



Michele Capalbo

Excerpted Reviews

...a real Aida. Michele Capalbo has a genuine voice, from a lower register she actually uses to high floating pianissimos. *The New York Times*

Michele Capalbo performed a world-class Aida, passionate, subtle and vocally satisfying. Her "O patria mia" had the audience of several thousand screaming for more. *Opera News*

Michele Capalbo was in any terms a successful, idiomatic Aida. Her voice is fresh and genuinely Italianate in a way that eludes the likes of Voigt and Sweet; she phrased with conviction and negotiated the role's pitfalls skillfully, with wonderful tapered dynamics down to a good, shimmering ppp. *LGNY.com*

In the title role of Aida, the beleaguered slave princess, soprano Michele Capalbo handled the huge musical leaps with ease. Imbuing Aida with sympathy, power and regal bearing, she outlined Verdi's ardent melodies with gleaming tone. Even more convincing was the degree of temperament in her singing. *Worcester Telegram & Gazette*

One couldn't ask for a more visually appealing or vocally thrilling portrayal of the young Ethiopian slave-princess, Aida, than the one created by Canadian soprano Michele Capalbo. Her voice is powerful and flexible, capable of soaring one moment with soul-piercing utterance and spinning out long, caressing pianissimo phrases at the next - a true Verdi soprano...

Definitely not an adherent of the one-sound-fits-all school of singing, Capalbo has an amazing command of vocal "veils" and "colors" as well as superb control of dynamics. The art of entering very softly with a beautiful sound on a high note, crescendoing and tapering back down to a silken thread, without appreciable loss of quality, is alive and well in the voice of this young Canadian soprano...

Needless to say, her Act III aria, "O Patria Mia," as well as her poignant Act I soliloquy ending in "Numi, pieta," were musically and dramatically a delight, as were her important duos and ensemble numbers. No matter the thunderous decibel level of chorus, orchestra and soloists combined, Capalbo's distinctive voice could be heard soaring above or interjecting softer commentary in the inner spaces of the music. *Cape Cod Times*



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Tosca (Tosca)

Throughout the work Ms. Capalbo displays a rich and polished lyric voice full of color and fluidity. Her rendition of the work's famous aria "Vissi d'arte," is strikingly honest and varied, full of powerful waves of vibrato and soft tenuous lines that hang on the top of the scale, then descend in a flurry of passion. As she pounds her knife into Scarpia's torso, she groans. When she's chased by the cops, she jumps happily to her doom. She is to this production what the star Karita Mattila is to the Met's current "Salome." She should be heard. *New York Sun*

The highest praise of the evening however, should go to Capalbo, whose delightful voice is founded both on solid technique and a subtle musicality. Her Italian diction was impeccable, and her noble and dignified Tosca evolved as the work progressed. *Opera Canada*

The lyric spectacle gives the opportunity of discovering a Canadian soprano of which one couldn't hear enough said, Michele Capalbo. What a voice, and what concentration on the part of this singer, who seemed to be in an isolated universe all evening long. In the second act, Capalbo (Tosca) and her partner Gaetan Laperriere (Scarpia), deliver an excellent duel of voice and of game. It is the best act, of the evenings three acts. *Le Journal*

Michele Capalbo as Floria Tosca ... demonstrated a dark, richly colored, even voice topped by brilliantly shining high notes ... [and] the famous aria "Vissi d'arte" was exquisitely shaped. *The Boston Herald*

(Capalbo's) voice, particularly in the upper reaches, is by turns warm, sultry, and brilliant. *The Boston Globe*

Young soprano Michele Capalbo is set to make her mark. Her Tosca had the appearance and sound of a young girl, though her voice, which grew in intensity as the evening wore on, was full and clear in the higher ranges.

Every Tosca is judged by the second-act aria "Vissi d'arte," and Capalbo sang the aria with great beauty and refinement.

The Times-Picayune

Otello (Desdemona)

Michele Capalbo, the Desdemona, can be safely added to the short list of Canadian sopranos with true Verdian lustre.

Montreal Gazette

As Desdemona, Michele Capalbo overflowed with nobility and



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absolutely dominated her character, dazzling from her entrance with a rich colorful voice and an overwhelming facility for pianissimi and fil di voce. Without a doubt, the most exciting moment of the evening came during her touching aria and 'Ave Maria', not suitable for those with a heart condition. *Mundoclasico.com*

The evening's star was Michele Capalbo as Otello's wife, Desdemona. She has a heavenly voice. Time and again she leaned comfortably into impossibly high notes with a tone so resonant you could almost touch it. Her acting also is impeccable. *The Iowa Gazette*

Madama Butterfly (Cio-Cio-San)

Capalbo plumbs the depths of Butterfly's deep character...In Canadian soprano Michele Capalbo, it (HGO) had a special singer who knew how to handle the complex sides of the title role, Cio-Cio-San: a girl of exquisite physical grace and a woman of steely conviction...Her singing certainly was bold, but the depth of her characterization as the ill-fated geisha known as Butterfly made a far bigger impression. Her Cio-Cio-San was a mixture of the girlish geisha and the very mature woman who deliberately chooses a course - marriage to an American and conversion to his religion - that will make her an outcast. Capalbo suggested the first with refined, graceful gestures. They loosened as Cio-Cio-San settled into her role as (abandoned) wife and mother. That refinement returned as psychological protection when Cio-Cio-San finally perceived her fate. *The Houston Chronicle*

Capalbo made a radiant Butterfly, the child bride gentle as porcelain who grows into maturity through disaster and heartache. And she has a voice to match, easily floating those stratospheric pianissimos once patented by Montserrat Caballe. *The Houston Press*

Canadian soprano Michele Capalbo was an eminently satisfying heroine. Her full rich voice boasted a strong lower register and a soaring top, and her portrayal, though heavily encrusted with Japanese gestures and movements, was tender and affecting. *Opera Canada*

Capalbo is graceful, endearing and delicate in her rendering of Cio-Cio-San, capturing every nuance of movement, posture and facial expression. I've never seen the role done so engagingly. Her voice soars, especially on the opera's two most recognizable musical moments -- the famous aria "Un bel di" and "The Love Duet," which Cio-Cio-San sings with Lieutenant Pinkerton. *Pensacola Daily News*



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The Turn of the Screw (Governess)

Rising Canadian soprano Michele Capalbo brought not unwelcome spinto weight and scale to the Governess's part, always retaining enough lyric grace for some lovely halftones and skillfully applied high pianissimos. An attractive and affecting stage figure (less bossy or bonkers than some contemporary Governesses), Capalbo gave a nuanced, compelling reading of this challenging but wonderful role.

Opera News

La Forza del Destino (Leonora)

A splendid surprise was revealed in Michele Capalbo, Canadian soprano, in the clothes of Leonora. We had not succeeded in hearing her in her rare previous Italian appearances and frankly we have been quite astonished to find ourselves in front of such a wonderful artist. The voice, of considerable volume from the heavy fullness and voluptuousness, remains uniform throughout the range to the high notes, which were reached with extreme security. Besides that, she has the ability to manage the breath, allowing herself to fade and use *mezzecoci* with truly great effect. The "Pace, pace mio Dio" was sung with such security as to make it appear almost simple, with "Invan la pace", begun quietly and then strengthened, a vocal feat that we could define as an authentic miracle. In the end she earned the well-deserved ovation of the public. We deeply hope that Italian theaters will make room for this considerable soprano." *Operaclick.com*

The three great operas that have heroines named Leonore need to be dominated by a very strong soprano, whose presence on the stage always portends greatness. Last evening we were all introduced to such a woman, Michele Capalbo, who has ridden down from the wilds of Western Canada to stun audiences with her vocal depth, purity of tone, dynamic acting ability and...large and burnished instrument. She seems to truly be a discovery and it will be fun in future to say that I heard her when she was still an unknown. Her Pace, pace mio Dio was ravishing, her poignant scene with the friars touching and her dramatic spark mirrored the dark music of the famous overture.

Le Concertographe (AKA ConcertoNet.com)

The star of the evening was soprano Michele Capalbo. This was a Leonora worthy of mention alongside Tebaldi. She has everything we want in a Verdi soprano: surprising power; a seamless range from top to the bottom that is so important for this Leonora; rich, voluptuous tone. Her "Pace, mio Dio" was truly moving, with perfectly controlled *messe di voce* and thrilling highs. *Opera-List*



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Les Vêpres Siciliennes (Hélène)

Among the principal singers in *Les Vêpres*, soprano Michele Capalbo (Hélène) displayed the secure vocal technique, solid musical preparation and logical character choices of a rising star. *Opera News*

Is Helene the longest heroine role in Verdi? It certainly seemed that way, and young Michele Capalbo had just about all the goods. She excelled in the florid passages, with a vibrant, soaring tone. No question about it, this is a major voice, which we'll probably be hearing more often. Statuesque and gorgeous, she was a commanding presence onstage. *Opera-List*

Il Trovatore (Leonora)

Canadian lyric soprano Michele Capalbo is a rising superstar whose particularly luminous Leonora nearly stopped the show with her soaring bel canto aria "D'amor sull'ali rosee." Her crystal clear voice floated easily up to its high Cs (and higher), enthraling the audience with her impeccable control and feather-light pianissimo. *Opera Canada*

More dramatic singing was provided by soprano Michele Capalbo as Leonora. Her high register soared with power, but exquisitely delicate bel canto effects were also achieved. *Peoria Times-Observer*

Admirable work is done by Michele Capalbo as Leonora. Capalbo's steely soprano negotiates some lovely, florid coloratura passages, especially in the opening scene. *Peoria Journal Star*

Macbeth (Lady Macbeth)

Musically the production relies on two very strong lead singers. Michele Capalbo's Lady Macbeth embodies the ambitioned schemer as well as the secretly insecure and guilt-ridden sinner with equal aplomb; her highlight is the sleepwalking scene with its huge dynamic and expressive contrasts.

Her strong voice dominates her scenes as much as her singular colour...She enjoys acting as much as singing. *Irish Theatre Magazine*

Canadian soprano Michele Capalbo, dressed in femme-fatale scarlet, expresses her hungry ambition through a voice that's exciting and at times voluptuous. *Irish Times*



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The real villain of the piece is in fact Lady Macbeth, sung by Canadian soprano Michele Capalbo. What surety! From her entrance to the final exit, she (and her red shoes) dominated the performance. *The Irish Catholic*

The first thing I want to say is "Wow!" on several counts. Number one, Canadian soprano Michele Capalbo, with her powerful, richly expressive voice, regal bearing and glamour babe looks, is a diva to be watched as she rises in the firmament. The Kitchener, Ontario native is a wickedly mesmerizing Lady Macbeth. ... Capalbo's final mad scene exit left a haunting vacancy on stage that the rest of the cast could not fill. *The Gazette, blog*

Fortunately, there is Lady Macbeth, to whom the composer confided a very difficult score. The soprano Michele Capalbo also attracts in the role some salvos of well-deserved applause. *Voir*

Michele Capalbo was a darkly dramatic Lady Macbeth, with a broad soprano sound to effectively express the not-no-subtle evil side of her character. But Capalbo's performance of the final sleepwalking scene was breathtaking, almost ethereal and terribly haunting. *Times Argus Vermont*

In casting the role of Lady Macbeth for his operatic adaptation of Shakespeare's great Scottish drama, Italian composer Giuseppe Verdi wrote that he envisioned a singer who could look and even sound "ugly and malignant." The unpleasant physical attributes were to reveal the corruption of the character's power-hungry soul. But corruption can come in many guises, In the form of Canadian-born soprano Michele Capalbo...it comes wrapped in dramatic beauty and poise. And the effect of that contradiction has a force that Verdi, in all his inspired creativity, apparently failed to conceive. Her beauty even provides motivation for her husband's capitulation to her murderous urgings – what man would not do anything this woman asked? *Dayton Daily News*

On stage, the most significant role is Lady Macbeth. Dressed in shades of purple or red suggesting the vileness and passion, soprano Michele Capalbo impressed by her voluntary play. *Terra Nova*

Michele Capalbo cuts a striking figure in her first outing as Lady Macbeth, an extensive role filled with vocal land mines that could explode a lesser singer. Within a few measures of her entrance, after reading a letter aloud Capalbo rises to a thrilling high C that leaves no doubt of her vocal ability. She consistently sings with a gripping



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intensity appropriate to the high drama of the role. My hair stood on end as she finished her first aria with a resplendent high B while brandishing a gleaming knife. Clearly no wilting flower, Capalbo plucks high notes out of the air and soars over large ensembles, yet she also fines her voice down to nearly nothing with telling effect. She trusts the Schuster Center acoustics, which do not disappoint; her softest tones are clearly audible to the furthest reaches of the auditorium. She negotiates the Brindisi's perilous coloratura with general aplomb and crescendos and decrescendos on sustained high notes with apparent ease. As an actress she makes the most of her capes and flowing gowns, not to mention cutlery. The chemistry between her and Macbeth is palpable. At the close of the famous Sleepwalking scene, a treacherous moment where lesser sopranos can sound on the verge of blowing out a kidney, she produces a high Db in pianissimo (very soft), gleaming in tone and smack on pitch. Brava! *Dayton City Paper*

As Lady Macbeth, Michele Capalbo lusted for power with an exciting, flexible coloratura voice, one that soared easily through the rich Verdian textures. *Cincinatti Enquirer*