

QUINN PATRICK

Mezzo-Soprano

Recent Review Quotes

As Rosina in *Il Barbiere di Siviglia* w/Mercury Opera Rochester
c. Gerard Floriano d. John Davies:

“Mercury Opera sailed through the vocal acrobatics and slapstick of Rossini with comic panache. Production offered winning performance by Patrick. She’s the undisputed star in this musical hostage-rescue sitcom. Patrick brought across her character’s spunk with dark-edged, agile singing that nailed the score’s daredevil runs. (*I am woman, hear me trill!*) Stealing the spotlight in a gauzy seafoam gown and Grecian goddess hairdo, she was as close to an empowered female as one could hope in 1815 Spain. The show won a standing ovation. And it was well-deserved. The singers made you relish this much-performed opera afresh.”

Stuart Low, (*Rochester*) *Democrat & Chronicle* - September 28, 2008

“Patrick showed off a sweet mezzo that had just enough bite to make her character smart and witty rather than helpless. Outstanding cast garnering laughter and a well-deserved standing ovation.”

Anna Reguero, *Democrat & Chronicle* - September 27, 2008

“Patrick, who sang Zerlina so beautifully in last season’s *Don Giovanni*, was born to sing these Rossini coloratura roles.”

Mo. Benton Hess, Artistic Director, Mercury Opera Rochester - September 2008

As Soloist in Beethoven’s *Fantasy for Piano, Chorus and Orchestra*
w/Chautauqua Symphony c. Stefan Sanderling:

“Vocal soloists don’t get involved in this piece until near the very-end, and their entry this time was something to remember, a glorious release of long pent-up momentum...turning in performances that were as refined and well-balanced as they were brief.”

Zachary Lewis, *The Chautauquan Daily* - July 28, 2008

As Soloist in *Candide Suite* w/Buffalo Philharmonic at Artpark c. Robert Franz:

“Effervescent score received a great performance. Patrick drew laughs with her virtuosic portrayal of the Old Lady. With their uncompromising classical techniques, the singers made clear how Bernstein was inspired by the 18th century. The laughs and tears were both catching.

Mary Kunz Goldman, *The Buffalo News* - July 20, 2008

As Soloist in *Elijah* w/Mendelssohn Choir of Pittsburgh c. Robert Page:

“To celebrate its 100th anniversary, an ambitious undertaking and, in many important aspects, a success. Operatic soloists of the first quality...the women each brought a fresh, healthy quality to the music.”

Robert Croan, *Pittsburgh Post-Gazette* - April 28, 2008

As Zerlina in *Don Giovanni* w/Mercury Opera Rochester
c. Benton Hess d. Steven Daigle:

“‘Don Giovanni’ is a seductive, must see [HEADLINE] Mercury Opera seduced Friday’s audience with a *Don Giovanni* that had comic panache, dramatic heft and a first-rate cast. Today’s performance should be a must-see for anyone interested in bravura singing. For vocal and dramatic prowess, the female stars outshone their partners. Patrick portrayed Zerlina with freshness and startling flexibility. She sang equally well lying on her back or kneeling atop her lover. This technique reduced Masetto to an obedient puppy - and probably many Eastman Theatre patrons as well.”

Stuart Low, (*Rochester*) *Democrat & Chronicle* - January 20, 2008

As Soloist in Mozart’s *Mass in c* w/Buffalo Philharmonic & Chorus
c. L. Brett Scott:

“Performance was spirited and satisfying. Patrick attacked the music with fearless gusto.”

Mary Kunz Goldman, *The Buffalo News* - October 23, 2005

As Beppe in *L’Amico Fritz* w/Mercury Opera c. Gerard Floriano d. JJ Hudson:

“Rochester’s new and greatly anticipated professional company had a splendid opening night. The singing was sensational. Patrick is a mezzo, though her singing was so luminous one almost believed she was a soprano.”

John Pitcher, (*Rochester*) *Democrat and Chronicle* - October 8, 2005

As Hänsel in *Hänsel und Gretel* (fully-staged production)
w/Buffalo Philharmonic c. Ron Spigelman d. Ron Spigelman:

“Most notably, Spigelman cast some amazing singers in the principal roles. As Hansel and Gretel, Patrick and soprano were the perfect vessels of beautiful singing. Patrick’s rich voice is startlingly clear, but it also has a lush, lyric quality that seemed just right to represent the slightly petulant and headstrong qualities embodied by Hansel. Patrick’s mannerisms were appropriately boyish.”

Harold McNeil, *The Buffalo News* - December 12, 2004