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## Nanette McGuinness

Soprano **Nanette McGuinness** has been hailed in the press for her “creamy golden tone, “glorious soprano,” and “magnetic stage presence.” With a repertory ranging from 1600 to the present, she has performed operas and concerts on two continents in ten languages.

Roles she has performed include Mimì, Freia, Desdemona, Countess Almaviva, Micaela, Foreign Woman (*Consul*), First Lady, Musetta, Lady with the Cake Box, and Lauretta, with the Silesian State Opera (Czech Republic), Mission City, Opera San Jose (Opera-in-the-Schools), West Bay Opera, Berkeley, Livermore Valley, and Pocket Operas, among others. Solo concert engagements include the premiere of William Ludtke’s *Christmas Suite* with Joann Falletta and the San Jose Symphony, Mahler’s Fourth Symphony with the Palo Alto Philharmonic, Duparc *Mélodies*, Rossini’s *Stabat Mater*, Mozart’s *Vesperae solenne*, Canteloube’s *Chants d’Auvergne*, Haydn’s *Lord Nelson Mass*, Vivaldi *Gloria*, Fauré *Requiem*, Handel’s *Solomon*, *Samson*, and *Messiah*, highlights from Ravel’s *Shéhérazade*, Berlioz’ *Les nuits d’été*, and Purcell’s *Ode to St. Cecilia*, and cantatas by Caldara, C.P.E. Bach, and Handel.

Reviewed as “perfect for the song recital lover” by *Chambermusic Magazine*, her first CD of music by women composers, *Fabulous Femmes* (Centaur CRC 2461), features premiere recordings of several works. She is also a founding member of the Baroque chamber group, the Vinaccesi Ensemble, whose premiere CD, *Benedetto Vinaccesi: the Solo Cantatas* (Centaur CRC 3270) was released in 2013.

A 2010 Teaching Artist for the S.F. Opera Guild, McGuinness earned an MM in Vocal Performance from Holy Names, a PhD in Music from UC Berkeley, and a BA in Music from Cornell University.

For more information, visit [www.nanette.biz](http://www.nanette.biz). [260 words]

*“As might be guessed, the phoenix of the title refers to the Jewish people who survived the Holocaust; but all four poems in the set have a decidedly dark quality. Garner served this quality well with a rhetoric highly reminiscent of expressionist practices in Vienna, particularly in the period between the two world wars; and McGuinness captured that effectively in her delivery of the texts.” (Examiner.com)*

*“A voice to savor...with a warm soprano tone that had a golden ring in it...Her clear enunciation, flexibility and creamy golden tone shaped the words and conveyed the meaning...McGuinness used gesture and timbre to present the emotional truth...” (Independent Coast Observer)*

*“Soprano Nanette McGuinness ornamented gloriously in the style of the period [in the Lord Nelson Mass]...” (Daily Republic)*

*“The wood nymph trios [in Rusalka], sung by Nanette McGuinness, Sara Lamar MacBride, and Dana Anderson-Williams, were animated and beautifully blended, as fine as one would hear from the most affluent companies.” (Oakland Tribune)*

*“Di buon livello, nel complesso, il resto del cast [La Bohème]: la gradevole “Musetta” di Nanette McGuinness...applausi per tutti.” (La Stampa, Italy)*