

Frances Ginsberg, Soprano

Selected Reviews

"The star of the evening is really Frances Ginsberg, who uses her resplendent soprano voice to transfix the audience. Her radiant energy and theatricality simply bring the house down during her aria "In quali eccessi", where she sings of the heartbroken state *Don Giovanni* has left her in and how she wants revenge, yet wants no harm to come to him. Her ambivalence is rendered sublimely captivating by her singing." (Stefan Janis, *The New York Times*)

"Violetta, expertly portrayed by Frances Ginsberg . . . The soprano's phrasing, sensitive yet powerful voice and superb acting proved compelling." (Francine Ringold, *Opera News*)

"Frances Ginsberg was quite simply a Violetta who went straight to the heart with the richness of her spectacular voice and her presence, soaring to the uppermost limit of expectation." (Nathan Mishori, *Jerusalem Post*)

"In more than 60 years of Violetta's beginning with Ponselles in 1934, I found Frances Ginsberg's one of the most powerful, intense representations of them all; few of the others have had so great a presence or been convincingly, this desperately in love." (Stewart Manvill, *Opera Magazine*)

"Frances Ginsberg, the New York City Opera stalwart who made her debut as Violetta with the San Diego Opera, is a "lirico spinto". Her voice is bigger, darker, and richer than many a popular predecessor in the role, but she applies her generous resources to the multifaceted challenge resourcefully. Ginsberg moves with an air of conviction that automatically conveys excitement. She is a compelling actress. She exults flights of passionate grandeur, yet never slights the introspective poise. She inflects the text with telling subtle accents, yet traces the arching line with climatic breadth. She moves beautifully and cuts an alluring glamorous figure. Ginsberg dares to take chances, she knows what she is doing and does it poignantly." (Martin Bernheimer, *Los Angeles Times*)

"Frances Ginsberg, flown in for the final two performances of *Un Ballo in Maschera*, captured the city's heart with grace of form and voice, as well as dramatic and technical mastery." (Dorothy Stowe, *Opera News*)

"Frances Ginsberg, portraying her first Leonora in *Il Trovatore*, headed the cast. Glamorous of voice and appearance, she combined bel canto technique with dramatic credibility, shaping and coloring her phrases to the meaning of the words. The glamorous soprano from St. Louis has a dark timbre, exactly what the Italians call "lirico spinto", just right for this role. She rendered the broad melody of "Tacea la notte" elegantly and negotiated the coloratura of "Di tale amor" with flair. In the final act, she proved herself a real singing actress. Her delivery of "D'amor sull'ali rosee" was enormously moving, soaring through the "Miserere" chorus, and "cabaletta". (Robert Croan, *Opera News*)

"In the title role of *Norma*, American soprano Frances Ginsberg was nothing short of sensational, drawing frequent outbursts of applause. She is straight from the Maria Callas mold, which sends a tingle down the spine, as thrilling as that soft, floated note when she finally admits guilt." (David Denton, *Yorkshire Post*)

"In her first Lady Macbeth, Frances Ginsberg used her imperious beauty and dramatic presence to advantage, her ample coloratura soaring comfortably at the top." (Dorothy Stowe, *Opera News*)

"Singing her first Desdemona with flawless intonation and a stylish soprano, Frances Ginsberg was consistently compelling. She exuded effortless sensuality in the love duet. As the horror of the situation grew, she resigned herself with heartbreaking poignancy, dignity and grace with effortless pianissimos." (Janelle Gelfand, *The Cincinnati Enquirer*)

"Soprano Frances Ginsberg's long experience in this work showed with her perceptive and sensitive vocalism, achieving rarified expression." (Lawrence Johnson, *The Sun Sentinel*)

"American soprano Ginsberg literally excelled in selected songs of Strauss. It was a remarkable performance and listening to the various modulations of expression of the singer was a real experience. Ginsberg together with the sensitive accompaniment of the Moscow Filharmonic, provided the highlight of the evening." (Vladimir Ri'ha, *Právo Daily*)

"Frances Ginsberg demonstrated that she is a first rate Puccini soprano in *Manon Lescaut*, with command of dynamics, phrasing, diction and sheer strength of her singing . . . one took note of her lovely soft ending of "In quelle trine morbide". Ginsberg is capable of great dynamic range and long lyric line, her thrilling high notes rich and full of passion. In "Sola perduta abbandonata" Ginsberg took possession of the empty stage and owned it like the internationally acclaimed diva that she is." (Paul Sayegh, *The Virginia Pilot*)