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At times, notes fall in caressing waterfall fashion down a scale that seems to be octaves in length. Her Act Two aria begins with rolling torrents of sustained notes as she declares, “You will see my fury fall upon everyone.” Her cries of purposeful revenge pierce the air in their soprano heights before suddenly collapsing to a depth most sopranos rarely travel. But when she reflects of how she once spoke of “holy love” and “wept at others’ tears” – remembering her unfulfilled affection for Ismaele – Ms. Major transforms her vocals to a soft trembling as she holds note after note long enough for each to attach to the next in a loving embrace. It is no wonder that at the end of this aria, Christina Major receives on opening night the loudest ‘bravas’ and the longest applause. If there were any other of her many brilliant moments that perhaps one-upped this extraordinary aria, it is as her Abigaile stumbles and falls near the opera’s end to a self-inflicted death of poison. Singing crumpled on the ground with a lovely English horn accompaniment (Meave Cox), she sends a whispered prayer to God of “Let me not be damned.” Clearly, if for no other reason, Christina Major’s performance of Abigaile is a sure reason (among many) to secure a ticket to WBO’s Nabucco.” |  |  | | --- | | **“A vocal knockout”**  Victor Cordell -For All Events  “The most remarkable voice in the production is Christina Major as Abigaille, who in a sense is the real lead character. She totally fulfills the needs previously mentioned for the role. When at full bore her voice cuts steel, yet she can gently embrace tender moments and transition between the two with great facility. She is a vocal knockout.” |  |  | | --- | | **“A very strong and majestic voice”**  Slash Magazine 2019  “ Christina Major with her beautiful soprano has a very strong and majestic voice. Her voice has a far reach, just right for an ambitious lady in the Palace. She could play a villainess, or a motherly character.“ |  |  | | --- | | **Soprano Christina Major “Nailed it”**  Nicholas Jones SFCV  “Abigaile rampages through the opera making things terrible for the Israelites, deposing her father, and trying to kill her supposed sister and rival in love. It’s a great part, and soprano Christina Major, a West Bay Opera regular, nailed it with a plethora of high C’s and swooping coloratura scale-work that brought out the contradictions of her character’s tormented ambitions and jealousy.” |  |  | | --- | | Joshua Kosman, San Francisco Chronicle 2/2019  “Friday’s opening brought its own joys as well, chief among them a bravura performance by soprano Christina Major as Lucrezia. Major has been a welcome presence on Bay Area stages for years now, but I can’t recall hearing her sing with the kind of expressive verve and technical command she displayed here. Again and again she unleashed powerful, perfectly placed high notes and athletic passagework that underscored the vitality of the vocal writing. She brought beauty and pathos to Lucrezia’s Act 1 aria “Tu al cui sguardo omnipossente” and railed against her father-in-law with Unbridled ferocity that never wavered in pitch or rhythm.” |  |  | | --- | | **"exhilarating force "**  Victor Cordell, For All Events 2/2019  “In Christina Major’s interpretation of Lucrezia, it is hard to imagine a Verdi heroine with greater challenge and vocal fire. Although the dramatic coloratura soprano has performed lyric roles, she attacks this one with exhilarating force and dominates the stage when she sings. Often in a rage, her penetrating voice pierces the air, yet she exhibits great dynamic control and manages the quieter prayer and duets with both male leads with great success.” For All Events Victor Cordell 2-2019 |  |  | | --- | | Johm Orr, San Jose Mercury News 2/2019  “probably the best Lucrezia anywhere today” in Christina Major. Major sang “Norma” for West Bay Opera last year, then went on to sing the same role at Teatro Colón in Buenos Aires. |  |  | | --- | | Repeatperformances.org 2017  And headlining the cast was Christina Major as Norma, the Druid High Priestess. This is a taxing role, with long bel canto arias stretching over a huge vocal range from lyric to dramatic and nearly to coloratura soprano, and Major was exceptional in all parts. Her lows were growled and meaty and her high notes shimmered. Most moving was her rendition of the famed aria, “Casta Diva,” (Chaste Goddess, who bathes these ancient hallowed trees in silver light…). Shadowed by flute and simple string arpeggios, here we were treated to her lush low-lights and high notes that whispered into evanescence, a still life of hopes and dreams. |  |  | | --- | | Nicholas Jones, San Francisco Classical Voice 2017  The title role famously demands a wide vocal range and a charismatic emotional presence, as well as the technical ability to manage Bellini’s intricately crafted lines, which bristle with complicated trills, runs, and other ornaments. Soprano Christina Major, singing Norma, made it all happen. Although Bellini has little interest in character development — he tends to give Norma first one mood and then another, without any transition — Major eloquently bridged the gaps that Bellini leaves, suggesting, or at least inviting us to imagine, the heroine’s inner thoughts. |  |  | | --- | | Mercury News 2017  “The opening aria sung by Norma, “Casta Diva,” is a monster, and demands powerful acting and intensity, not to mention breath control. And the soprano in the role still faces another 75 minutes, of sometimes even more difficult challenges. Christina Major was powerful as Norma. She managed all of Bellini’s fancy demands. Major stood there in a truly unfortunate costume and spouted an eruption of notes, from staccato chop-chop-chops to long, emotionally powerful phrases that knock us back in admiration.” |  |  | | --- | | **“Electrifying performance”**  Renée Batti, Alamanac News 2017  ...”there is good news for local opera fans attending West Bay Opera's production of Vincenzo Bellini's magnificent 19th century bel canto opera, "Norma," in Palo Alto's Lucie Stern Theatre: ...”a skillful and forceful portrayal of Norma...powerhouse soprano Christina Major is cast in the title role, delivering an often electrifying performance of a woman revered by her people but betrayed by her lover, Pollione -- who is also the father of her two children. Almanac News Renée Batti |  |  | | --- | | **"Focused, opulent sound."**  Paul Hyde- Greenville News, May 2014  "The concert opened with a vigorous performance of Poulenc’s Gloria, featuring soprano Christina Major, who sang with marvelous control and a focused, opulent sound. Next on the program was Mascagni’s “Easter Hymn” (from “Cavalleria Rusticana”), which began softly and reverently and surged to a breathtaking climax. The stupendous performance, which also featured Major as soloist, inspired a well-deserved standing ovation from the audience." |  |  | | --- | | **"Thoughtful intensity."**  Joshua Kosman- San Francisco Chronicle July 2015  "... there were fine contributions too from Laura Griffiths, who brought grace and clarity to the Oboe Concerto, and from soprano Christina Major, who sang two of Mozart’s arias with thoughtful intensity. ... first of these, “Non più di fiori” from the opera “La Clemenza di Tito,” |  |  | | --- | | **"large, rich-toned voice.."**  Georgia Rowe- San Jose Mercury July 2015  "....began with "Non piu di fiore," from the opera "La Clemenza di Tito." Soprano Christine Major, a former resident artist with Opera San Jose, has a large, rich-toned voice, and she sang the aria expressively; The concert aria "Nehmt meinen Dank" followed, with Parvulescu introducing Mozart's amorous music in gentle waves and Major delivering the vocal part in sweet, articulate phrases." |  |  | | --- | | **"Impressive range..."**  James Roy MacBean - Berkeley Daily Planet July 2015  "Next, Florin Parvelscu led soprano Christina Major accompanied by basset horn player Natalie Parker in an aria from Mozart’s late opera La Clemenza di Tito, which he composed in a rush while also finishing up Die Zauberflöte. This aria, Non piu di fiore, was ably sung by Christina Major, who has an impressive range featuring chest tones in the low notes and surprising head tones in the high notes.." |  |  | | --- | | **"floating, sparkling, resounding."**  Richard Scheinen- San Jose Mercury News , March 2013  "For the "Recordare," mezzo-soprano Layna Chianakas showed off her deep-colored legato, then sang in close harmony with soprano Christina Major. It made for an opulent passage, though not as opulent as the Agnus Dei, in which those same two soloists sang like twin sisters, entwined. Of the four soloists, Majors projected the greatest ease: floating, sparkling, resounding; a range of effects." |  |  | | --- | | **"A solitary musician stole the show: Rising American Soprano Christina Major."**  San Francisco Classical Voice- Steve Osborn December 2012  For its “Titans of Opera” program at the Green Music Center in Rohnert Park, the Santa Rosa Symphony assembled a titanic cast of players — a full orchestra; an additional contingent of brass, woodwind, and student players; an 80-voice chorus; and two soloists. Monday’s concert was long and the pieces were many, but in the end, a solitary musician stole the show: the rising American soprano Christina Major. If your name is your destiny, this powerful singer will have a major career. She brings a remarkable collection of skills to the task at hand: a powerful voice, excellent diction, a well-controlled vibrato, a stratospheric range, an expressive delivery, and an imposing stage presence. All she needs is time, and perhaps a lucky break, before she ascends to Bayreuth or La Scala. Subsequent to those choruses, the star of the show, soprano Christina Major, drifted onto the stage in a floor-length purple dress with many drapes and folds. From the very first note of “Tacea la notte” (also from Il trovatore), she asserted her irresistible presence. Although poorly lit (she would have benefited from a spotlight), she drew all eyes and ears with her confident high notes, impeccable coloratura, and expressive gestures. were the show-stopping “È strano” and “Sempre libera,” which flowed from Major’s lips in a torrent of emotion and bravura singing. Her phrasing was exquisite, and her high notes were superb. Hoisting full wine glasses, the soloists ended the proceedings with a vivacious rendition of “Libiamo ne’ lieti calici” (Drink from the happy goblets). In Major’s case, her cup runneth over. |  |  | | --- | | **"vigorous flair"**  San Francisco Chronicle, Josh Kosman July 2012  "The two sopranos get the lion's share of the solo assignments in this piece, and both were strong. Christina Major delivered the long-breathed phrases of the work's major vocal solo, "Et incarnatus," with vigorous flair. " |  |  | | --- | | **"velvety tone.."**  San Jose Mercury News, Georgia Rowe July 2012  Cleve placed the soloists -- sopranos Christina Major and Rebecca Davis, tenor Bengochea and bass Kirk Eichelberger -- between the orchestra and chorus, rather than downstage, producing a smoothly integrated sound. Major gave a beautiful account of the "Et incarnatus," with lovely solo playing by Tamburrino. Major's velvety tone blended well with Davis's brighter soprano in the "Domine Deus" duet. |  |  | | --- | | **"exquisitely ascending to a high B-natural"**  Paul Hyde, Greenville News May 6, 2012  The guest soloists ( Christina Major, Stacey Rishoi, Vale Riedout and Lester Lynch) sang radiantly. Lynch boasted a strong resonant baritone. Major, meanwhile, beautifully negotiated the soprano soloist's part, exquisitely ascending to a high B-natural at the end of the work." |  |  | | --- | | **"Christina Major's Donna Anna took top honors."**  San Francisco Classical Voice, Georgia Rowe Feb 2012  "In the principal roles, Christina Major’s Donna Anna took top honors. The soprano commanded attention in Act 1’s vivid “Fuggi, crudele, fuggi,” and continued to sing with urgency, assurance, and bright, refulgent tone throughout the evening." |  |  | | --- | | **"one of the Opera's best scenes."**  Iride Aparicio "Cultural World" 2011  "Also excellent in her acting and singing that night was Elettra (CHRISTINA MAJOR). The soprano has a beautiful tone, and is dramatic so her acting could only be described with one word: Superb, especially in her mad scene.  When as Elettra she realizes that she is never going to be his queen, invoking in a frantic aria her dead brother Orestes, Elettra starts distorting  her face. We could see the madness reflected in her eyes as she expresses her pain. She grabs a knife from the table. She is ready to kill herself. The scene was one of the Opera's best scenes." |  |  | | --- | | **"Steel resolve..."**  Out and About Magazine, 2011  "Christina Major as Elettra put steel resolve beneath the coyness, vanity and ruthlessness of her Elettra." Out and about magazine |  |  | | --- | | **"wide dynamic range"**  Beer Moalem, Examiner.com 2011  "Christina Major as the jealous lover Electra had some moving moments in her solo laments, with shapely sighs and a wide dynamic range." |  |  | | --- | | **"deftly controlled fury"**  Joshua Kosman, San Francisco Chronicle 2011  "As Elettra, the rival in love, soprano Christina Major gave a performance of deftly controlled fury, exploding at last in the jagged, emotionally fraught vocal display of her final aria, "D'Oreste, d'Ajace." |  |  | | --- | | **"strong, richly colored tone"**  Joshua Kosman- San Francisco Chronicle July 2011  In between, the orchestra was joined by a pair of soloists, soprano Christina Major and pianist Jon Nakamatsu. They combined forces for a well-balanced account of the concert aria "Ch'io mi scordi di te," trading melodic phrases back and forth and interacting deftly with the orchestra..... she unleashed a strong and richly colored tone in the more straightforward vocal writing." |  |  | | --- | | **"tender articulate phrases........vibrant muscular tone"**  Georgia Rowe - San Jose Mercury News July 2011  Major and Nakamatsu were well-matched, with the soprano producing vibrant, muscular tone and conveying the anguish of the text; Nakamatsu, playing the piano obbligato, offered cool, crystalline sound in contrast. Major and the orchestra also performed the aria "Ruhe Sanft" (Rest Safely) from Mozart's opera "Zaide." With Cleve drawing luxuriant playing from his ensemble, Major delivered the text in tender, articulate phrases. |  |  | | --- | | **"mahogany toned luxurious..... Indulgently perfumed voice"**  Ken Lisaka - San Francisco Classical Voice July 2011  The program features two soloists, soprano Christina Major, and pianist Jon Nakamatsu. Appropriately, the overture was followed by “Ch’io mi scordi di te,” K. 505, for soprano, piano, and orchestra. Major’s mahogany-toned, luxurious voice was well-suited to Nakamatsu’s delicate and crystalline obligato, and the warmly sonorous orchestra served as a rich background to the tragic libretto. Perfumed Voice After intermission, Christine Major blessed the audience with “Ruhe sanft,” from Mozart’s unfinished opera Zaide, K. 344. She projected warmth with great control, even in places with octave leaps. She sculpted the lines with subtle colors to breathe life into the music, and her indulgently perfumed voice blossomed luxuriantly. |  |  | | --- | | **"...touching real emotional depths..."**  Scott Cantrell, Dallas Morning News April 19, 2010  "...Of the four, soprano (and UNT alum) Christina Major was the standout, alternating fire and subtler warmth, and in the final "Requiem aeternam" touching real emotional depths." |  |  | | --- | | **"provided the highest emotional stakes of the evening."**  Brian Kellow, Opera News July 2009  Opera News Online, July 2009 "This year's cash prizes to young artists constituted a kind of embarrassment of riches — $15,000 each to tenors MICHAEL FABIANO and BRYAN HYMEL, and $10,000 each to sopranos WENDY BRYN HARMER and ERICA STRAUSS, mezzo GINGER COSTA-JACKSON, baritone MICHAEL MCGEE and bass-baritone DONOVAN SINGLETARY. Other prize-winners who made a strong impression were AUDREY DUBOIS ($3,000), a still developing but promising soprano, with "Un bel dì vedremo"; soprano TALISE TREVIGNE ($5,000), with "Donde lieta uscì"; baritone JORELL WILLIAMS ($5,000), who showed a solid vocal core and easy, natural production in "Lieben, Hassen," from Ariadne auf Naxos; and most memorably, soprano CHRISTINA MAJOR ($5,000), a sensitive actress whose "Io son l'umile ancella" provided the highest emotional stakes of the evening. JONATHAN KELLY, one of the busiest pianists around New York, was the accompanist." |  |  | | --- | | **"Rich voice full of color and ample size"**  NFCS.NET 2008  The rich voice full of color and ample size is amazing because you would never imagine that she could sky rocket with endless sparkle and dazzle on the extreme top in Martern aller arten. For all the legato she had in the Traurigkeit, she moved the voice like lighting and CLEAN in the Martern aller arten. When she walked off stage after that 20 minute scena, the audience went wild with applause for almost 2 minutes and stopped the show, Maestro Cleve enjoying every moment of it, not raising his baton again until it began to die. It was a moment I hope to see at the Met, or La Scala. |  |  | | --- | | **"The singer boasts a large, richly colored soprano voice.."**  Georgia Rowe, San Jose Mercury News August 2008  "The singer boasts a large, richly colored soprano voice.." ""Traurigkeit ward mir zum Lose" was artfully shaped and endlessly touching." |  |  | | --- | | **.."Christina Major stopped the show..."**  Elouise Bouye  Sunday night the house was packed and the entire cast oustanding! Christina Major stopped the show and the audience wouldn’t quit applauding! At the end, the entire cast and orchestra got a standing ovation. This performance and production was so delightful it was better than some of the “Abductions” I have heard in the Big Houses. It is a shame it did not get more performances! Posted San Francisco Classical Voice Aug 5, 2008 |  |  | | --- | | **"..Major soared with passion..."**  Ann Hicks, Greenville News May 3, 2008  For this final Masterworks concert the orchestra partnered with the acclaimed Greenville Chorale, two impressive soloists, mezzo-soprano Angela Horn and soprano Christina Major and delivered an all around epic performance Saturday night. Horn sang the fourth movement's poignant "Urlicht" with needed fervor, her duet with Major soared with passion, while Major emerged like an angel from the chorus ringing with great expressive power in the final Resurrection theme. |  |  | | --- | | **"Major, who soared effortlessly through...."**  Rocky Mountain News, 2007  By Marc Shulgold, Rocky Mountain News June 26, 2007 However, the biggest cheers were for the outstanding solo trio: soprano Christina Major, who soared effortlessly through those killer high notes; baritone Troy Cook, commanding in his macho outbursts; and tenor Steven Stolen, who mugged through his portrayal of a swan being roasted. |  |  | | --- | | **"wonderfully refined..."**  The Denver Post, 2007  The Denver Post Soloist Christina Major, soprano, brought forth a wonderfully refined, sculpted tone complemented by baritone Troy Cook. |  |  | | --- | | **"Soprano Christina Major nearly stole the spotlight...."**  The Daily Camera, Kelly Dean Hansen  June 25, 2007 “Soprano Christina Major nearly stole the spotlight in the second half with her closing passages of high vocal acrobatics.” |  |  | | --- | | **"...spellbinding"**  Denton Record Chronicle- Lucina Breeding  Christina Major sang "Chi il sogno" from Puccini’s La Rondine Major, was spellbinding. Her bright, clear soprano was perfectly suited for Puccini’s high-flying song, and her phrasing on the lyrics "crazy love, crazy intoxication," were both effortless and heart-stopping. |  |  | | --- | | **"....first rate."**  The News Journal, Wilmington DE, March 2007  The guest soloists -- baritone Andrew Garland, who grabs some of the best comic lines, and soprano Christina Major, who provides the passion and spirit of the songs -- are first-rate. |  |  | | --- | | **A Gem in the Bronx by Bill Kitzerow**  Bill Kitzerow, March 2007  We have discovered a real gem of a place in the Bronx off Arthur Ave. (little Italy) The place is called: DeMedici Italian Restaurant. 566 E 187th St (187th and Hoffman). This place is the real deal. Some of you know how loyal I am to Manducatis, and that doesn't change. But here's what I love about Demedici. First the place is visually very interesting with what looks like the old tin ceilings we grew up with, and warm real hand rubbed mahogany woods on the walls. The lighting is warm and friendly. The owner Pete, and his staff greet every table, and chef Laura comes out of the kitchen to make sure everyone has what they need. The food is amazing. (on my second visit to the place the waiter suggested my meal and made a great choice of fresh veal stuffed with prosciutto and spinach. Melt in your mouth good) Now here's the really fun part. On Sunday night they have live opera performed in the place. A very talented young lady by the name of Christina Major (google her) comes in with some friends, (Sung Park, Scott Beardon, Gustavo Ahuali and Audrey St Gill on piano) and they sing for a couple of hours from many different opera's. The acoustics in the place are amazing. I don't usually say things like this but when Christina sings I stop eating (you know that takes alot) in fact the whole place is captured in rapt attention. I have even seen a few people get misty eyed. All of the singers have amazing voices, and just make it alot of fun. I would love for as many of us as possible to get together there one Sunday night, have a great meal, and great entertainment. Let me know what you think. |  |  | | --- | | **...here the rising talent Christina Major....**  Ionarts, 6-08-2006  Indeed it would be hard for any composer to sustain the level of excellence of the opening Kyrie and Gloria, with magnificent writing for the two soprano soloists -- here the rising talent Christina Major, and the veteran Elizabeth Bishop. The ladies stole the show for sure, their voices contrasting and blending to excellent effect. If Ms. Major has the cooler, more focused tone, Ms. Bishop has warmth, spot-on delivery, and an almost fruity, mango-like richness. Both endowed with sizeable voices, they delivered the goods for Mozart. |  |  | | --- | | **Christina Major soared on high...**  Scott Cantrell, Guidlive.com - June 2006  Soprano soloist Christina Major soared on high, but she also brought rare depth of tone in lower-lying phrases. - Brahms Requiem, Dallas Symphony Chorus |  |  | | --- | | **....Breathtaking**  Classica Voice of North Carolina- Jefferey Rossman April, 2006  .."her slower, more intimate solo in the "Et incarnatus est" section was breathtaking." |  |  | | --- | | **"A powerful vocalist"**  Fort Worth Weekly, March 2006  "For the Saturday performance, the cast had something of a déjà vu quality. Young tenor Stephen Costello and soprano Christina Major brought back memories of the earlier singers... "A powerful vocalist, Major gave a sensitive performance.....she brought musical clarity and dramatic security to the role. A subtle chemistry between the singers lent an appealing, vulnerable quality to their relationship." |  |  | | --- | | **"I have never heard a more perfect soprano."**  Enjoy- Billings 2005  Crowning Moments of 2005: "Biggest sigh maker: Christina Major's high C as Violetta in Rimrock Opera Company's production of the opera "La Traviata.'' I have never heard a more perfect soprano." |  |  | | --- | | **"Major and Muir, husband and wife offstage, set a standard of excellence."**  The Ceour D'Alene Press, Oct. 2005  "...breathtaking vocal skills of Christina Major, Soprano and Joseph Muir, Tenor. The duo poured passion and energy into their portrayals of Rosina and Count Almaviva. They dazzled the audience with their technical capabilities and particularly in Major's case, range." |  |  | | --- | | **"a very impressive command of Rosina's wide melodic skips..."**  The Spokesman Review - Spokane, WA -Oct. 2005  "Christina Major showed a very impressive command of Rosina's wide melodic skips and a nice way with the ornamental writing." |  |  | | --- | | **"Et incarnatus est radiantly sung by Christina Major..."**  San Francisco Classical Voice, 2005  The ”Et incarnatus est,” radiantly sung by soprano Christina Major, gave expression to the divine within the merely human. Given a big voice, capable of floating the high notes with great ease and sureness of pitch, she conveyed the great love Mozart bore his Constanza |  |  | | --- | | **"..a thrilling dramatic presence.."**  San Francisco Classical Voice, Jeff Rosenfeld, 2004  Soprano Christina Major launched right into the introductory section with conviction, and her richly resonant voice portrayed the earnestness of Constanze...Later, in "Marten aller Arten" Major conveyed a measure of Constanze's defiance in flights of stunning coloratura. The pyrotechnics coupled with honeyed middle and lower regusters, made Major a thrilling dramatic presence.." |  |  | | --- | | **Pearlfishers: "Leila a gem. Soprano Major glows brilliantly.."**  San Jose Mercury News 2004  "It happened in the second act when Major: in the lead role of the virginal priestess Leila sang ….Major cooed. She built tension with precision, delivering high notes at low volume, expressing excitement and yearning with her richly layered voice, feathered by quivering restraint. It was the highlight of a production that didn’t always capture the music’s ardor" |  |  | | --- | | **"As Leila, Major mesmerized the audience"**  San Mateo Times 2004  "As Leila, Major mesmerized the audience with her range, dynamics and impeccable rhythmic control." |  |  | | --- | | **Pearlfishers: "Major emerged as the star of the evening"**  The Post 2004  "The standout on opening night was Christina Major. As the mysterious priestess with a past, Major gave a remarkable vocal performance…. The voice is fresh and full, her coloratura is secure, her control of messa di voce passages impressive, soft dynamic levels building to a peak, then diminishing seamlessly. Major emerged as the star of the evening." |  |  | | --- | | **"Full, open tone filled with pathos"**  Opera News Online 2004  "…full, open tone filled with pathos. The timbre grew increasingly beautiful as the opera progressed, the acting quite involving." |  |  | | --- | | **"Her voice is powerful, secure, and dramatic."**  Manifesto.org 2004  "Of particular note was the soprano of Christina Major. Her voice is powerful, secure, and dramatic, yet capable of gorgeous pianissimos." |  |  | | --- | | **Christina Major (Rosalinde)... "with a marvelous aristocratic air and polished vocal authority"**  San Jose Metro 2004  "Christina Major carried the "dramatic" soprano role of Rosalinde with a marvelous aristocratic air and polished vocal authority. She lost none of it in her czardas scene disguised as the Hungarian countess." |  |  | | --- | | **Le Nozze di Figaro: "Major was responsible for many of the night's greatest moments."**  Amarillo Globe News 2002  “Major was responsible for many of the night’s greatest moments- her third act aria and her duets, in particular." |  |  | | --- | | **"La Traviata never misses a heartbeat"**  Jack Neal's Music Reviews 2001  "With a cast headed by the superb, young American soprano Christina Major, who sings Verdi's Lady of the Camelias as though the role were written with her in mind, "La Traviata never misses a heartbeat. At 26 and zooming torward the peak of her powers, Major is sensational. Whether singing Verdi's dazzling "Sempre libera" or the haunting "Addio del passato," the voice is creamy, impeccably accurate and filled with the gaiety, or passion, or pathos of whatever the moment demands. The results of all she sings are both thrilling and beautiful. Clearly a diva and a star is being born. Major displays almost everything it takes to be a fine Violetta. Sailing through the scales and roulades of "Sempre libera" and absolutely nailing the optional high Eb at the end, this soprano is undaunted by the stumbling blocks in the way of merely mortal sopranos. In the final acts Major reveals assets exceeding those of the average cooratura soubrette: the voice blossoms with color and depth." |  |  | | --- | | **"Traviata: soprano make wondrous season closer"**  Joshua Kosman, San Francisco Chronicle, April 24, 2000  "It takes just one soprano of magnetic and vocal brilliance to turn a performance os Verdi's "La Traviata" in to a triumph. Saturday night's excellent show by Opera San Jose had that and more. ……but it was the riveting account of the opera's title role by a fascinating and hugely talented singer, the aptly named, Christina Major, that made the evening memorable. In, Major's performance, Violetta emerged as a spirited and tragic figure, full of emotional vitality, self-possession and ultimately enormous pathos. It was a fully rounded potrayal shaped primarily by fearless, powerful singing. Major, a Texan making her final appearance with the company after two years as a resident principal artist, boasts a terrific combination of tonal allure, technical command and stylistic assurance. Her voice rang our bright and strong in the role's most extroverted sections- especially a vibrant and note perfect account of the fiendish Act I cabaletta, "Sempre Libera"- but she managed the more restrained parts of the assignment with equal ease. In her Act II showdown with Giorgio Germont, Major proved her mettle most thorougly. Major's handling of the scene was simply masterful, both dramatically and musically. The forthright resistance with which she met Germont's request was impressive, but even more so were the the melting, limpid tones of "Dite all giovine," in which Violetta agrees to sacrifice her own happiness for that of Alredo's own sister. There were even more rewards waiting in the final act, when Major delivered a thrilling account of "Addio del passato" that was at once vocally robust and persuasively death-tinged. By the time Violetta fell into her her final death swoon, the audience had witness something rare and wondorous." |  |  | | --- | | **"DEATH BECOMES MAJOR'S VIOLETTA IN 'LA TRAVIATA' "**  OAKLAND TRIBUNE, April 25, 2000  "The last act of of Opera San Jose's second revival of Verdi's "La Traviata" on Saturday was figuratively, worth dying for. Soprano Christina Major gave such a convincing portrayal of the courtesan Violetta expiring of consumption that you wanted to call a priest to give last rites. She coughed and sputtered and stumbled as though debilitated by tuberculosis. While each movement she she took seemed labored, her breath control and stamina were not. In her final aria, "Addio del passato", she sange with a full bodied richness. She maneuvered the legato e dolce lines and the pianissimo passages, including the final A sung in triple piano with incomparable beauty and elegance." |  |  | | --- | | **"Soprano Christina Major brought Verdi’s complex Violetta to vivid life"**  ConcertoNet.com 2000  "Soprano Christina Major brought Verdi’s complex Violetta to vivid life. Her performance alone gave this revival purpose….One rarely expects to find a soprano capable of handling the vocal demands of Violetta let alone the probe the depth of the character, but Christina Major managed both to a remarkable degree. In a role notorious for the wide range of vocal demands, Major seemed to go from strength to strength. ….her coloratura was clean, accurate and well shaped. The top is easy …. sounded remarkably full and integrated into the voice. The middle and lower range is full, warm and beautifully focused with plenty of strength for the dramatic outbursts of Act II and the poignant lyricism of the final act. Major also interacts with her colleagues on stage creating believable, insightful relationships. Major clearly has the theatrical instincts and skills to convey much of what Verdi created in the role. Major has the potential to become one of the company’s great exports and this production of La Traviata was a fitting showcase for her." |  |  | | --- | | **La Traviata: "she held the 500 seat house on the edges of its seats."**  San Jose Mercury News, 2000 - Opera San Jose  "..she triumphed in an account that accentuated Violetta's Coquettishness. She brought high drama indeed to her first performance--because of her particular vocal gift. Major is a true coloratura...Major was so at ease with those high flying B-flats that dominate "Sempre Libera"--and with it's killer high C's-- she held the 500 seat house on the edges of its seats, ready and eager to applaud." |  |  | | --- | | **Carmen: "Christina Major has a big soprano, full of ardor."**  The San Jose Mercury News, 2000  "Christina Major has a big soprano, full of ardor." |  |  | | --- | | **"Christina Major's Micaela was full of vocal strength"**  Le Conertographe: 2000 An Online Review by Kelly Snyder  "Christina Major's Micaela was full of vocal strength and dramatic involvement. Her third act aria in particular displayed a full, warm middle and a welcome vocal freedom and expressivity. In the third act, Major showed a keen dramatic sence and gave her scene and urgency and fervor." |  |  | | --- | | **Don Giovanni: "Major... provided the evening's most epiphanic musical moment"**  San Jose Metro- 1999  "If the fierceness came out anywhere, it was in soprano Christina Major's reading of Donna Anna, the Commendatore's vengeance-minded daughter. The vengeance transformed itself into a sweet, heart-wrenching grief in Anna's Act 2 aria, "Non mi dir," in which she pleads with her fiancé, Don Ottavio, to put off thoughts of marriage until she is done with her mourning. Major's high pianissimos, dangled lovingly over the orchestra's extended fermatas, provided the evening's most epiphanic musical moment" |  |  | | --- | | **"The female voice to remember was Christina Major's Donna Anna"**  Opera West: An Online 2000 Review by Lea Frey  "...But the female voice to remember was Christina Major's Donna Anna. This 23 year old is nothing short of a marvel. The floating pianissimo high notes of "Non mi dir" have to be heard to be believed. I don't think I have ever heard better. This soprano has a rich warm instrument and a technique that one usually hears on a world class stage. She brought down the house." |  |  | | --- | | **Merry Widow: "a gorgeous soprano voice"**  The San Jose Mercury News 1999  "Christina Major, as Hanna Glawari, the Merry Widow in the performance I saw has a gorgeous soprano voice. Sounding very much like a young Joan Sutherland, her rendition of the glorious "Vilja, o Vilja, was beautiful." |  |  | | --- | | **"An impressive stage presence"**  Milpitas Post 1999  "Carrying the title role is Texas Soprano, Christina Major, in her first year as an Opera San Jose principal artist. An impressive stage presence coupled with a soaring range of faultless notes dominated the stage whenever she was on it. There were clear promising hints of a young Joan Sutherland in Ms. Major's portrayal." |  |  | | --- | | **"Christina Major was as good a Rosina as I have heard anywhere"**  OPERA-L 1999 Review by Lea Frey  "Christina Major was as good a Rosina as I have heard anywhere. At barely 24, this beauty tosses off high E's and F's like they were rose petals, floating pianissimo top notes with ease. Not a hint of harshness in that magnificent voice. You'll be hearing from this young lady." |  |  | | --- | | **The Rake's Progress: "a fine clear soprano"**  The San Francisco Chronicle, 1998  "Christina Major brought a fine clear soprano to the aptly named role of Anne Trulove. Her great Donizettian solo at the end of Act I was especially vivid." |  |  | | --- | | **Christina Major... "perfectly cast as Anne Trulove"**  The San Francisco Classical Voice 1998  "The sweetfaced Christina Major is almost perfectly cast as Anne Trulove- almost because the girlishness she affected at the outset of some scenes tended to veil her real voice... but when she dropped the affectation her rich, womanly soprano shown out and she achieved the right Fiordiligian feel for her Act I scene and aria, "No word from Tom." For the asylum scene, she abandoned girlishness altogether to sing a luminous lullaby to Tom Rakewell." | | | |

EVIEWS