

Julia Mintzer reviews

Landestheater Schleswig-Holstein, Maria Stuarda

Julia Mintzer agiert in der Rolle Elisabettas als herrlich zickiges Machtweib und böse Domina mit bronzenem Mezzoklang - **Flensburger Tageblatt**

Julia Mintzer acted in the role of Elisabetta as a gloriously bitchy powerhouse and wicked dominatrix with a bronzed mezzo sound.

Julia Mintzer war eine laszive, gefährlich gurrende Königin, die mit leicht gaumigen Mezzo und darstellerischem Temperament die Ambivalenz dieser im Grunde unsympathischen Persönlichkeit glaubhaft machte - **Kiele Nachrichten**

Julia Mintzer was a lascivious, dangerously cooing queen who, with a slightly palatal Mezzo and actorly temperament, made the ambivalence of this basically unsympathetic personality credible.

Landestheater Schleswig-Holstein, Carmen

..die Amerikanerin Julia Mintzer als Gast ist eine Idealbesetzung: kess, lasziv, kokett, und stark. Ihr Sopran leuchtet feurig, während sie im Mezzo durchaus andeutet, dass mit ihr nicht immer zu Spaß ist - **Kieler Nachrichten**

The American Julia Mintzer - a guest – cheeky, lascivious, coquettish, and strong. Her soprano register is incendiary, whilst her mezzo register shows that she is not to be trifled with.

Julia Mintzer spielt ihre Rolle mit diesen Zuegen und attributen, anfangs barfuessig, mit grosser Hingabe. Von ihr geht viel Vorfuehrerisches aus, die mit ihrer

koerperhaltung und Schauspielerischen Faehigkeiten ueberzeugt. Ihrer stimme findet insbesondere in der Hoehe ihren groessten Ausdruck - **Schleswiger Nachrichten**

Julia Mintzer plays her role with cynicism, innocence, and cruelty, barefoot at the beginning, and with great dedication. She is very seductive with her body language and her acting. Her voice is especially expressive in her upper register.

Boheme Opera New Jersey, Carmen

As Carmen, mezzo-soprano Julia Mintzer took immediate command of the stage and the role. From her opening "Habanera," Ms. Mintzer was clearly a cut above the singers heard to that point in the opera, and she never came onstage without sultriness and vocal craftiness. Her scenes with tenor Patrick Miller's Don José were among the most dramatic in the opera - **Town Topics Newspaper**

Florentine Opera, Madama Butterfly

Mezzo-soprano Julia Mintzer was wonderful as Suzuki. Her voice was rich and pliable--from chest-tone power in the lower range to a graceful floating quality in her higher range to a flexible ability to blend with Cambridge in their gorgeous Flower Duet-- and she brought a quiet dignity to her role - **<http://urbanmilwaukee.com>**

Julia Mintzer (Suzuki) and Mark Walters (Sharpless), by contrast, powerfully embodied their roles, both dramatically and musically - **<http://www.milwaukee.com>**

Grand Harmonie, Orfeo

The work is firmly focused on Orpheus, sung with pathos and resolve by Semper Opera mezzo-soprano Julia Mintzer...Mintzer's singing of this music of dejection was

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thoughtful and original, paying close attention to the text, projecting dignity in the midst of loss - **The Boston Musical Intelligencer**

Semperoper Dresden, Der Teufel mit dem Drie Goldenen Haaren

... Julia Mintzer also acted and sang well in the role of the Lucky Child, her voice shining as the sun, cheerful, courageous - **Neues Deutschland**

Semperoper Dresden, Ariadne auf Naxos

Equally impressive was a fine female trio of Naiad, Dryad, and Echo: Emily Dorn, Julia Mintzer, and Arantza Ezenarro. Their fabulous costumes were matched by assured singing and acting, offering quite the model of an Ariadne performance - **Seen and Heard - International**

Glimmerglass Festival, little matchgirl passion

Mintzer was especially impressive in a part that called for prodigious breath control and pinpoint accuracy - **Opera News**

Washington National Opera, Norma

Julia Mintzer showed promise as an intense Clotilde, a role that was once taken by the young Joan Sutherland - **Washington Post**

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