

Megan Miceli Press:

Amahl's widowed mother, played by soprano Megan Miceli, was another bright star of this production. Like Pfeifer, Miceli's portrayal was honest and nuanced, her round, vibrant tone filling the performance space with ease. Notably, Miceli supports Pfeifer in duet passages well; her rich sound always found a sweet blend with the young treble voice opposite her. The chemistry Miceli has with her young co-star is also convincing, adding a sincerity and grace to her performance.

Oliver Munar, Schmopera

Amahl and the Night Visitors, Calgary Opera, 2018

Megan Miceli mixed just the right amount of humour and spice as the Old Lady/Papagena, matching van Wyck dramatically and vocally in their “Pa-pa-pa” duet.

Leonard Turnevicius, Opera Canada

The Magic Flute, BrottOpera, 2018

The supporting roles were all well taken, particularly that of Berta by soprano Megan Miceli, who was a dead ringer for a very young Mrs. Padmore in *Downton Abbey*. Not only did she embody the role of the governess, her Act 2 aria was very well done — she even interpolated a stratospheric high note!

Joseph So, ludwig van Toronto

Il Barbiere di Siviglia, Opera 5, 2018

Megan Miceli was a scene-stealer as Berta, the old governess, who shuffled around the stage with all the attitude of a tired grandmother. Her “Il vecchietto cerca moglie” made use of the whole stage and the props left askew from the previous scene. Her Berta proved to be one of the funnier performances of the evening.

Isabella Perrone, Opera Canada

Il Barbiere di Siviglia, Opera 5, 2018

Speaking of Berta, Megan Miceli was delightful in the role, and her Act II aria was smartly sung (and hilariously staged).

Jenna Simeonov, Schmopera

Il Barbiere di Siviglia, Opera 5, 2018

Soprano Megan Miceli is bustling, exasperated Berta, the maid.

Ian Ritchie, Opera Going Toronto

Il Barbiere di Siviglia, Opera 5, 2018

The last singer in the masterclass was soprano Megan Miceli, who sang “Glückes genug” by Strauss, and “Norden” by Sibelius, with Jared Tehse at the piano. Miceli has a bright, pure, well focused high lyric soprano, with admirably steady and evenly produced tone, and capable of a nice high piano. Both the Strauss and the Sibelius are ideal as each requires long, sustained flow

of sound, which Miceli did admirably well. The Strauss song ends with the soloist holding the word “Glückes” for eight beats, and Miceli has the steady tone to do it justice, rock steady and without excessive vibrato, drawing praise from Isokoski. Her purity of tone was also ideal in the Sibelius, totally undaunted by its sustained high tessitura. Her singing once again brought praise from Isokoski. It was a lovely end to an afternoon of song.

Joseph So, Musical Toronto

Toronto Summer Music Festival Art of Song Academy, 2017

Soprano Megan Miceli sparkled in the role of Morgana, a lovesick sorceress and sister to Alcina. Her breathtaking aria “Ama, sospira” – joined by Marie Nadeau-Tremblay’s insolent, agile violin solo – contrasted with the small, dainty steps with which she walked to comedic effect (the audience laughed every time she shuffled offstage).

Carly Gordan, The McGill Daily

Alcina, Opera McGill, Fall 2016

To her credit, in spite of only having one brief solo performance, Miceli continually highlighted her character with her skillful acting, delivering the most emotive performance of the cast despite being largely put on the sidelines.

Morgan Alexander, The McGill Tribune

Giannetta, L’elisir d’amore, Opera McGill, 2016

Saturday’s comedic standouts included Megan Miceli as the wily gossip Giannetta.

Carly Gordan, The McGill Daily

L’elisir d’amore, Opera McGill, 2016