

MEGAN TILLMANN

SOPRANO

Reviews:

Gianni Schicchi (Lauretta, Skylight Opera)

“Megan Tillmann, as [Schicchi’s] daughter, stopped the show with her ‘My dear daddy’ (‘O mio babbino caro’), one of Puccini’s very best tunes.”

- Milwaukee Journal Sentinel, January 30, 2005

“The leading singers, Megan Tillmann and Matthew DiBattista, are the beautiful young lovers whose voices are pleasing both together and singly.”

- Waukeshaw Freeman, February 3, 2005

The Tender Land (Laurie, Opera Omaha)

“Tillmann was a sincere Laurie with a sweet, endearing soprano voice that complemented her character’s innocence.”

- Omaha World Herald, November 18, 2004

“Duets between Tillmann and DiBattista were among the performance’s highest points.

- Omaha World Herald, November 18, 2004

Come to Me in Dreams (The Child, world premiere at Cleveland Opera)

“This production. . . has a stellar ensemble. Sanford Sylvan’s luxurious baritone and dramatic sincerity illuminate the survivor’s journey. . . while Megan Tillmann melds charm with compassion as the lost child. . .”

- Cleveland Plain Dealer, June 10, 2004

“The Lost Child, Megan Tillmann, was moving in her innocent joy and finally in her realization that ‘she never saw another butterfly.’”

- Opera News Online, September 2004

The Little Prince (The Rose, world premiere at Skylight Opera)

“Of the many others on stage, the charismatic Megan Tillmann makes a memorably vulnerable rose. . . .”

- Shepherd Express, March 18, 2004

Die Zauberflöte (Erste Knabe, Cleveland Opera)

“Many smaller roles were more strongly cast, especially the three ladies and the three spirits (Megan Tillmann. . .).”

- Cleveland Plain Dealer, April 13, 2003

The Tender Land (Laurie, Skylight Opera Theatre)

“As Laurie, petite soprano Megan Tillmann showed fresh tone and easy acting skills. . . .”

- Opera News Online, April 2002

“As the farm girl Laurie, soprano Megan Tillmann gives a refreshingly sincere performance, with some of the clearest, most expressive American diction you’ll ever hear. Her high, light voice has an attractive, reedy middle range that strongly resembles the young Barbara Cook. Unlike most opera singers, Tillmann shifts no gears when she launches into singing, it’s as natural to her as speaking.”

- Shepherd Express, Jan. 17, 2002

Reviews (cont'd):

The Turn of the Screw (Flora, Skylight Opera Theatre)

“Tillmann’s grown-up proportions and powerful voice did not destroy her credibility as a child; they made her a child with something strange about her - something familiar, but not quite right.”

- Milwaukee Journal Sentinel, Mar. 19, 2000

“Tillmann’s Flora was fresh and appealing. . . .”

- Shepherd Express, Mar. 22, 2000

“. . . Megan Tillmann, played and sang Flora to near perfection. . . .”

- Opera News Online, May 2000

Regina (Alexandra, Lyric Opera Cleveland)

“. . . big voices that really fill the hall are plentiful in this production including [that] of . . . Megan Tillmann as her daughter.”

- The Beacon Journal, July 10, 1999

Into The Woods (Little Red, Lyric Opera Cleveland)

“Tillmann’s Red Riding Hood is a fascinating combination of the innocent and feral played with great energy and humor.”

- The Cleveland Scene, July, 1998

“High on the adorable scale is Megan Tillmann, whose Little Red Riding Hood is winsome and utterly frank.”

- Cleveland Plain Dealer, July 4, 1998

The Medium (Monica, Cleveland Institute of Music)

“Megan Tillmann brings extra measures of tenderness to Monica, Flora’s daughter, using her shining soprano to touching effect. The “Black Swan” assumes a yearning beauty as sung by Tillmann, who also exudes otherworldly suspense when playing the fraudulent ghost.”

- Cleveland Plain Dealer, Nov. 14, 1997

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