

Michelle Trainor, Soprano

Acclaim

(Aksinya, Lady Macbeth of Mtsensk, Boston Symphony Orchestra)

“Amid a big cast, there were some piquant turns in tiny roles from the tenor Peter Hoare, the soprano Michelle Trainor, the mezzo-soprano Maria Barakova and the bass Goran Juric”

~01/2024 The New York Times

“Michelle Trainor sang the sad role of Aksinya well in the first act. Her cries of violence were even more hurtful than usual.”

~ 01/24 OperaWire

“Aksinya has her moment early when she warns Katerina about Sergei; Michelle Trainor is so winsome, you wonder whether she doesn’t want Sergei for herself. “

~01/2024 Boston Musical Intelligencer

(Mrs. Grose, The Turn of the Screw, IlluminArts)

“Credit to Rettmer for the consubstantiation and performance of his singers, excellent in each character. From the beautiful Christine Lyons who composed an intense carat governanta to Michelle Trainor's Mrs. Gross matching her at all times.” ~ 11/2021, Artburstmiami.com

(Gertrude, Hamlet, Opera Ruse)

“Act 2 showcases Michelle Trainor’s skilled singing across the vivid storytelling.”

~ 08/2022 takeeffectreviews.com

(Miss Jessel, Turn of the Screw, Enigma Chamber Opera)

“For this debut production, Cairns gathered an adult cast that would appear in any who’s who of opera in Boston...Michelle Trainor, mezzo-Friday of pretty much every opera company in town, turned in yet another bravo-worthy performance as a rueful, terrifying Jessel.” The Boston Globe

(Ofglen, The Handmaid’s Tale, Boston Lyric Opera)

“Among her victims are the resistance member Ofglen, given understanding and sense by Michelle Trainor. They are not alone in their excellence in a 16-person cast...”

~ 05/10/2019, David Allen, The New York times

“The cast was superb from top to bottom...Ofglen (Michelle Trainor), all first rate.”

~05/09/2019, Steven Ledbetter, the Boston Musical Intelligencer

“Other standouts in a uniformly strong cast, the confident counter-zealotry of Michelle Trainor’s rebel Ofglen”.

~ 05/09/2019 Kevin Wells, Bachtrack

“Amid the BLO’s large cast, smaller parts that shine include Michelle Trainor as Ofglen.”

~05/10/2019 Katrina Holden-Buckley, The Arts Fuse

“Now, with an ambitious, immersive staging by Anne Bogart, and a fantastic cast and chorus, Boston Lyric Opera’s production of composer Poul Ruders and librettist Paul Bentley’s “The Handmaid’s Tale” has landed close to home...Soprano Michelle Trainor is no-nonsense as the covertly rebellious Ofglen.”

~05/06/2019, Zoe Madonna, the Boston Globe

(Oneeta, Princess, Batcheat, Haroun and the Sea of Stories, Boston Modern Orchestra Project)

“The cast is immaculate...Michelle Trainor steals the show as Princess Batcheat.”

~02/2021, Guy Richards, Gramophone

“First, the entire cast was incredibly outstanding, such that I can’t really seem to find a weak spot in the cast. Everyone sang through Wuorinen’s score so effortlessly that it was truly a sound to behold, and practically everyone found a way to bring oodles of character to their performances. Other standouts in the cast include Boston opera mainstay Michelle Trainor intentionally singing “badly” as the Princess Batcheat.”

~01/20/19 Arturo Fernandez, Schmopera

(Berta, The Barber of Seville, Michigan Opera Theatre)

“Michelle Trainor also merits a call-out as Berta, the Governess in Bartolo’s house, who is salty and all-knowing about the absurdity of Bartolo’s plans to marry his ward. She nails her aria about people in love acting crazy.”

~ 11/13/18, David Kiley, Encore Michigan

(Berta, The Barber of Seville, Boston Lyric Opera)

“Michelle Trainor provided a ringing mezzo [soprano] and fine comic chops, particularly in Berta’s aria, “Il vecchiotto cerca moglie.”

~ 10/12/18 Angelo Mao, Opera News

“Michelle Trainor (Berta)’s comedic timing was as precise and potent as her extraordinary voice.”

~10/16/18 Diana Lu, The New England Theatre Geek

“It should really say something that Michelle Trainor, a favorite of the Boston opera scene and one of the highlights of BLO’s Threepenny Opera from last season, almost had to fight for attention amongst this ensemble of neuroses: all of these neuroses combined led to an innumerable number of laughs. And of course, that is before the audience even considers the fantastic singing they all provided.”

~10/13/18 Schmopera

“Michelle Trainor, as Berta, was a delight to watch and was placed vocally in more of her sweet spot than in previous roles with the company. Able to show off more of her impressively large high notes at the end of her aria...she also stole at least one scene with an extended gag involving snuff and the cleanup from a series of sneezes.”

~10/30/18 Katrina Holden-Buckley, The Theatre Times

“Michelle Trainor’s Berta was a comedic and vocal treat.”

~10/15/18 Zoe Madonna, Boston Globe

“Berta, Bartolo’s housekeeper, brings even more comic relief to the comedy – here played with brilliant flair and vocal zeal by soprano Michelle Trainor.”

~10/15/18 Tom Schnauber, The Boston Musical Intelligencer

“David Crawford as creepy Don Basilio and Michelle Trainor as the obstreperous Berta are excellent in their supporting roles.”

~10/16/18 The Arts Fuse

(Bénoni, La Reine de Saba)

“Michelle Trainor who sings Bénoni, Adoniram’s apprentice, with grace.”

~10/2021 Mark Pullinger, Gramophone

“Also fitting is the casting of Michelle Trainor, who makes a positive impression with a strong yet sensitive voice as Adoniram’s apprentice Benoni.”

~07/15/2021 Pizzicato

“Singing the role of Adoniram’s apprentice, Benoni, Michelle Trainor swooned through her Act I aria with melodious rapture.”

~9/23/2018 The Boston Globe

“...others include the impressive aria sung by Trainor about Balkis’ beauty.”

~9/23/18 South Shore Critic

“Soprano Michelle Trainor superbly conveyed the trouser role of Benoni.”

~9/26/18 The Boston Musical Intelligencer

“Michelle Trainor in the pants role of Benoni, Adoniram’s young apprentice, sang “Comme le naissant aurore” describing the Queen’s beauty with youthful enthusiasm.”

~9/27/18 Bachtrack

"As Adoniram’s apprentice Bénoni, Michelle Trainor sang with a dark but nimble soprano in her only featured aria, “Comme la naissante aurore,” which told of Balkis’ beauty.

~9/23/18 Boston Classical Review

(Soloist, Beethoven Ninth Symphony)

Michelle Trainor as soprano, Alan Schneider as tenor, Janna Baty as mezzo and Sam Handley as bass who delivered a rousing performance of “*Ode to Joy*” in Beethoven’s Ninth.

All four soloists brought to the stage a repertoire of experience and refinement and delivered a powerful performance that rose in volume and intensity as the piece went on. The audience reacted with fervent awe and attention to their performance and, by the night’s end, they joined together in a standing ovation as Patel, the chorus and Symphony NH took their final bow.

~Amy Demien, The Telegraph, 4/09/18

(Mrs. Peachum, The Threepenny Opera, Weill)

"Michelle Trainor as Mrs. Peachum nearly stole the show every time she appeared on stage, which was not often enough. Loud, vulgar, with an outsized presence, she had the pizzazz the show desperately needed. (BTW, Trainor, a veteran of the BLO’s “emerging artist” program, is turning out to be the best dramatic soprano in town – just a couple of weeks ago she delivered a very fine Jocasta in Stravinsky’s “Oedipus Rex” for Emmanuel Music, an entirely different sort of role.)"

~David Bonetti, Berkshire Fine Arts, 3/19/18

"The company assembled an excellent cast of young, singing actors who brought off to perfection the music, the dialogue and the comedy...Equally amusing was Michelle Trainor's outrageous performance as Polly's raucous mother.

~Ed Tapper, Edge Media Network, 3/19/18

“Michelle Trainor playing Polly Peachum's mother with a Brooklynite-esque bravado that delivered both a ton of laughs and one of the more memorable pre-show announcements about cell phones I have seen in the theater.

~Arturo Fernandez Schmopera 3/24/18

"Although rarely performed by a professional opera company, Boston Lyric Opera and Director James Darrah have brought together an ensemble of artists whose acting skills pair nicely with their stellar vocal talents to distinctively portray the cast of memorable characters. Across the board, the characters are brought to life and Weill's score is beautifully conveyed by these major players...Michelle Trainor (Mrs. Peachum), oozing malevolence and the perfect helpmate to her husband."

~Nancy Grossman, Broadway World, 3/20/18

(Jocasta, Oedipus Rex, Stravinsky)

“No matter the tessituras, no matter the pianissimos or fortissimos, Jon Jurgens’ tenor vividly emotionalized the starring role in Igor Stravinsky’s neo-classic “still life,” Oedipus Rex. Sharing those qualities in the role of mother, Michelle Trainor engendered a Jocasta that will also not soon be forgotten. Tenderness dissolving into aches with one admission of sin after another all spelled out in touching tones of the remarkable tenor Jurgens. Defending her son, then her husband, Trainor’s Jocasta soared into an unmistakable orbit of true maternal instincts. Singing in her deep soprano register terrified, while elsewhere her confutations of the oracle’s capability of telling the truth intensified in higher voice; it seemed no one could have been better cast.”

~David Patterson, The Boston Musical Intelligencer, 2/24/18

“As Jocasta, soprano Michelle Trainor, a local singer affiliated with the BLO, turned in the best performance I’ve yet heard from her. Trainor has a big voice of a type not heard much among local singers who cultivate the more delicate styles of the 17th century. One can imagine her burning up the stage in a Verdian or even Wagnerian work. Who will give her that chance? Here she made a sympathetic Jocasta, discovering slowly that her new husband not only killed her husband, the King, but is also her son by the King. At her entry the chorus has one of its spectacular outbursts, “Glory to Queen Jocasta!” And Trainor totally nailed her own balancing outburst, “Laius died at the crossroads,” when she begins to figure out what happened.

The duet between Trainor and Jurgens, “I am afraid, Jocasta, I am afraid,” and her ineffective consoling words, “The oracles lie; the oracles always lie,” was an emotional highlight of the work.”

~ David Bonetti, The Berkshire Fine Arts, 03/07/18

(Helen McDougal, Burke and Hare, Grant)

“The evening’s most truly disturbing moment came when Burke and Hare’s ladies, both sung and acted to despicable, harpyish perfection by Michelle Trainor and Heather Gallagher, stripped off a trembling Slattery’s hat and jacket before his character’s (unstaged) murder.”

~Zoë Madonna, Boston Globe, 11/10/17

“Filling out the cast were Michelle Trainor and Heather Gallagher, who sang rich and glowing phrases as Burke and Hare’s companions, Helen McDougal and Margaret Hare respectively.”

~Aaron Keebaugh, Boston Classical Review, 11/9/17

“As viciously funny partners in crime, Margaret Hare (soprano Heather Gallagher) and Helen McDougal (soprano Michelle Trainor) exist in the musical realm of the lower-class musical hall and pantomime: their hysterical duets build tension and propel all of the other characters toward their tragic destinies.”

~Laura Stanfield Prichard, The Boston Musical Intelligencer, 11/11/17

“Early on, the somewhat bumbling duo of Burke and Hare hatch the idea of the crime scheme with their partners, played by soprano Michelle Trainor (Helen McDougal) and mezzo-soprano Heather Gallagher (Mrs. Hare). Both Trainor and Gallagher are as convincing in operatic range as they are in their character’s glee. Both delivering a ‘devil may care’ fun in their rough body language with their partners, showing their greed as they envision what to buy with their expected new riches.”

~Doug Hall, ZEALNYC, 11/10/17

(Marcellina, *Le Nozze di Figaro*, Mozart)

"Marcellina and Basilio were given finely etched characterization by Michelle Trainor and Matthew DiBattista, respectively, though they were both shorn of their arias."

~Angelo Mao, Opera News, 4/28/17

“As Marcellina soprano Michelle Trainor also delivered a brilliant performance. An ebullient comedian, she stole every scene she was in with her pure joie de vivre. I will always remember her in her iridescent (green and mauve) gown doing an exuberant twist in the wedding party scene. Trainor has a big voice, which she has learned to modulate for the space and her company. An alumna of the BLO’s emerging artist program, I suspect she will have a big career.”

~David Bonetti, Berkshire Fine Arts, 5/6/17

“Michelle Trainor as Marcellina has a gift for comic timing and her facial expressions provide another level of commentary at every turn.”

~Katrina Holden-Buckley, The Theatre Times, 5/4/17

“Michelle Trainor made a delightful Marcellina, equally fine trading barbs with Susanna and embracing her long-lost son, Figaro.”

~Jonathan Blumhofer, Artsfuse, 5/7/17

“...overshadowed by the comic genius and energy of Michelle Trainor’s stentorian Marcellina...you bring out a cast of singers so marvelous that one would be lucky to hear them do “Marriage of Figaro” anywhere they offered it.”

~Zoe Madonna, The Boston Globe, 5/2/17

“Michelle Trainor sounded great...seemed to have real fun in the role of Marcellina.”

~Ed Tapper, Edge Media Network, 5/1/17

(Ghita, *Der Zwerg*, Zemlinksy)

“Michelle Trainor’s warm steady tone cast a maternal glow on Ghita.”

~Kevin Wells, Bachtrack, 4/16/17

“Excellent cast of singers...Michelle Trainor was a warmly empathetic Ghita.”

~ Steven Ledbetter, The Boston Musical Intelligencer, 4/17/17

(Brangain, *The Love Potion*, Martin)

“Soprano Michelle Trainor gave one of the most thorough and satisfying performances of the evening as Isolt’s loyal servant Brangain. Trainor, an alumna of the company’s Emerging Artist program, has clearly emerged. Musically, her voice is richer and more expressive than ever, and she in particular embodied the simultaneous passion and restraint of Martin’s musical approach to the legend.”

~Kalen Razlaff, Opera News, 11/19/14

“Michelle Trainor displayed a powerful, penetrating soprano as Brangain.”

~Heidi Waleson, The Wall Street Journal, Through 11/29/14

“Michelle Trainor’s Brangain was a force of nature. Martin gives her much music of despair, and Trainor made the most of her brief moments of high drama.”

~Brian Schuth, The Boston Musical Intelligencer, 11/20/2014

“tremendously moving...the outstanding Trainor”

~Jack Craib, The South Shore Critic, 11/20/14

“Michelle Trainor distinguished herself as a compellingly torn Brangain”

~The Hub Review, 11/22/14

“All of the Boston Lyric singers were excellent...superb soprano Michelle Trainor”

~Benjamin Pesetsky, Classical Voice America, 11/22/14

“Strong, too, was Michelle Trainor, as the fiery, remorseful Brangain.”

~Jonathan Blumhofer, Arts Fuse, 11/21/14

(Hagar / Clemency, Schubert/MacMillan)

“Soprano Michelle Trainor as Hagar is joined by the piano of Brett Hodgdon in this most appropriate of Schubert songs, with Trainor in fine voice, full of passion and emotion, with beautifully clear diction and moving from fierce emotion to a sudden lighter Schubertian vein with consummate ease.”

~Bruce Reader, The Classical Reviewer, 11/5/14

“As it stands....Michelle Trainor’s beautiful singing of the Lament – and you could hardly ask for a finer sense of diction, quality of tone, or purer intonation than she delivers.” Artsfuse 07/2015

“And soprano Michelle Trainor, who gave a delightful comic performance last season in John Musto's *Inspector*, proved herself equally adept at drama as Hagar in Schubert's *Lament*.”

~Kalen Ratzlaff, Opera News, May 2013

“Michelle Trainor (soprano) was heartbreaking as Hagar.”

~Susan Blood, Bachtrack, 02/11/2013

“Michelle Trainor displayed a forceful soprano voice as Hagar”

~ Jeremy Eichler, The Boston Globe, 02/07/2013

“Soprano Michelle Trainor’s performance was spell-binding and intense, and she negotiated some rather awkward writing for voice with confidence.”

~Brian Schuth, The Boston Musical Intelligencer, 02/07/2013

"Hagar’s Lament" was staged, and featured Michelle Trainor as soloist. The dramatic soprano has an impressively scaled voice...She intoned the long lines of dramatic recitative with style and nobility.”

~Ed Tapper, The Edge, 02/10/2013

(Bombalina, John Musto’s *The Inspector*)

“...a cast possessing solid vocal skills and dead-center comic timing, is a rare animal indeed.”

“The double-dealing directors and directresses in charge of city services were sharply drawn by a fine quartet of performers – Michelle Trainor, a charming, always-aflutter education administrator who couldn’t care less about children...”

~Opera News, 04/20/2012

“Michelle Trainor nails the Montessori-addled educator.”

~Thomas Garvey, The Hub Review, 04/26/2012

(Mendelssohn’s *A Midsummer Night’s Dream*)

"Kudos, too, to the sextet of singers headed by Michelle Trainor and Tania Mandzy; they made their own magic out of Mendelssohn’s score"

~The Boston Phoenix, 04/25/2011

(Tosca, Puccini’s *Tosca*)

"Michelle Trainor as Tosca...exhibited both vocal virtuosity and superb acting...Trainor

presented Tosca as a passionate yet jealous lover, creating gentle vocal phrases of love and hope, as well as almost terrifying spurts of envy through well-supported arias of passion...Trainor's romantic zeal..."

~The Harvard Art Review, March, 2010

(Contessa, Mozart's *Le Nozze di Figaro*)

"Michelle Trainor displays an intense and full-bodied vocalism. A good technical skill and an equally praiseworthy stylistic accuracy permit her to adapt to the prescribed lyricism, producing good results both in the articulation of the most intimate and intensely sorrowful legato lines, as in "Porgi amor," as well as in the refined chiseling of restrained coloratura."

~Filippo Tadolini, OperaClick, 8/1/2007

(Composers in Red Sneakers Concert - Songs by Howard Frazin)

"Michelle Trainor's soprano voice...boasted a huge yet flexible sound and excellent diction."

~New Music Connoisseur, 11/9/2007

"Two operatic "interludes," [in a dance concert] performed with theatrical flair by soprano Michelle Trainor, shocked the ear yet roiled the soul after the understated dances."

~Thea Singer, The Boston Globe, 10/8/2007

"[Michelle] Trainor's powerful singing and dramatic delivery.."

~The Boston Phoenix, 10/9/2007