Noelle McMurtry

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And I am pleased to report that *Requiem* is flat-out glorious. The singing is exhilarating, both individually and as combined voices. The ensemble forcefully fills the space with a sound that penetrates the audience's very being with the hopeful and confident sound of creating music. It is a luxury and a privilege to experience voices this close.

Gregory Ford, *DC Theater Arts* (2023)

Whether they sing singly or together, as they do in their portrayal of the Muses, McMurty, Crossot, and Bosworth display that they are fully capable of handling Soper's sophisticated and intricate score.

Barbara Mackay, *DC Metro Theatre Arts* (2019)

In the middle as Polyxo was the more silvery-toned Noelle McMurtry, who turned aside from the trio's singing to ask questions. She went with increasing insistence to a pile of books, quoting Jung, Ovid, Pausanias, and other sources, her thoughtful analysis offering some comic relief from the unrelenting fierceness of the siren song.

Charles T. Downey, *Washington Classical Review* (2019)

[Director Christopher Caines] had moulded the 11 singers into an amazingly compelling ensemble, moving and interacting splendidly as a Hair-like 'tribe' inhabiting Central Park . . . Three sopranos—Noelle McMurtry, Tamra Paselk, Elizabeth Westerman—all sang with Baroque style and expressive panache.

David Shengold, *Opera News* (2014)

Soprano Noelle McMurtry and bass Andy Berry were the most notable soloists, and the whole tribe created a vibrant, exuberant chorus.

Heidi Waleson, *The Wall Street Journal* (2014)

[*Fairy Queen*] is all terrific fun once you are swept into the spirit, and that doesn't take long . . . Especially fine among the singers on Friday were Noelle McMurtry and Tamra Paselk; sopranos.

James R. Oestreich, *The New York Times* (2014)

Each of the very gifted singers . . . including Noelle McMurtry . . . has at least one aria to deliver . . . These are beautiful, lilting pieces of music, with large amounts of fioritura. The singers' task of keeping their tone pure and tremolo at bay, in order to contrast 'simple' singing with these virtuosic embellishments, is a demanding one (among the women, McMurtry is especially skilled at this).

Deborah Jowitt, *Dance Beat- Arts Journal* (2014)

Noelle McMurtry was always a piquant presence…

Christopher Corwin, *Parterre Box* (2014)

It must have been a challenge to find performers who could sing and dance as well. All the voices were fine but we were most impressed with sopranos Noelle McMurtry. . . [who] captured the Baroque style with pure tones that floated beautifully in the upper register.

Meche Kroop, *Voce di meche* (2014)