

MARIE-EVE MUNGER

SOPRANO

Born in Saguenay, Québec, Canadian coloratura soprano Marie-Eve Munger enjoys a flourishing career in both North America and Europe. She has earned a global reputation for her "warm, lyrical" (*The Associated Press*) voice "with glassy-clear coloratura" (*The New York Times*) as well as her strong stage presence which "stole the show," according to *The Washington Post*.

In a career spanning both sides of the Atlantic, she has sung at houses such as La Scala, Teatro Liceu, La Monnaie, Opéra-Comique, Festival d'Aix-en-Provence, Opéra de Nantes, Opéra de Marseille; Lyric Opera of Chicago, Minnesota Opera and Opéra de Montréal. Her repertoire includes roles such as Juliette, Ophélie, Gilda, Zerbinetta, Lakmé, and La Fée in *Cendrillon*. In praise of Ms. Munger's Ophélie, *Opéra Today* wrote, "Her death scene summoned tears as she dispatched her full high notes with beautiful suppleness, negotiating without flaw the many roulades and chromatic scales." On the concert stage, she has performed with the Chicago Symphony, Bavarian Radio Orchestra in Munich, the Montréal Symphony, and performs regularly in recital. Also at home in new music, she created roles such as the Fairy in *Pinocchio* (Boesmans), La Coloratura in *The Second Woman* (Verrières) and *Paradis perdu* (Campo) with the Montréal Symphony.



In the 2022-2023 season, she sings Handel's *Theodora* with Trinity Wall Street in New York City and at Caramoor Center for the Arts, the Queen of the Night in *Magic Flute* with Opéra National du Rhin in Strasbourg and Mulhouse, the title role in *Le Domino Noir* with Opéra de Lausanne, and La Fée in *Cendrillon* with Opéra de Limoges. Recently, she was Tytania in *A Midsummer Night's Dream* at Opéra de Lille in a new production by Laurent Pelly, the Nightingale in *Die Vögel* by Walter Braunfels at the Opéra National du Rhin, Ophélie in *Hamlet* for Angers-Nantes Opéra and Opéra de Rennes, the Countess Adèle in Rossini's *Le Comte Ory* and Donna Elvira in *Don Giovanni* for Opéra de Toulon, along with several solo concerts and recitals.

Recent successes include her debut with Lyric Opera of Chicago in Massenet's *Cendrillon*, Teatro alla Scala, Barcelona's Liceu and Festival d'Aix-en-Provence in Patrice Chéreau's production of *Elektra*, La Monnaie with the world premiere of *Pinocchio*, Opéra de Marseille in *My Fair Lady*, Opéra de Montréal in *Roméo et Juliette*, Munich's Bayerischer Rundfunk in *Lakmé* and *L'Enfant et les Sortilèges*, Opéra de Lausanne for *Ariadne auf Naxos* and *My Fair Lady*, Chicago Symphony Orchestra in *L'Enfant et les Sortilèges*, and Paris Opéra Comique in *Le Pré aux Clercs*, *Fantasio*, and *Bohème*. She worked with conductors such as Esa-Pekka Salonen, Kent Nagano, Sir Andrew Davis, Symeon Bychkov, Paul Daniels, and Paul McCreech among others.

At home with contemporary music, she created roles at La Monnaie, Festival d'Aix-en-Provence, Théâtre des Bouffes du Nord, Théâtre du Châtelet, Montréal Symphony, and Strasbourg Musica Festival with composers such as Régis Campo, Philippe Boesmans, Mauro Lanza, Frédéric Verrières and Gérard Pesson.

Marie-Eve Munger earned her master's degree from the Schulich School of Music at McGill University. She won first prize at the Marmande International Voice Competition in 2007 and won the Choquette-Symcox award from the Jeunesses Musicales du Canada in 2012. When not on stage, down-to-earth and outdoorsy Munger (@dungareediva on social media) is an avid gardener, budding sailor, amateur cook and mother to a wonderful boy. Learn more at www.marieevemunger.com.

MARIE-EVE MUNGER

SOPRANO

Opera

Adele	<i>Die Fledermaus</i>	Opéra de Lille	2024
Le Domino	<i>Le Domino Noir</i>	Opéra de Lausanne	2023
Le Fée	<i>Cendrillon</i>	Opéra des Limoges	
Die Königin der Nacht	<i>Die Zauberflöte</i>	Opéra National du Rhin	
Nightingale	<i>Die Vögel</i>	Opéra National du Rhin	2022
Donna Elvira	<i>Don Giovanni</i>	Opéra de Toulon	2021
Fire/Nightingale	<i>L'enfant et les sortilèges</i>	Orchestre Symphonique de Quebec	2020
Countess Adele	<i>Le comte Ory</i>	Opera de Toulon	2020
Ophélie	<i>Hamlet</i>	Angers-Nantes Opera; Opera de Rennes; Minnesota Opera; Opéra-Théâtre de Metz	2019; '19; '13; '09
Zerbinetta	<i>Ariadne auf Naxos</i>	Opéra de Lausanne	2019
La Fée	<i>Cendrillon</i>	Lyric Opera of Chicago	2018
Juliette	<i>Roméo et Juliette</i>	Opéra de Montreal; Opera Carolina; Virginia Opera; Toledo Opera; Intermountain Opera	2018; '16; '16 '16; '13
Gilda	<i>Rigoletto</i>	Minnesota Opera	2018
Eliza	<i>My Fair Lady</i>	Opéra de Marseille; Opéra de Lausanne	2017-18; '15-16
L'Infante	<i>Der Zwerg</i>	Opéra de Lille; Opéra de Renne	2017-18
La Fée	<i>Pinocchio</i>	Festival d'Aix-en-Provence; La Monnaie; Opéra de Dijon	2017
Elsbeth	<i>Fantasio</i>	Opéra-Comique	2017
Vierte Magd	<i>Elektra</i>	Gran Teatre del Liceu	2016
Fire/Nightingale/Princess	<i>L'enfant et les sortilèges</i>	Symphonieorchester des Bayerischen Rundfunks; Chicago Symphony Orchestra	2015; 2015
Isabelle	<i>Le pré aux clercs</i>	Wexford Festival; Opéra-Comique, Paris	2015
Rosa	<i>Don Bucefalo</i>	Wexford Festival	2014
Fire/Nightingale	<i>L'enfant et les sortilèges</i>	Festival Opéra de Quebec; Aix-en-Provence Festival on tour	2014; '12
Vierte Magd	<i>Elektra</i>	Teatro alla Scala; Aix-en-Provence Festival	2014; '13
Nice	<i>Endimione (cancelled)</i>	New York City Opera	2014
Lakmé	<i>Lakmé</i>	Opéra-Théâtre de St-Étienne	2013
The Coloratura	<i>The Second Woman*</i>	Bouffes du Nord – Paris	2012
Gilda	<i>Rigoletto</i>	Opera Saratoga	2012
Ilia	<i>Idomeneo</i>	Florentine Opera – Milwaukee	2012
Costanza	<i>Il sogno di Scipione</i>	Gotham Chamber Opera – NYC	2012
Fiorella	<i>Les Brigands</i>	Société d'Art Lyrique du Royaume	2012
The Coloratura	<i>The Second Woman*</i>	Bouffes du Nord – Paris	2011
Nannetta	<i>Falstaff</i>	Opéra-Théâtre de Metz	2011
Maria	<i>Magdalena</i>	Théâtre du Châtelet	2010
Ernestine	<i>M. Choufleuri</i>	Société d'art lyrique du Royaume	2010
Florice/Sylvie	<i>Pastorale*</i>	Théâtre du Châtelet	2009
Gabrielle	<i>La vie parisienne</i>	Société d'art lyrique du Royaume	2009
Ciboulette	<i>Mesdames de la Halle</i>	Opéra de Tours	2008
Queen of the Night	<i>Die Zauberflöte</i>	Banff Center – Opera as Theatre	2006

Select Concert and Oratorio

Theodora	Theodora	Trinity Wall St. at Caramoor	2022
Soloist	Paradis Perdu*	Montreal Symphony Orchestra	2015
Soloist	Mauro Lanza <i>Nubi*</i>	Festival Musica - Strasbourg	2013
Soloist	Honegger Program	Vrijdag van Vredenburg – Utrecht	2013
Soloist	The Essential Bernstein	The Washington Chorus – Kennedy Center	2012
Soloist	Orff <i>Carmina burana</i>	Choeur de Laval	2012
Soloist	Recital	Trinity Wall Street – Concerts at One	2011
Soloist	Mozart <i>Requiem</i>	Montreal Symphony Orchestra Association	2011
Soloist	Mozart <i>Mass in C minor</i>	The Washington Chorus	2011
Soloist	Opera Gala	Opéra de Québec	2011
Soloist	Handel <i>Messiah</i>	Charlotte Symphony	2010

*world premiere

MARIE-EVE MUNGER

SOPRANO

CRITICAL ACCLAIM

Theodora – Trinity Wall Street at Caramoor

"The glamorous, imperious soprano Marie-Eve Munger perhaps didn't quite look the part of a pious martyr, but her exquisite singing all but transported one to heaven. Munger's sound shimmered as she sang the lovely, often poignant, arias that Handel composed for Theodora. The expressiveness of her singing was enhanced through the graceful ornamentation with which she adorned the reprises of the melodies in the da capo arias. . . The surprise was that Munger and Costanzo, so dissimilar in temperament and voice, were as one in their duets together." - Seen & Heard International

Nightingale – Die Vögel – Opera National du Rhin

"Soprano Marie-Eve Munger portrays an exquisitely agile Nightingale," - Anaclose.com

"Lyrico-coloratura by temperament, the Quebec soprano Marie-Eve Munger offers us a Nightingale whose trills penetrate without difficulty the stratospheric lands of enchantment." - Opera-Online

Cendrillon – La Fée – Lyric Opera of Chicago

"Best of all was the Godmother of Marie-Eve Munger, whose pinpoint coloratura and saucy characterization bewitched the audience in her every appearance—the woman knows how to flaunt a platinum punk “do” and glitter polish." -Opera News

"No character is more central to conjuring the opera's wizardry and wonder than the Fairy Godmother, and coloratura soprano Marie-Eve Munger, in her Lyric debut, did just that through vocal gymnastics and saucy body movement. The pyrotechnics of Munger's singing established the Fairy Godmother's supernatural powers, while the way she sashayed across the stage – waving that light-tipped wand as if it made the world go 'round – explained why everyone did precisely as the Fairy Godmother instructed." -Chicago Tribune

"the best performances come from the gorgeous fairy godmother (Marie-Eve Munger) and the wicked stepmother" -Chicago Parent

Rigoletto – Gilda – Minnesota Opera

"Quebec-born soprano Marie-Eve Munger was a winning Gilda; her account of the role embraced both the girlish charm of the first act—"Caro nome" was captivating—and the passionate self-sacrifice (however misguided) of the last. Her coloratura was as expressive as it was secure; her otherworldly singing in the final scene held the audience rapt. This is an artist to reckon with." -Opera News

"I was most impressed by soprano Marie-Eve Munger as Gilda. Seldom will you hear Gilda's ascents up the scale handled with such tenderness and fluidity. Gilda's the only endearing character on stage, and Munger makes her the embodiment of sweet adolescent innocence." -TwinCities.com

"Marie-Eve Munger, singing the role of Gilda, presenting an exquisite rendition of "Caro nome". Munger's characterization of this young girl in her final days of living was extraordinary." -Schmopera

Pinocchio – La fée

La Monnaie

"Among the fine cast, the soprano Marie-Eve Munger stood out as the fairy, who expresses herself in glassy-clear coloratura." -The New York Times

Festival d'Aix-en-Provence

"Best of all was Marie-Eve Munger's fairy, her filigree coloratura as delicate as French lace, towering over Pinocchio in a steepling white gown. When she spun her high notes, even I felt a dash of magic amid the grim setting." -Bachtrack

"Soprano Marie-Eve Munger was gentle and alluring in her spun-sugar coloratura above the staff, which brought to mind Massenet's Cendrillon" -Opera News

Roméo et Juliette

Toledo Opera

"Munger's portrayal of Juliet ran the gamut from giddy teenager to steely defiant youth. Her coloratura technique was pure ease, her range full and crystal clear, her delivery astoundingly sensitive — in short, perfection." - Toledo Blade

Virginia Opera

"Juliet, played with exuberant grace by soprano Marie-Eve Munger, is given numerous opportunities to shine in Gounod's adaptation, and Munger is adept at seizing them all. In Act I, at Capulet's feast, she whirls around the stage while delivering Gounod's famous "Je veux vivre dans le reve (Juliet's Waltz)" an infectious ode to youthful vitality that clashes with the tragedy we know to be unfolding." -DC Metro Theater Arts

"Marie-Eve Munger. . . gave a lovely performance, portraying a feisty and spirited woman who grows up before the audience's eyes. Her singing was lyrical, but she could also manage Gounod's intricate vocal lines, especially in the famous "Waltz Song" in Act I. As the opera proceeded, Juliet was called on to sing more and more dramatically, especially in the "Potion" aria. Munger showed no fatigue and did some of her most poignant singing in the final scene." - The Virginian-Pilot

Le pré aux clercs – Isabelle de Montal

Wexford Festival

"The high point came in the Act II aria of Isabelle, "Jour de mon enfance," delivered with elegant phrasing and keen showmanship by Munger, who popped out a thrilling high F at the end." -Opera News

"Act I offers little opportunity for Marie-Eve Munger's Isabelle (pictured left) to shine, but Act II opens with an elegant cavatina-cabaletta showstopper, showing off the soprano's effortless upper register and coloratura agility. An appealing presence, Munger carries the emotional weight of the central love story." -The Arts Desk

Opéra Comique

"Isabelle de Montal, won an ear-catching performance from Canadian soprano Marie-Eve Munger, whose coloratura will no doubt grow in confidence at future performances." -Opera News

L'enfant et les sortilèges

Chicago Symphony Orchestra

"Marie-Eve Munger easily scaled the coloratura heights as the Fire, Princess and Nightingale." -Chicago Tribune

"Marie-Eve Munger's warbling character, The Fire, threatened to steal the show, such was her command of the voice's highest registers." -BachTrack.com

Festival Opéra de Quebec

"Some numbers literally amaze. Vocalizations of the Fire, performed by soprano Marie-Eve Munger, crackle like sparks." -LaPress.ca

"Soprano Marie-Eve Munger, who plays a few characters including the flamboyant Fire that leaves its fireplace home, offers a beautiful voice in the moment when, in the following passage, the characters of the tapestry come to life." -Journal de Quebec

Don Bucefalo – Rosa – Wexford Festival

"As Rosa, his star pupil and the center of the romantic intrigue, Canadian soprano Marie-Ève Munger gave a spirited performance and spun out Cagnoni's demanding music with astonishing facility. (There is a particularly daunting section at the end of the opera in which Rosa sings a marathon stretch that concludes on a high G . . . her technical facility is amazing)." -Opera News

Hamlet - Ophélie

Minnesota Opera

"As Ophelia, Marie-Eve Munger threatens to steal the show, or at least the second half of it; with her silvery top and agile coloratura, this Canadian soprano has a bright future." - Star Tribune

"This young soprano is clearly one to watch, displaying a sweet, smooth sound throughout her ample range and a convincing characterization of an ingénue clearly struggling with mental illness from the first time we meet her." - Pioneer Press

Opéra-Théâtre de Metz

"Marie-Eve Munger is a moving Ophélie. Her death scene summoned tears as she dispatched her full high notes with beautiful suppleness, negotiating without flaw the many roulades and chromatic scales. We'll remember the intensity of Ophélie's mad scene as the absence of surtitles, allowed us to appreciate the perfect storytelling." - Opéra Magazine

Lakmé – Opéra-Théâtre de St-Étienne

"we were pleased to see Marie-Eve Munger for her first Lakmé. . . Upon entering, one is struck by the clarity of her accents, her (vocal) gestures seemingly simple and natural as if they were spoken, every word sounding perfectly understandable. Her first aria envelopes us with a gentle melancholy, and her voice rises effortlessly to fill the theater. It was feared that an instrument with such easy high notes would be a little light for this role; it is not. The medium and low register projects a full and assertive sound and she travels through the role easily with flexibility and freedom with a voice that fills one with ease. The highly anticipated Bell Song swept up the room by the richness of its nuances and the fullness of her upper register. And with a poignant "Tu m'as donné le plus doux rêve", she showed infinite modesty, closing this performance of great maturity. The actress is superb, always just in her incarnation, and making palpable the awakening of love of this young woman. We salute to the discovery of a new Lakmé." -ClassiqueNews.com

The Essential Bernstein – Cunegonde – The Washington Chorus – Kennedy Center, Washington DC

"But the crowd pleaser arrived during selections from Bernstein's "Candide", featuring guest soloist Marie-Eve Munger in an expressive rendition of "Glitter and Be Gay". The Canadian soprano's honeyed voice soared through the aria's coloratura so fluidly and humorously that she stole the show as the lamenting and coy Cunegonde." - Washington Post

Il Sogno di Scipione – Costanza – Gotham Chamber Opera

"Marie-Eve Munger as a graceful, virtuosic Costanza."

- The New York Times

"Soprano Marie-Eve Munger as Constancy displayed a warm lyric soprano that stayed pleasing even on the high notes"

- The Associated Press

Idomeneo – Ilia – Florentine Opera

"The radiant warmth of Marie-Eve Munger's soprano made Ilia irresistibly lovable. Nothing about her singing was forced or pretentious, and everything about it spoke of Ilia's inner beauty and simplicity. [...] a strong, convincing actress."

- Third Coast Digest

"And coloratura Marie-Eve Munger brought lyrical elegance and vulnerability to Ilia."

- Milwaukee Mag