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***Turandot* with San Diego Opera**

"*Turandot* requires three powerful leads who frequently need to override the orchestral forte. Making her San Diego Opera debut is native Californian Lise Lindstrom who catapulted to instant stardom when she was asked to replace the scheduled *Turandot* two hours prior to a performance at The Metropolitan Opera. Sudden cast changes bring instant fortune to a singer, and in this case, Ms. Lindstrom was blessed with such occasion. Since her initial debut as the Ice Princess in New York City, Lise Lindstrom joins the limited list of distinguished dramatic sopranos who accomplish the demands of *Turandot*. Audiences are accustomed to a *Turandot* with a large, declamatory voice. In this instance, however, Ms. Lindstrom's approach is toned down, exhibiting her interpretation with poise and elegance.... Lindstrom's presence is dynamic."

ConcertoNet.com, January 31, 2011

"American soprano Lise Lindstrom makes an impressive debut in the title role as the icy Princess *Turandot*. Lindstrom is cool and imperious as the callous queen-to-be, but her voice is warm, rich and lustrous (never shrill) with an evenness of tone. *Turandot* is known as one of the hardest roles in the dramatic soprano repertoire, but Lindstrom never falters, particularly in her all-over-the-scales second-act aria "In Questa Reggia."

North County Times, February 2, 2011

"Lise Lindstrom is in exclusive company: singers that can easily clear the steep crests of *Turandot*. Her voice is penetrating and interesting, warming to the ears as the night progressed. Lindstrom excelled in Alfano's passages, possibly presaging a move into Wagner. In currying the Emperor's sympathy and hinting at curiosity over Liu's devotion, Lindstrom delved into La Principessa's internal struggles."

Opera Today, February 7, 2011

***Turandot* with Florida Grand Opera**

"For the role of *Turandot*, FGO cast the soprano Lise Lindstrom who sang the role with great success last year at the Metropolitan Opera and this season will sing it at Milan's La Scala, where the opera received its premiere in 1926. Lindstrom has a huge voice that gives her the ability to sing the role's high notes without the stridency some singers bring to the role. She was appropriately icy—without ever being hard on the ears—in *In questa reggia*, where she tells the story of her female ancestor who

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had been murdered by a man, explaining her current hatred for the gender. And she managed Turandot's transformation effectively, with her powerful voice becoming sweet and tender in her final duet with Calaf."

South Florida Classical Review, November 14, 2010

"American soprano Lise Lindstrom, who is currently making something of a specialty of the title role, having sung it at the Met and prepping it for La Scala, has a big, strong voice with a cutting quality that enabled her to slice through Puccini's big orchestra and easily be heard. She embodied the force and malevolence of the ice princess well, and was able to communicate her softer potential, too, with a sensitive reading of *In questa reggia*."

Palm Beach Arts Paper, November 24, 2010

***Turandot* with De Nederlandse Opera**

"...Lise Lindstrom...a striking blonde and unusually svelte for Puccini's vocally challenging Principessa, wields a well-focused, silvery instrument, capable of penetrating the thickest orchestral underlay..." "Lindstrom is a fearless and tireless singer, so her ubiquity in the role is hardly a surprise...she is a gift to directors who want a Turandot with Hollywood looks."

Opera, August 1, 2010

***Tosca* with Glimmerglass Opera**

"The production sports an American trio of charismatic voices. Soprano Lise Lindstrom as Tosca has a powerful voice that soars into the stratosphere. There is a sharpness there – not the shrill, but the thrilling kind."

The Globe and Mail, July 28, 2010

"The soprano Lise Lindstrom brought a cool allure to the title role, her focused and steely voice flaring into palpable fire when it was called for."

The New York Times, August 9, 2010

***Der Fliegende Holländer* with New Orleans Opera**

"As Senta, rising American soprano Lise Lindstrom, also making her New Orleans debut, offered everything one could want in this challenging role – vocal power to spare, gleaming beauty of tone and flawless intonation. A strikingly handsome



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woman, Lindstrom gave a truly world-class performance. It is not often that one hears dramatic power combined with such a fresh, youthful-sounding soprano. Lindstrom's voice contrasted wonderfully with that of Nikitin; as a team, they established totally believable onstage chemistry.”

Opera News, March 2010

"In her unforgettable performance as Senta, soprano Lise Lindstrom emerged as the brightest shining star of the night. With a highly praised Turandot recently under her belt at the Met, Lindstrom's readiness for the role was hardly in question. From her opening wordless vocalise in the second act, however, it was immediately clear that the audience was in for a special night. This is a voice to behold – powerful to extend to the farthest reaches of the theater with seeming ease, yet with warmth that pulls the audience onto the stage with her. In a role in which power often translates into stridency, Lindstrom's tone is sublimely beautiful and luxuriant.”

Times-Picayune, March 21, 2010

***Turandot* with The Metropolitan Opera**

“In her first five minutes, Lindstrom sailed through the daunting solo "In questa reggia" with an aplomb rarely seen even in the most experienced divas. Her voice, though not huge, gleamed like a blue-white laser up to high C. As the Chinese princess whose beauty tempts dozens of men to risk their lives, the tall, slender Lindstrom wielded the icy glamour of a '30s film star, working the trains and veils of her elaborate costumes with the panache of a runway model.”

The New York Post, October 30, 2009

“Her voice showed at once its commanding timbre, aimed with laser sharpness, scanning the score's craggy peaks without appearing muscle-bound or pushed. Her security in the strenuous "In questa Reggia" (Act II) was matched, in "Dal primo pianto" (Act III), by equal ability to show the woman behind the mask, inwardly fearful of Prince Calaf's alluring self-assurance.”

Opera News, October, 2009

“But it was also love at first sight for the Metropolitan Opera audience when they saw – and especially heard – the beautiful and talented soprano, Lise Lindstrom, in her unscheduled Met debut on opening night. Maria Guleghina was unwell, and Ms.



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Lindstrom, with scant notice, took her place. I attended a subsequent performance but the reaction seemed to have been much the same. Lindstrom was magnificent vocally and dramatically. And the audience was unstinting in its appreciation."

Concertonet.com, October 28, 2009

Article Title: 'Lindstrom Shines as Last-Minute Soprano in "Turandot"'

"It's the kind of situation a singer dreams of, with all the attendant reviews and attention, and Ms. Lindstrom made the most of it with a remarkably assured, vocally gleaming performance. Turandot, the hyper-feminist Chinese princess who, in tribute to a wronged ancestor, has her suitors executed, sits the first act out, but the first thing she sings in the second is "In questa reggia," with its cruelly exposed high notes. Not only did Ms. Lindstrom unleash the scena in tune—no easy task—but she showed a sense of flexible, lyrical phrasing that served her well in the softer moments of the third act. She convincingly used the Franco Zeffirelli production's pseudo-Chinese gestures to craft an air of mystery and allure. And if her low register was occasionally underpowered near the end, she made up for it with a dramatic diminuendo/crescendo combination on her final, effortlessly floated high note. It was an exciting evening for both audience and singer: Ms. Lindstrom jumped up and down with relief and joy at her curtain call."

The New York Observer, October 29, 2009

***Turandot* with the Savonlinna Opera Festival**

"She is a fearless singer though and delivered In questa reggia with impressive power."

Seen and Heard International, July 23, 2009

***Suor Angelica* with Opera Tampa**

"Lindstrom fashioned a poised yet wrenching portrayal of the woman who had an illegitimate child and went into a convent for redemption. Angelica's encounter with the stern Princess (Mariana Karpatova) was heartbreaking. Lindstrom sang her despairing aria, Senza mamma, with deep passion. There was a slight metallic edge to her soprano that gave it tremendous power. Opera singers are always measured against the glorious past, and Lindstrom must have felt some pressure Friday, because the great Italian prima donna, Renata Scotto, was there to receive the first Anton Coppola Excellence in the Arts Award. In the 1970s and '80s, Scotto was a



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definitive Angelica, a model of pathos and drama. With Lindstrom's affecting performance, it was wonderful to see the tradition passed on so well.”

St. Petersburg Times, March 2, 2009

***Germania* DVD with Deutsche Oper Berlin**

“Lise Lindstrom throws herself into the role of guilt-ridden Ricke with a bright, silvery sheen.”

Opera News, March 2009

***Un Ballo in Maschera* with Des Moines Metro Opera**

“The crowning laurel went to Lise Lindstrom, whose juicy, voluminous soprano soared through Amelia's "Ma dall'arido" without a hint of strain.”

Opera News, October 2008

***Der Fliegende Holländer* with Opera Grand Rapids**

“A stellar cast of soloists kept the audience of 1,056 on the edge of its seats. Particularly impressive were Lise Lindstrom as Senta, last heard in Grand Rapids in 2005 in the title role of "Turandot," and Richard Paul Fink as the Dutchman, both of whom combine impressive vocal power with a subtle sense for the nuances of their characters. Senta's Act II ballad was sung with ravishing intensity.”

The Grand Rapids Press, May 3, 2008

***Turandot* with Orlando Opera Company**

“Soprano Lise Lindstrom portrayed her Turandot with an appropriate icy imperiousness that gradually melted to reveal a woman of real passion. Her voice is a beautiful, steely one, with high notes that shot through the acoustical opacity of the Carr auditorium like lasers. She sounded as fresh at the end as she had at the beginning.”

Opera News, April 2008

***Turandot* with Kentucky Opera**

“Lise Lindstrom's Turandot projected not ice but a soft-grained, lustrous sound, soaring over the chorus with brilliance. This was a Turandot who could act as well as sing, slyly revealing the woman behind the public mask.”

Opera News, September 2007

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Turandot with Cleveland Opera

“But Turandot stands or falls by the title role. Lise Lindstrom is an attractive, tall soprano who possesses a voice of gleaming intensity. She built “In questa reggia” to a powerful climax, every laser-like high note a brilliant, rock-solid monument to her voice and technique. The warmth came through, too, in the caressing of phrase after phrase, both in that aria and in the final duet. Her carefully conceived transformation from ice princess to woman in love was riveting. The treacherous role was sung with nary a misstep, vocally or dramatically. It was astonishing to see Lindstrom sail through phrases with no visible or audible trace of their difficulty; she is an artist whose career should soar just as surely as her high Cs did in this production.”

Opera News, January 2006

“Lise Lindstrom sang the title role with fearless brilliance, her gleaming soprano cutting through every orchestral texture and her pitch dead center, even in the stratosphere. Unlike some Turandots, Lindstrom conveys the icy princess' vulnerable side. Her soft utterance of "love" in response to Liu was one of the night's most moving moments.”

Cleveland Plain Dealer, April 2006

Les Contes d'Hoffman with Des Moines Metro Opera

“...the statuesque Lise Lindstrom was a delicious Giulietta both in voice and seductiveness.”

Des Moines Register, July 2005

The Consul with Arizona Opera

“There was not the slightest weakness in Saturday's cast in Tucson, with special mention due to the heartbreaking characterization, both vocal and dramatic, by Lise Lindstrom as Magda, and the strong vocal exploits of husband John, sung by Michael Chioldi.”

Arizona Republic, January 2005

Ariadne auf Naxos with Des Moines Metro Opera

"The clash of high and low art was further accentuated by the spry attractiveness of the comedians (especially the powerhouse Zerbinetta of Jane Redding) and the stodgy solemnity of the tragedians (Lise Lindstrom's glowing Ariadne and Anthony

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Pulgram's valiant Bacchus)."
Opera News, October 2004

"But it is for the love of writing for the female voice that Richard Strauss is immortalized. These merits are made clear by fine performances by the three female leading ladies. One would be hard-pressed to find a finer trio of female voices anywhere. As Ariadne, soprano Lise Lindstrom brings a regal power to the stage, capable of expressing great sorrows and transcendent joys"
Des Moines Register, July 2004

Turandot with Mobile Opera

"Best to start with the two women who garnered much of the applause during Thursday's opening performance: soprano Lise Lindstrom as the vengeful princess whose gaze (and heart) is as cold as the pale moon over the Forbidden City...Lindstrom's [singing] has a piercing, laser-like quality that is at once chilling and seductive. If you could see her voice, it would blind you and leave a sheen of ice on your forehead... The soprano met and conquered the role's daunting climaxes and handled the lyrical passages with the poise of a pro. Reduced to stage time and Big Moments, the role provides little dramatically, but Lindstrom made the most of her debut as Princess Turandot
Mobile Register, October 2003