



# JENNIFER TAVERNER

## SOPRANO

### REVIEWS

#### **As Armida in Rinaldo with Pacific Opera Victoria –**

*“Soprano Jennifer Taverner as Armida (in this rendition portrayed as an evil spider queen) brought great menace to the role, as well as a great sense of comedic timing in her attempts to seduce Rinaldo in a glowing purple LED dress. Vocally she was very powerful - innovative in her cadenzas, with an incredibly pure tone and brilliant precision.”*

**Melissa Ratcliff, Schopera**

*“Taverner sang well, successfully navigating difficult coloratura passages and projecting the powerful stage presence such a pivotal role demands.”*

**Adrian Chamberlain, Times Colonist**

*“Armida herself, soprano Jennifer Taverner, brought vocal power to a role that required her to be furious most of the time, with just a brief interlude for falling silly in love-at-first-sight with Rinaldo.”*

**Robin J Miller, Opera Canada**

#### **As Lily Pollard in Bandits in the Valley with Tapestry Opera –**

*“The ladies are headed up by Jennifer Taverner as Lily Pollard. I’ve said before that she’s just about the ideal operetta soubrette and here she’s pretty ideal as a meta operetta soubrette. She is about the only character who gets to show off vocally and she does it very well.”*

**John Gilks, Opera Ramblings**

*“Jennifer Taverner as Lily Pollard, the star of the troupe and the love interest of several other characters, was a standout. She was tender but no-nonsense as they battled for her affections.”*

**Allison Gerson, Mooney on Theatre**

*“Taverner is ravishing as the diva – what a treat to hear her creamy soprano up close.”*

**Glenn Sumi, Now Magazine**

#### **As Nadina in The Chocolate Soldier with Toronto Operetta Theatre –**

*“Jennifer Taverner may be just about the ideal operetta soubrette. She’s got a light, bright, agile and accurate soprano, is a good actress with excellent comic timing and moves well. In fact she rather shows up some of the rest of the cast in the occasional dance numbers.”*

**John Gilks, Opera Ramblings**

*“Her lovely soprano is rounded, warm and rich and she sings “My Hero” with such intensity and ardour it brought down the house.”*

**Christopher Hoile, Stage Door**

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### REVIEWS (CONTINUED)

#### **In Messiah with Thirteen Strings Chamber Orchestra –**

*“Soprano Jennifer Taverner was resplendent and captivating as she featured her extremely strong yet beautifully delicate and ornamental lyricism.”*

**Justina McCaffrey, Ottawa Life**

#### **As Kathie in The Student Prince with Toronto Operetta Theatre –**

*“(Ramirez) was perfectly partnered by the beautiful Kathie of soprano Jennifer Taverner, who sang with gleaming tone and charming stage presence.”*

**Joseph So, Musical Toronto**

*“Well-matched with Ramirez is Jennifer Taverner as Kathie. Taverner has a strong and clear-toned soprano that can effortlessly hold its frequent high notes steady above the activity of the chorus. Taverner captures Kathie’s innocence, charm and sincerity as well as her foreboding about Karl Franz’s ability really to be free of the court”*

**Christopher Hoile, Stage Door**

*“Taverner is sprightly, light and bright with enough presence to be funny rather than sappy when needed.”*

**John Gilks, Opera Ramblings**

#### **As Mabel in Pirates of Penzance with Cellar Singers, Orillia –**

*“...the Cellars (Singers) would do well to bring back soprano Jennifer Taverner often. She’s a powerful singer who I had no problem hearing clearly and she is a powerful stage presence no one can miss when she makes an entrance.”*

**John Swartz, Orillia Packet**

#### **As Rose in Street Scene with Voicebox: Opera in Concert –**

*“Jennifer Taverner brought enormous dignity and poise to her Rose, her lovely, warm soprano both soaring and centred. Weill gifts his heroine with a classic forties big band ballad, ‘What Good Would the Moon Be?’, sung by Taverner to great effect, smooth as satin, shiny as starlight. Glenn Miller would have approved.”*

**Ian Ritchie, Opera Going Toronto**

*“As Anna’s daughter, Rose Maurant, Jennifer Taverner was beautiful. She had a lightness in her voice that sounded Rose’s age, with enough richness to portray her as a wise young woman... The role of Rose is deceptively big, but Jennifer made it sound easy. I also thought she was a strong actor, using both the dialogue and the music to help us understand her character.”*

**Jenna Douglas, Schmopera**

*“Lovely light lyric voice... nice, silvery tone”*

**Joseph So, La Scena Musicale**

#### **In the Montreal International Music Competition –**

*“Jennifer Taverner was the surprising absence among the all-soprano female finalists; she has the presence to breed new opera fans.”*

**Lev Bratishenko, Montreal Gazette**

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**As Laurette in *Le Docteur Miracle* with RCM Glenn Gould School –**

*“Also showing promise are Jennifer Taverner with her pretty, soaring soprano...”*

**Paula Citron, Classical 96.3fm**

*“It was generally well sung with the stand out being the daughter, a coloratura soprano part, played by Jennifer Taverner.”*

**John Gilks, Opera Ramblings**

*“...the young artists embraced this silliness with great gusto, with... soprano Jennifer Taverner a burnished soprano as Laurette.”*

**Wayne Gooding, Opera Canada**

**In the *Canadian Vocal Arts Institute Gala* –**

*“D'autres mentions : ... Jennifer Taverner, qui a le sens du timing et une bonne voix”*

**Claude Gingras, La Presse**

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