Her voice was tremendous and well-trained. At the side of the stage, while attention was cast to her sister or father, McArthur could be seen seething and plotting. In a heartfelt number with changing dynamics and varied emphasis, McArthur wins the audience's heart and keeps each one firmly in her hand when, late in Act One during a solo, she also declares a love for Ismaele and ponders liberation for the Hebrews. Even in ensemble numbers, McArthur can be heard above the din and eyes and ears are always on Abigaille when she is on stage." *Utah Statesman*

"Abigaille, (Marie-Adele McArthur) is the warrior princess with a giant chip on her shoulder. Her acting skills, vocal acrobatics and musical intensity made for a standout performance." *Salt Lake Tribune*

"The leading soprano part in this opera demands a singer of extraordinary ability. Their choice was the New Zealand born soprano, Marie-Adele McArthur. Having begun her career as a mezzo, she had well-developed low notes, but it was her beautiful high extension which led her to become a dramatic soprano. As Abigaille, she had a commanding presence on stage and her sizable voice had a good variety of color which enabled her to handle both the visual and vocal demands of the role." *Maria Nockin - Opera Japonica*

"McArthur's Abigaille soared through the many high C's with glorious brilliance and raged downward to the low A's with vocal fervor." *Logan Herald-Journal*

As Léonore in Il trovatore (Le Trouvère)

"The glorious soprano voice of Marie-Adele McArthur as Leonore fulfilled all the demands of the gorgeous arias. . . .McArthur's vocal beauty reached its peak in the fourth-act aria 'D'amor sull' ali rosee' as Leonore plans to save Manrique. The round purity of her tone as she reached the D above high C was ravishing." *Sarasota Herald-Tribune*

"As Léonore, McArthur showed an excellent sense of style, a well-schooled voice of wide range and even scale." *Pro Opera Revista (MEXICO)*

"Leading the cast were two excellent young singers, a soprano from New Zealand, Marie-Adele McArthur, and an American mezzo-soprano, Malin Fritz. As Leonore, McArthur showed an excellent sense of style, a well schooled voice of wide range and even scale. She appeared to be a very promising young dramatic soprano, one who can carry the long span of Verdi's phrases, and ride the crests of his phrase peaks with authority. Her tone is rich and colourful, if not outright opulent, and she made an excellent effect with Leonore's two great arias. She capped the ensembles with generous, ringing top notes and, further, is a grand, stately presence on the stage. " *John Koopman, Opera~Opera Magazine (AUSTRALIA)*

"McArthur's strong and mellow soprano eloquently warms the otherwise passive scene, telegraphing her intense longing and love. Here, as through the entire production, her sympathetic interpretation gives flesh and blood to a character often seen as little more than an onslaught of notes." *Pelican Press*

"As Léonore, Marie-Adele McArthur was the standout. Looking like a young, less starchy Joan Sutherland, the New Zealand-born soprano displayed a lovely lyric-dramatic voice. Though the top of her range was a bit thin for this heavy role, McArthur sang with limpid tone and offered natural, understated acting." *Opera News*

"Especially delightful was the New Zealand soprano McArthur. Her Leonore was lyrical, her voice smooth and elegant throughout wide-ranging arias." *St. Petersburg Times*

"Soprano Marie-Adele McArthur is both musically and dramatically adept in the famous arias here [Act I, Scene II], known in the Italian as "Tacea la notte" and "Di tal amore" (sic). Her moderately textured voice conveys the passion and hopes of our heroine while negotiating trills, runs and coloratura passages. . . . Dramatically, this [Act IV, Scene I] is McArthur's finest hour as she paces and frets while a monk's chorus is heard in the distance. . . Her voice throughout these florid lines is clear and supple." *Longboat Observer*

As Fiordiligi in *Così fan tutte*

"Marie-Adele McArthur performed admirably as Fiordiligi, both vocally and dramatically." *Opera News*

"With a majestic soprano voice, Marie-Adele McArthur plays a nearly unshakable Fiordiligi." *Sarasota Herald-Tribune*

"This cast is filled with wonderful young singers whose musical astuteness turns the evening into a masterpiece. Marie-Adele McArthur's Fiordiligi could be a little more passionate, but we give her many accolades for the care she gives her singing in two killer arias: "Come scoglio" and "Per pietà, ben mio, perdona." Mozart takes the soprano from the depths to the very heights of her range, and McArthur handles the leaps, bounds and coloratura with beauty and agility." *Longboat Observer*

New Zealander Marie-Adele McArthur, a brilliant soprano, was especially effective as Fiordiligi in her beautiful but oh-so-earnest arias. *Times Argus*

As Liù in *Turandot*

"Soprano Marie-Adele McArthur gave the role of the slave girl Liù a combination of sweetness, vulnerability and strength. Her first act aria, 'Signora ascolta,' was magical - a pleading cry for mercy sung with gorgeous, polished tone and impeccable phrasing." *Salt Lake Tribune*

"McArthur has a beautiful soprano. Her voice exudes a vibrancy and warmth that give her singing depth and definition. One of her finest moments was in the aria 'Signora, ascolta!' from Act I." *Deseret News*

In Verdi's *Requiem*

"Soprano Marie-Adele McArthur possesses a striking voice - unified in its pleasing color, capable of tremendous range, strong enough to easily soar over the combined sonic mass of the orchestra and chorus, and used with acute intelligence. Her blend with the other soloists was admirable, and her sense of the dramatic in her solos was unerring." *The Post-Standard*

"Marie-Adele McArthur delivered jaw-dropping vocalizations. McArthur's angelic voice was in its usual top form. This soprano never fails to dazzle her listeners. Her rock-solid technique became mere tools to McArthur as she focused on pure musical delivery." *Salt Lake Tribune*

"Soprano Marie-Adele McArthur [was] more than up to matching the power of the choral and orchestral energy McArthur's wonderful soprano lead the chorus and orchestra in requests for delivery from eternal death in the concluding, "Libera me..." *Knoxville News Sentinel*

Other

". . Marie-Adele McArthur's glorious delivery of an aria from "Il Trovatore" in which she was the perfect Verdi heroine, richly musical and emotionally touching." *Sarasota Herald-Tribune*

"A voice that is pure, elegant and musical." *Sunday Star Times (NZ)*

"[Ms. McArthur's] sound was reminiscent of the younger Elizabeth Schwarzkopf. Her voice is as full at the top as at the bottom, and there is no strain." *Evening Post (NZ)*

"MCARTHUR SHOWS OFF HER MAGNIFICENT RANGE: 'The gleam was visual as well as aural - McArthur was an animated, engaging presence on stage, becoming coquettish, pensive, joyful, gloomy or triumphant as called for by the song.'" Solo Recital, *Deseret News*

"McArthur sang with a silk-smooth vocalization which amply filled the venue with a sound and intonation wanting for nothing." Met Winners Concert, *Salt Lake Tribune*

"The concert's stunning beginning was Marie-Adele McArthur's tear-jerkingly beautiful rendition of 'Depuis le jour' from Gustave Charpentier's 'Louise' . . . she had an amazing dynamic range - going to a pianissimo on a high note - which she effectively used to shape each phrase and accentuate the mood of the aria." Met Winners Concert, *Deseret News*

"This is a Rolls-Royce voice." *NZ Opera News*