

Press Quotes

"...and with Monica Dewey's feisty, principled Susanna, "Sull'aria" sealed more than a letter: it solidified a class-bridging friendship built on common experience. Although the diction was excellent all around, Dewey was particularly clear, especially in the recitatives. Her tender, limpidly sung "Deh vieni" seemed to stop time."

OPERA NEWS

Susanna, *The Marriage of Figaro*,
OPERA THEATRE OF SAINT LOUIS

"In the show-stopper "Glitter and be Gay," Dewey embraced the character's unhinged excitement while delivering acrobatic melismas. A playful and realistic actor with a silvery lyric coloratura soprano, Dewey created a Cunegonde who was endearingly human."

OPERA NEWS

Cunegonde, *Candide*,
MICHIGAN OPERA THEATRE

"The youth bloom soprano Monica Dewey's voice was perfect for Alexandra, Regina's daughter, who comes to understand her mother's ruthlessness."

NEW YORK TIMES

Alexandra, *Regina*,
OPERA THEATRE OF SAINT LOUIS

"Rounding out the soloists, Monica Dewey was a jewel of a Servilia ... her gleaming, poised soprano and delightful stage manner immeasurably enhanced every scene she was in."

OPERA TODAY

Servilia, *La Clemenza di Tito*,
OPERA THEATRE OF SAINT LOUIS

Interview Resources

Were you always musically inclined as a kid, or did you take interest in it later?

I grew up in a musical family. My dad really encouraged music making in the house. I'm the youngest of four, so at special events or parties, it always ended up with us around the piano and my dad playing and all of us singing. We had an awesome grand piano and tons of different instruments like drums; there were always three or four accordions sitting around, trumpets, a violin, a harmonica. So it was just kind of encouraged, and it was a big part of my upbringing.

What's the best part about performing for you?

I think the coolest part is how it always changes — and this is with any music — but no performance is going to be the same, and the great thing about being on stage with others is you get to feel their energy each night in a different way. So, there's this spontaneous element of acting and working with others that I really enjoy.

You only came out recently. Were you worried about being open about your sexuality?

Yeah, to be honest. I will say that the operatic community and the classical music community is very supportive, and it's a family. Coming out, it was just an extension of that family. If anything, being open with my colleagues and being true to myself, it helps us create a better story together. It allows me to explore deeper into characters and, I think, reach audiences in a deeper way.

BETWEEN THE LINES INTERVIEW

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