

susan egan

symphony credits

Alabama Symphony
Brevard Symphony Orchestra
Cape Symphony Orchestra
Cedar Rapids Symphony Orchestra
Charlotte Symphony
Cleveland Pops Orchestra (2 appearances)
Cleveland Orchestra
Colorado Symphony
Detroit Symphony
Disney Collegiate Orchestra
Eastern Connecticut Symphony Orchestra
Grant Park Symphony, Chicago
Hollywood Bowl Orchestra (with John Mauceri) (3 appearances)
Hong Kong Symphony/Baltimore Symphony
Long Beach Symphony Orchestra, California (2 appearances)
Minnesota Orchestra
Missoula Symphony Orchestra
Monterey Symphony
National Symphony Orchestra, Wolftrap
- (with Marvin Hamlisch) (2 appearances)
New Jersey Symphony (with John Mauceri) (3 engagements)
New Mexico Symphony Orchestra
New York Philharmonic
Oregon Symphony
Pacific Symphony Orchestra, California (2 appearances)
Philly Pops (Conductor, Peter Nero)
Pueblo Symphony, Colorado (2 appearances)
Reno Symphony Orchestra
Rhode Island Philharmonic (3 appearances)
San Diego Symphony (2 engagements)
San Francisco Symphony (2 appearances)
South Carolina Philharmonic
Southwest Florida Symphony, Ft. Myers
Sunshine Pops, Boca Raton, FL
Utah Symphony Orchestra (2 appearances)
Waterloo/Cedar Falls Symphony Orchestra

Waterloo-Cedar Falls Symphony Orchestra

What the occasion was all about, though, was the American musical, as realized by vocalists **Susan Egan**, William Michals and Gary Mauer. Egan, fast-talking herself out of marriage [in "Getting Married Today" by Sondheim] **utterly engaged the house to the last seat**. Immediately following the excellent ensemble singing, she lit on an endearing impersonation of Carol Burnett, who was an original cast member. Egan, when "popped out" as in the rocky "Somewhere That's Green" from "Little Shop of Horrors" and the title song of "Cabaret" **can't be bettered**.

~~~  
05/07/2002

Harvey Hess, *The Waterloo-Cedar Falls Courier*

### **Utah Symphony Orchestra**

... in "Sooner or Later" from the movie "Dick Tracy," [Susan Egan's] charisma and **captivating** vocal style immediately **impressed**. Her multi-faceted characterizations from leading roles in Broadway's "Thoroughly Modern Millie" and "Cabaret" were **electrifying**. But Egan's most memorable moment came as the reticent bride singing "Getting Married Today" from "Company." She sang Stephen Sondheim's lightning-quick lyrics with an auctioneer's skill, and her reaction to contributions from an oblivious bridegroom (Maguire) and pious church soprano (Lisa Vroman) were **priceless**.

~~~  
07/31/05

Robert Coleman, *Salt Lake Tribune*

Cleveland Pops Orchestra at Severance Hall

...the principal **beacon of enchantment** was Susan Egan, the original Belle in Broadway's "Beauty and the Beast" and currently Sally Bowles in "Cabaret." Egan took a night off from 1930 Berlin to spend a few hours in 2003 Cleveland lending her **gleaming voice** and **charming personality** to heroines in some of Rodgers and Hammerstein's greatest hits.... Purely in song terms, she's a delight, able to negotiate the music with ease and send the emotional aspects far across the footlights. **Wistful?** Egan wraps her voice around "It Might as Well Be Spring" (from "State Fair"). **Ardent?** Savor the tenderness with which she shapes "If I Loved You" (from "Carousel"). **Funny?** From the way Egan sang "I Cain't Say No," she would make an adorable Ado Annie in "Oklahoma!"

~~~  
11/24/03

Donald Rosenberg, *Music Critic, Plain Dealer*

### **Reno Symphony Orchestra**

...time should have stood still so that every terrific Egan moment, and they were all terrific, could have been savored, if not for eternity for at least a very long time

**Bouncy, pert, full of life**, Egan brought to Reno's River Pops presence, **chutzpah, a big voice, heart and lots of interpretive razzle-dazzle**. Egan has **star power** and such a winning way... she easily won over a tough-but willing-to-listen crowd, and plied her gift of song to the **hushed audience she held in the proverbial palms of her hands**.

From a **sultry** "All That Jazz," through a **wistful** "It Might as Well be Spring," a brassy "Johnny One-Note," and a **haunting** "I Dreamed a Dream" the Egan touch made each song **glisteringly new and fresh**. [She sang] a **dramatic and touching** "Don't Cry for Me Argentina" and a charmingly acted and sung "Adelaide's Lament" from "Guys and Dolls." A beautiful rendering of "Beauty and the Beast" was sandwiched between a **smashingly sung** "Don't Rain on My Parade," and one of those **knockout performances** of "Cabaret," that helped make Egan's Reno debut not just special, but **thrilling**.

~~~  
Jack Neal, *Music Writer, 2003 Nevada Events*

Long Beach Symphony Orchestra

The evening belonged to Susan Egan, who is one of the **brighter stars of the musical theatre** firmament. Possessed of **a terrific voice and a warm, natural stage presence**, she handled both her songs and her duties as mistress of ceremonies with consummate professionalism. Her voice can deliver a **knockout** "O Holy Night" and a charming "White Christmas," while sounding most at home with contemporary tunes like "All Those Christmas Clichés." Egan, who should have been on the LBSO's POPs! Series long ago, is **one classy performer**.

~~~  
12/18/03

Jim Ruggierello, *Grunion Gazette, Long Beach, CA*