

# CHERRY DUKE

mezzo-soprano

reviews

## CARMEN

### 'CARMEN' STAR CASTS A SEXY SPELL

"Carmen needs a fine Carmen, of course, and St. Petersburg Opera has one in Cherry Duke....**Duke brings an exciting combination of sexiness and intelligence to French opera's greatest femme fatale.** In a way, Duke's performance on Friday felt not only fully lived but also like an astute commentary on her iconic character.

"Carmen's seduction of Don Jose, the hapless corporal who falls under her spell, was sensationally rendered by Duke in the gypsy temptress' famous Habanera ("If I love you, watch out!") and then with slinky provocation in the seguidilla in which she did suggestive things with a rope. With her sharp-featured profile, Duke looked the part of the sultry spitfire, and her French had a throaty expressiveness in the card scene that foretells Carmen's death."

—John Fleming, *St. Petersburg Times*



## NERO: THE CORONATION OF POPPEA

"Cherry Duke's Nero was this Poppea's perfect match. Ms. Duke sang the music of this top-drawer historical creep with a regal bearing, even as he reveled in the destruction of his foes."

—Allan Kozinn, *The New York Times*

"Cherry Duke was an effective Nero, her voice blending exquisitely with Chinn's especially in the great closing duet. Duke played Nero's (troubled) masculinity with conviction and, like Chinn, did not overact Nero's unpleasant traits; she let the actions, words and music speak for themselves. In their musical assurance and beautifully understated acting **they were the finest Nero and Poppea I have encountered in the theatre.**"

—Mark Ringer, *Classics Today*

"Cherry Duke **made a fine, unusually masculine Nerone...** [Poppea's] final duet with Ms. Duke's Nerone was the perfect conclusion to waft us into the night in a cloud of erotic reverie: Ah yes, back in 1641, *this* is why opera caught on."

—John Yohalem, *Opera Today*

"Cherry Duke as Nerone and Hai-Ting Chinn as That Girl had a fascinating chemistry rooted in Ms. Duke's physical take on the role, **honestly about the most forget-what-you're-actually-seeing travesti turn I can think of** just now."

—Maury D'Annato, *My Favorite Intermissions*

## LUCRETIA: THE RAPE OF LUCRETIA

"The rich, beautiful voice and regal bearing of Cherry Duke made her Lucretia a memorable performance. Her poise and the intensity of her acting caused the entire audience to become increasingly involved in her plight. Here is a singing actress about whom we should hear more and more over the next few years."

—OperaJamboree

## MEG PAGE: FALSTAFF

"[Emily Pulley] and the two mezzo-soprano 'Merry Wives,' Cherry Duke and Susan Nicely, were the epitome of three women with a mission to destroy Falstaff. Their voices complemented their roles and each other."

—Omaha World-Herald



# CHERRY DUKE

mezzo-soprano

reviews

## **JO MARCH: LITTLE WOMEN**

"Mezzo-soprano Cherry Duke was a standout as Jo. In a vital, shapely vocal performance, she caught both the character's headstrong determination and the reservoir of tenderness underlying it."

—*San Francisco Chronicle*

"Duke is a singer who communicates both the music and the text impeccably...it takes 'heroic diction' to do that and Duke surely has the helden-delivery."

—*San Francisco Classical Voice*

"Duke was superb! She created a vibrant, strong-willed woman who knows her own mind and her own place in the world. Her singing proved crystal clear, beautifully consistent and always true to the meaning of the text. Her striking voice-acting and stage movement set a high standard for the entire work."

—*The Daily Progress*

## **HANSEL: HANSEL & GRETEL**

"Hansel and Gretel, played respectively by Cherry Duke and Danielle Talamantes, infuse their characters with such playfulness that it's easy to believe they are children. Their voices also blend gloriously, placing their duets among the show's highlights."

—*Reno Gazette-Journal*

"Both [Cherry Duke as Hansel and Danielle Talamantes as Gretel] are excellent with clear, crystalline voices that play to the poignancy of Humperdinck's writing without forced theatricality or blurred vocal purity."

—*Jack Neal's Music Reviews*

"[Cherry Duke's] reactions are honest and childlike... [she] tackles probably the most difficult role...with ease and energy, promptly quelling any suspension of disbelief problems that can arise as woman plays man."

—*Denton Record-Chronicle*

## **SUZUKI: MADAMA BUTTERFLY**

"Cherry Duke como Susuki [sic] y Alessandro Magno como Sharpless, revelaron ser cantantes profesionales completos, poseedores de notables condiciones, que contribuyeron al alto nivel logrado."

—*El Comercio (Lima, Perú)*

## **NELLIE FORBUSH: SOUTH PACIFIC**

"Nellie Forbush, played by Cherry Duke, [was] spunky and exuberant and sang and danced her way into our hearts."

—*The Daily Progress*

## **PITTI-SING: THE MIKADO**

"A wonderful bright spot throughout the show is Cherry Duke... She has a gorgeous alto voice, round and clear even in the lowest range. She has charm and strength without dominating, presence without a hint of strain."

—*The Dallas Observer*

Thea Dispeker Inc.  
Artists Management

est. 1947  
59 East 54<sup>th</sup> Street  
New York, NY 10022

Tel: (212) 421-7676  
Fax: (212) 935-3279

info@dispeker.com  
www.dispeker.com



# CHERRY DUKE

mezzo-soprano

reviews

**SMERALDINA: THE LOVE FOR THREE ORANGES (NEW YORK CITY OPERA)**

"Among the large and quite competent cast, standouts were Matthew Chellis...Linda Roark-Strummer...Kathryn Day and Eduardo Chama...and Cherry Duke as a cute and wily Smeraldina."

—*Opera News*

**BACH'S B-MINOR MASS (HARTFORD SYMPHONY ORCHESTRA)**

"The most remarkable of the five [soloists] was mezzo Cherry Duke, who stepped in at the last minute...Duke learned the piece in a day or two, but her radiant, confident performance gave no hint of any of that."

—*The Hartford Courant*

**KERN & FRIENDS CONCERT (CHAUTAUQUA SYMPHONY ORCHESTRA)**

"Mezzo-soprano Cherry Duke took command of [Climb Every Mountain] delivering its inspirational message with power."

—*The Chautauquan Daily*

**OPERA IN BLUE JEANS CONCERT (NEVADA OPERA)**

"[Cherry] Duke and [John] Pickle were magnetic duetting together projecting a radiant 'Almost Like Being in Love' to a large crowd of listeners so entranced they hoped it just might be true."

—*Jack Neal's Music Reviews*

**MCCAMMON VOCAL COMPETITION**

"Mezzo Cherry Duke recalled Anne Sofie von Otter with her reserved but passionate aria from Handel's *Giulio Cesare*..."

—*Fort Worth Weekly*

Thea Dispeker Inc.  
Artists Management

*est. 1947*  
59 East 54<sup>th</sup> Street  
New York, NY 10022

Tel: (212) 421-7676  
Fax: (212) 935-3279

info@dispeker.com  
www.dispeker.com