

Margaret Lattimore Critical Acclaim

Winner The Metropolitan Opera National Council Winners Concert (Metropolitan Opera)

"I place my bet on Margaret Lattimore, a mezzo-soprano who sang the rondo-finale of Rossini's *La Cenerentola* with a beautifully textured, burned caramel voice, an unclouded two and-a-half-octave range, an agile technique, an infectious musical sparkle, all of which single her out as a very special talent. Remember the name."

Peter G. Davis

New York Magazine

Jordan Baker, *The Great Gatsby* (Metropolitan Opera)

"Margaret Lattimore was the best of the three singers who have so far taken on the part of the golfer Jordan Baker. Lattimore's vibrant voice rang out, and her characterization was a scary mixture of hot-blooded giddiness and icy calculation."

Richard Dyer

The Boston Globe

"The mezzo soprano Margaret Lattimore as Jordan is ideal in voice and bearing for the character: stately, athletic, confident."

Anthony Tommasini

The New York Times

Tamiri, *Il re pastore* (Philharmonia Baroque)

"... mezzo-soprano Margaret Lattimore gave a magnificent performance as Tamiri. Lattimore who as far as I can tell has never sung locally before, mustered a combination of velvety tone and muscle, which along with her technical precision and interpretive resourcefulness, this smallish role into something powerful."

Joshua Kosman

San Francisco Chronicle

Rosina, *Il Barbiere di Siviglia* (Florida Grand Opera)

"Margaret Lattimore definitely has it. The American mezzo-soprano, currently appearing as Rosina in Florida Grand Opera's production of *The Barber of Seville*, is on the operatic fast track. With a rich mezzo voice, superb coloratura agility, charismatic stage presence and dramatic flair, Lattimore appears poised on the threshold of a major vocal career."

Lawrence A. Johnson

Sun-Sentinel

Rosina, *Il Barbiere di Siviglia* (Opera Festival of New Jersey)

"Mezzo soprano Margaret Lattimore was simply a spectacular Rosina. She's tall, pretty and witty and she sings like an angel. Her scale is even from the lowest to the highest notes, with out the changes and gearshifts that characterize so many mezzo voices. She races through trills and roulades with perfect accuracy, while remembering that comedic and dramatic nuance count just as much vocal fireworks hearing her cut through the welter of sound without a hint of physical effort brought back fond memories of Joan Sutherland at the old MET house on Broadway at 39th street."

Peter Wynne

Star Ledger

Rosina, *Il Barbiere di Siviglia* (Boston Lyric Opera)

"Margaret Lattimore, one of the most beautiful woman on the operatic stage today singing with opulent agile tone and creating a womanly characterization more interesting than your usual minx her voice is in full, fragrant and provocative bloom."

Richard Dyer

The Boston Globe

Ottone, *Agrippina* (Boston Baroque)

"The most ravishing tone came from mezzo Margaret Lattimore, who sang with her familiar musicality and with a large, deep, and opulent sound. Hers was the only tragic aria of the opera, and with it she stopped Time."

Richard Dyer

The Boston Globe

"Mezzo-soprano Margaret Lattimore poured out seamless, velvety sound as the honorable commander Otho, who finally wins the hand of the flirtatious Poppea "Voi che udite il mio lamento," sung by Lattimore with gorgeous tone and affecting emotion."

Peter Knapp

The Patriot Ledger

"Mezzo-soprano Margaret Lattimore sang voluptuously and played the opera's one good guy, Otho, with fervor, sympathy."

Lloyd Schwartz

The Boston Phoenix

Octavian, *Der Rosenkavalier* (Michigan Opera Theatre)

"Margaret Lattimore is a standout as Octavian. Her high mezzo is bright and trumpet-like. She soars easily into the stratosphere, as Strauss singers must, without losing volume. Lattimore also plumbs the depths of her character ... she knows how to project silkiness rather than mere petulance. Lattimore is a young singer to watch.

George Bundla

Metro Times

"The principal bright spot was the remarkable performance of Margaret Lattimore, as Octavian. Combining exceptional vocalism with natural acting and superb theatrical instincts the young mezzo was terrific, pulling off a difficult role without striking a single false note. The singer suggests a young Frederica von Stade in her dazzling smile, fulsome voice and charismatic stage presence. Lattimore inhabited Octavian completely, rendering the restless impetuosity of the Marschallin's teenage lover, pulling off the gender switch masquerade as Mariandel in flat tones that remained humorous without being overdone, and in general giving this wayward production its finest moments."

Lawrence A. Johnson

Opera News

Dorabella, *Così fan tutte* (San Diego Opera)

"Margaret Lattimore's Dorabella is, in a generation of fabled Dorabellas, one of the most admirable, poignant and musically eloquent."

Daniel Caragia

Los Angeles Times

" America mezzo-soprano Margaret Lattimore, a great Cenerentola here in 1996, and one of the best Dorabellas I've heard."

David Gregson

San Diego Magazine

Stephano, *Romeo et Juliette* (Washington Opera)

"It didn't seem fair that Margaret Lattimore, a young mezzo-soprano from the original cast could come onstage to deliver a show-stealing aria, in the role of Stephano, Romeo's spunky page (a character invented for the opera). But everything about her was superb, from the subtlety of her vocal inflections to her bright, powerful, focused delivery. She was the highlight of the evening.

Pierre Rube

The Washington Post

"The vocal star of the evening was the young mezzo soprano Margaret Lattimore whose singing and acting of the young page Stephano was worth sitting through the rest of it. She has a nice presence, moves well, and is a good actress and sounds like a young Von Stade. BRAVA! I hope the Washington Opera has the good sense to keep her on call and will someday give us her Charlotte.

Bill Russell

WFSO/FM

Sister Helen Prejean, *Dead Man Walking* (Austin Lyric Opera)

"Mezzo-soprano Margaret Lattimore was a vocally lustrous and theatrically convincing Sister Helen."

Mike Greenberg

San Antonio Express-News

"Sister Helen is the opera's charismatic center, on stage for nearly the entire two acts. And Margaret Lattimore positively blazed with intensity in the role, her lovely timbre full of emotion."

Jeanne Claire van Ryzin

Austin American Statesman

Erika, *Vanessa* (San Diego Opera)

"American mezzo-soprano Margaret Lattimore is especially effective as the much abused Erika. She produces a lovely tone and projects an utterly sympathetic image of a young girl victimized."

David Gregson

San Diego Magazine

"Although the Opera is entitled *Vanessa*, the most beautiful music in it is given to Erika, played here by the silken-voiced Margaret Lattimore. Her aria, 'Must the Winter Come so Soon' was the vocal highlight of the evening."

Maria Nockin

Opera Japonica