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REVIEWS

Cendrillon, The Santa Fe Opera

“Apprentices Anne-Carolyn Bird and Gabriela Garcia were hysterical as the stepsisters ... with facial expressions, gestures, and vocal characterization evoking the vapid airheads the stepsisters are (not the singers).”

-Charles T. Downey, *ionarts.com*

“...Anne-Carolyn Bird’s hideously winsome Noémie...”

- *The Santa Fe New Mexican*

“Second-year apprentices Anne-Carolyn Bird and Gabriela Garcia twittered and simpered hilariously as the stepsisters...”

- *The Los Alamos Monitor*

La Pasion Segun San Marcos (Golijov), La Schola Cantorum de Caracas

“Young soprano Anne-Carolyn Bird sang with a gorgeously clear and radiant tone.”

-Anastasia Tsioulcas of *Billboard*, writing at Café Aman

“I like this score best when he ... comes up with something startling and modern, as in a ravishing passage for lyric soprano (here the luminous Anne-Carolyn Bird), who sings an ethereal melody as the strings caress every note with harmonically quizzical parallel chords.”

- *The New York Times*

“... Anne-Carolyn Bird fully assumed a role formerly occupied by Dawn Upshaw, and delivered an utterly wrenching "Lúa descolorida" -- Golijov's setting of a Galician poem by Rosalía de Castro, which stood in for Peter's thoughts at the moment of his betrayal of Jesus.”

Steve Smith of *Time Out New York*, writing at Night After Night

“Anne-Carolyn Bird [was] lovely in an interpolated sad song, ‘Colourless Moon’”

-*Financial Times*

Venus & Adonis, Seattle Early Music Guild

“But no one shone brighter than Anne-Carolyn Bird, who played the trouser role of Cupid with such sprightly energy, she practically floated on stage. Not only is her mellifluous voice enough to lead the children out of Hamlin town, her vocal ornamentation is extremely tasteful, and her stage presence nothing short of magnetic.”

-*Seattle Times*

“Anne-Carolyn Bird, as Cupid, was excellent...”

-*Seattle Post-Intelligencer*

A Midsummer Night’s Dream, Tanglewood Music Center:

“...and Tytania herself, the radiant Anne-Carolyn Bird, could give Ginger Rogers, Jean Harlow, or Alice Faye a run for her money, especially in her backless, sleeveless evening gown. ... Bird negotiated her coloratura with finesse.”

-*Opera News*

“Stefan Asbury conducted an able and sometimes superior cast. Anne-Carolyn Bird, as Tytania, and Charles Temkey, as Bottom, played their love scene to the hilarious hilt.”

- *The New York Times*

“... a fine ensemble effort with some star-quality individual performances. Former New England Conservatory soprano Anne-Carolyn Bird was glamorously luminescent in Tytania's coloratura;”

-*The Boston Globe*

“The principal singers, TMC Vocal Fellows all, were fine across the board, with nimble soprano Anne-Carolyn Bird (Tytania) and powerful tenor Randall Bills (Lysander) a cut above the rest.”

- *The Republican*

Augusta Read Thomas' *In My Sky at Twilight, Alarm Will Sound*

“The soprano is pushed for long stretches into high, sustained and melodically fitful singing. ... Anne-Carolyn Bird handled her assignment ably ...”

- *The New York Times*

Bernard Rands' *Canti Lunatici, Tanglewood:*

“The young singers coached by [Lucy] Shelton were first-rate, especially the gleaming soprano Anne-Carolyn Bird;”

-*The Boston Globe*

In concert at New England Conservatory:

“Special citations should be made of . . . Anne Carolyn Bird's haunting vocals in [Mark Saya's] *Lullabies*. . . touching and beautiful, guaranteed to raise goose flesh on the back of the neck. In sum, a highly effective listen.”

- *Contemporary Music Newsletter*