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DEBORAH SELIG

Soprano

FROM THE PRESS

Bach Cantatas BWV 37, 92 and 97 Handel and Haydn Society

This season Handel and Haydn seems to have been saving its best soloists for last... Deborah Selig's more sizeable soprano was radiant in its bloom...

Thomas Garvey, *The Hub Review*

Pamina, *The Magic Flute*, Chautauqua Opera

"Deborah Selig mastered the role of Pamina. The role is largely set down at the bottom of a soprano's register, yet it rises into the stratosphere on occasion, and she was always true and in control."

Robert W. Pyle, *The Post-Journal*

Liederabend with Martin Katz, Kerrytown Concert House in Ann Arbor, MI

All four voices were very distinct and expressive...The voice of soprano Deborah Selig was beautifully rich with a shimmering vibrato...

Ruth Crystal-Zaromp, *Detroit New Monitor*

Adele, *Die Fledermaus*, Dayton Opera

"A truly great performance by the young and beautiful Deborah Selig as Adele...Her voice soared in the famous "Laughing Song."

Burt Seidel, *Oakwood Register*

Curley's Wife, *Of Mice and Men*, Kentucky Opera

"Deborah Selig, as Curley's Wife, more than held her own against the forceful singing of the men. She coped easily with the role's high tessitura, acting up a storm as a real slut of a character, yet projecting the emotional desperation behind the façade."

Charles H. Parson, *Opera News Online*

"Deborah Selig imbued Curley's Wife with vivid sexuality that, as the narrative demands, was both desperate and a little disgusting. She brought a strong, occasionally steely voice to the opera's single female assignment, and her Act III partnership with Hendrick's Lennie was adroitly managed."

Andrew Adler, *courier-journal.com*

Elvira, *L'Italiana in Algieri*, Pittsburgh Opera

"Deborah Selig sang Elvira with impressive pipes."

Andrew Druckenbrod, *Pittsburgh Post Gazette*

Soprano Soloist, *Górecki 3rd Symphony*, Kentucky Symphony Orchestra

"The concert was a beauty in every way... Selig -- a graduate student at the University of Cincinnati College-Conservatory of Music -- spun a pure-toned, taut line as Mary entreats her son to share his wounds...Selig investing her low notes with earthy emotion."

Mary Ellyn Hutton, *Cincinnati Post*

Soprano Soloist, *Carmina Burana*, Erie Philharmonic

"Soprano Deborah Selig [was] fresh-voiced and charming...[and] paid careful attention to enunciating the texts."

John Chacona, *Erie Times*

Norina, *Don Pasquale*, Pittsburgh Opera Center

"Deborah Selig was a Norina to contend with: spunky in demeanor and solid in sound"

Robert Croan, *Opera News*

News

"The young cast, along with an excellent chorus of only eight people, makes the drama utterly convincing...[Selig] managed to delineate character with her voice as well as her actions."

Robert Croan, *Pittsburgh Post Gazette*

Rose, *Street Scene*, Chautauqua Opera

"Selig was Rose -- her considerable beauty finely detailed, her voice richly capable of any emotional nuance, her character delineated by each gesture she made, her desperation almost palpable..."

Clair W. Van Ausdall, *Chautauqua Daily*



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DEBORAH SELIG

Soprano

FROM THE PRESS (continued).

Elsie, *The Golden Legend*, Longfellow Orchestra

Deborah Selig (who bore an uncanny resemblance to the actress, Jennifer Beals) soared through Elsie's music with sweetness, but with plenty of sheen to the voice, which opened up beautifully the higher she went. She had the proper amount of earnestness and beauty of tone for "My Redeemer and my Lord" - but truly made her mark with the little coda Sullivan gives Elsie immediately after "My life is little - only a cup of water," which can only be described as ravishing. Selig's breathtaking "Christe Elieson" with the chorus at the conclusion of "The night is calm and cloudless" interrupted the performance from the otherwise well mannered audience with several cries of "Brava!"

Paul Padillo, *Portland Arts Blog* (pArt

Susanna, *Le Nozze di Figaro*, Connecticut Lyric Opera

"Susanna, sung by soprano Deborah Selig, was the star throughout. In ensemble and in arias, her sense of line and nuance were matched only by the sheer beauty of her tone and power of projection."

Milton Moore, *The Day*

"Deborah Selig as Susanna deservedly earned someone's bravissima for her rich singing all the way through this long role, including a great "Deh, vieni" in Act 4, and for totally convincing acting with agile movement and a variety of facial expression that made this young lyric soprano one of the better actresses I've seen in opera."

John Deredita, *Opera List*

Giannetta, *L'Elisir d'Amore*, Pittsburgh Opera

Soprano Deborah Selig, a Pittsburgh Opera Center artist, showed promise in her brief but articulate appearances as Gianetta.

Andrew Druckenbroad, *Pittsburgh Post-Gazette*

Zerlina, *Don Giovanni*, Central City Opera

"What a sexy little minx soprano Deborah Selig makes [Zerlina]...The production is blessed by the presence of three wonderfully talented women...Selig is purely charming, both aurally and visually."

Juliet Wittman, *Wexford News*

"...Deborah Selig's curious, sweet-voiced Zerlina perfectly complements Mattsey's Don Giovanni"

Bob Bows, *ColoradoDrama.com*

Marion, *The Music Man*, Chautauqua Opera

"An unexpected treat for Wednesday's audience was the performance of Deborah Selig as Marion, the famed librarian. The role was announced to be performed by Rebecca Baxter, but Ms. Baxter injured her back and was unable to perform. Ms. Selig stepped in at the last moment, and performed with wonderful presence and visible confidence, including acting, singing, and dancing."

Robert W. Plyler, *The Post Journal*

Mary Warren, *The Crucible*, Chautauqua Opera

"Soprano Deborah Selig in the important role of Mary Warren sang strongly"

Robert Finn, *Chautauquan Daily*

Amy, *Little Women*, Dayton Opera

"Amy is sung, in professional debut, by Deborah Selig. She has an expansive voice with remarkable beauty."

Burt Saidel, *Oakwood Register*

"Deborah Selig's Amy transformed from a self-interested child to a loving young woman."

Carol Simmons, *Dayton Daily News*