

Janet Catherine Dea

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(translated from German)

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Edmonton Sun

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Opera Canada

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The Globe and Mail

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Opera Canada

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Reviews

Donna Anna In <i>Don Giovanni</i> by W.A. Mozart	Janet Catherine Dea was a strong convincing Donna Anna.	Opera Canada (Hugh Fraser)
Soprano Soloist in "La Scala to Broadway" and "Carmina Burana"	Janet Catherine Dea was a joy to work with; thoroughly professional in approach; her vocal talents shone in a myriad of very diverse repertoire.	Geoffrey Moull, conductor Thunder Bay Symphony Orchestra
Mabel in <i>Pirates of Penzance</i> by Gilbert and Sullivan	As Mabel, Frederic' love interest, Janet Catherine Dea works up pretty good chemistry with [Benjamin] Butterfield. Her voice showed little difficulty getting to some pretty stratospheric top notes, and her cadenza in <i>Poor wand'ring one</i> was both musically solid, and nicely over the top.	Edmonton Journal (D.T. Baker)
Mabel in <i>Pirates of Penzance</i> by Gilbert and Sullivan	...Sullivan's music soars in songs such as the lovely duet <i>Stay Frederic, Stay</i> and <i>Poor Wandering One</i> , which the Edmonton-born Dea sings in a silvery coloratura.	Edmonton Sun (Colin MacLean)
Lucrezia in <i>Lucrezia Borgia</i> by Donizetti	Opera in Concert's winter production of Donizetti's <i>Lucrezia Borgia</i> was a tremendous success. The cast was headed by soprano Janet Catherine Dea as Lucrezia, who, despite singing the previous evening's performance for an ailing colleague, displayed a fresh, vibrant voice partnered with excellent technique and musicianship.	Opera Canada (Robert de Vrij)
Lucrezia in <i>Lucrezia Borgia</i> by Donizetti	There was much to enjoy—and voices to remember—among the principals....Thus highlighted were the great lyrical and fierce duets and trios in the first act, with Lucrezia (Janet Catherine Dea), her son Gennaro (Nils Brown) and Duke Alfonso (Kenneth Baker) and the powerful emotions unleashed in Act 2, when Lucrezia outdoes herself and poisons almost everyone on stage....Dea, in the role that launched the career of Montserrat Caballe, shows the great range a complex character such as Lucrezia must have and considerable ability in meeting the vocal challenges set by the composer...	The Toronto Star (Geoff Chapman)
Violetta in <i>La Traviata</i> by Verdi	(translated from German) Janet C. Dea reigns supreme as Violetta.... The character of Violetta overshadows Alfredo.... due to Janet Dea's vocal maturity and superior artistry. However, this only adds to her portrayal as a worldly and attractive courtesan to an inexperienced young man. Musically, Janet C. Dea performed the role with all its finest nuances. She remains faithful to the score and its dynamic markings, something which few people have ever been able to do with this role. She	Süddeutsche Zeitung (Germany)

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has a fascinating range of colour in her low voice, a solid middle and effortlessly manages the upper register. For the dramatic passages she paces herself intelligently, and accomplishes the role tirelessly.

Mimi in <i>La Bohème</i> by Puccini	(translated from German) Janet Dea fulfils all the requirements for this role, a balanced, and in it's upper register, beautifully blossoming voice, a smooth and flowing legato and a long breath....in the dying scene she found those morbid tones and the quiet dignity which characterises this part. An extraordinary performance.	Süddeutsche Zeitung (Germany)
Mimi in <i>La Bohème</i> by Puccini	The Canadian Soprano, Janet Dea with her easily controlled voice, effortless, characterized the quality of this premiere.	Geretsrieder Merkur (Germany)
Lisa in <i>La Sonnambula</i> by Bellini	Bellini's opera shines in concert...Janet Catherine Dea made a convincing Lisa, in turns pouty, flirtatious and triumphant.	Elissa Poole The Globe and Mail (Toronto, Canada)
