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NAOMI LOUISA O'CONNELL

www.naomioconnell.com

"a radiant mezzo-soprano..."
- The New York Times

2018 - 2019 SEASON

MANAGEMENT

OPERA

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SHORT BIOGRAPHY

NAOMI LOUISA O'CONNELL made her professional debut in 2012, starring on London's West End as Sharon Graham in Terrence McNally's Tony Award-winning play *Master Class*. A singer, actress and cabaret artist, her recent engagements include concerts at Carnegie Hall and Lincoln Center's Mostly Mozart Festival, recitals at Stanford University and Rockefeller University, recordings with the New York Festival of Song, a return engagement to New York's Neue Galerie with her one-woman cabarets 'FRAU' and 'The Cheater's Almanac', her off-Broadway debut with the Irish Repertory Theatre, as well as performances with Geneva Opera, Opera Omaha, and Spoleto Festival USA.

Last season, she appeared with the Cincinnati Symphony as Mélisande in the Maeterlinck play *Pelléas & Mélisande* and returned for the same role in the opera of Debussy last October, conducted by Louis Langrée. Notable operatic roles include Monteverdi's *Poppea* with Oper Frankfurt, Cherubino with Welsh National Opera and Atlanta Opera, and Offenbach's *La Périchole* with Garsington Opera.

As an actress, she made her US stage debut as Rosine/Countess Almaviva in *The Figaro Plays* of Beaumarchais at the McCarter Theatre and recently played the role of Lilli Vanessi/Kate in Cole Porter's *Kiss Me, Kate*. Prizes include 1st Prize in Operetta in the 2008 International Hans Gabor Belvedere Competition, and 1st Prize in both the Caruso/Altamura International Singing Competition and Concert Artists Guild Competition in 2011.

Hailed by *The New York Times* as "a natural in the recital format" for her Carnegie Hall debut recital entitled 'Witches, Bitches, and Women in Britches' at Weill Recital Hall, she has performed in concert venues across the USA, and maintains an active recital career. A proud graduate of The Juilliard School and Royal Irish Academy of Music, Ms. O'Connell is currently based in New York City.

OPERA/MUSICAL ROLES

COMPOSER	ROLE	OPERA
Adams	Kitty Oppenheimer	<i>Doctor Atomic</i>
Berg	Marie	<i>Wozzeck</i>
Bizet	Carmen*	<i>Carmen</i>
Debussy	Mélisande*	<i>Péleas et Mélisande</i>
Dove	Adelaide The Stewardess*, Minskwoman	<i>The Enchanted Pig</i> <i>Flight</i>
Gilbert & Sullivan	Tessa*	<i>The Gondoliers</i>
Handel	Ariodante* Sesto	<i>Ariodante</i> <i>Giulio Cesare</i>
Heggie	Sr Helen Arden Scott*	<i>Dead Man Walking</i> <i>Great Scott</i>
Humperdinck	Hänsel	<i>Hänsel und Gretel</i>
Langer	Serafin*	<i>Figaro Gets a Divorce</i>
Lerner & Loewe	Eliza Doolittle	<i>My Fair Lady</i>
Massenet	Charlotte	<i>Werther</i>
Monteverdi	Poppea*, Ottavia*	<i>L'incoronazione di Poppea</i>
Mozart	Dorabella, Despina* Donna Elvira, Zerlina Cherubino*	<i>Così fan tutte</i> <i>Don Giovanni</i> <i>Le nozze di Figaro</i>
Offenbach	La Périchole* La Corilla*	<i>La Périchole</i> <i>Vert-Vert</i>
Porter	Lilli Vanessi*	<i>Kiss Me, Kate</i>
Poulenc	Blanche	<i>Dialogues des Carmélites</i>
Purcell	Dido*	<i>Dido and Aeneas</i>
Ravel	L'enfant* Concepcion*	<i>L'enfant et les sortilèges</i> <i>L'heure espagnole</i>
Sherman/ Stiles	Mary Poppins	<i>Mary Poppins</i>
Sondheim	Charlotte*, Petra	<i>A Little Night Music</i>
Strauss, O.	Nadina	<i>The Chocolate Soldier</i>
Strauss, R.	Komponist Octavian	<i>Ariadne auf Naxos</i> <i>Der Rosenkavalier</i>
Susa	#2*	<i>Transformations</i>
Vivaldi	Selinda*	<i>Farnace</i>
Walton	Popova	<i>The Bear</i>
Weill	Jenny Polly Lillian Anna*	<i>Aufstieg und Fall der Stadt Mahagonny</i> <i>Die Dreigroschenoper</i> <i>Happy End</i> <i>Seven Deadly Sins</i>

*indicates roles performed/future engagements

CONCERT REPERTOIRE

COMPOSER	PIECE
Berlioz	<i>L'enfance du Christ Op. 25</i> <i>Les nuits d'été</i>
Bernstein	<i>Symphony No. 1: Jeremiah</i> <i>Arias and Barcarolles</i> <i>Songfest</i>
Chausson	<i>Poème de l'amour et la mer</i>
Durufié	<i>Requiem Op. 9</i>
Elgar	<i>The Music Makers Op. 69</i>
Lieberson	<i>Neruda Songs</i>
Ravel	<i>Trois poèmes de Stéphane Mallarmé</i> <i>Shéhérazade</i>
Martucci	<i>La canzone dei Ricordi, Op. 68b</i>
Mahler	<i>Des Knaben Wunderhorn</i> <i>Lieder eines fahrenden Gesellen</i> <i>Rückert Lieder</i> <i>Symphony No. 4</i>
Mozart	<i>Mass in C Minor K427 (Sop II)</i>
Poulenc	<i>La dame de Monte-Carlo</i>

PRESS ACCLAIM

A Child's Christmas in Wales with The Irish Repertory Theatre

"O'Connell, with her creamy soprano voice that moves easily through operatic color to music theater sound, portrays Dylan's mother with a real delight."
- *New York Theatre Guide, Dec 10th 2018*

Medea at Opera Omaha

"O'Connell shaped every phrase and every note in true classical style. Her full lyric mezzo-soprano added richness and depth to her moving and loving aria "Solo un pianto con te versare'."
- *Opera News, April 20th 2018*

Pelléas et Mélisande (Opera) with the Cincinnati Symphony

"Irish mezzo-soprano Naomi Louisa O'Connell was a wistful, other-worldly Mélisande. Her chanson-like singing in the tower scene of Act III was her most radiant moment."
- *Musical America, October 23rd 2017*

NYFOS "Lyrics by Shakespeare" at Mostly Mozart Festival

"O'Connell has a mezzo that, in full *Kammersängerin* cry, can sound a bit like, well, Kathleen Ferrier, actually... Heavy gold, deep and room-filling, especially on Vaughan Williams' "Orpheus with his lute" and Berlioz' "La mort d'Ophélie."
Her jazzy "If Music Be the Food of Love" (by John Dankworth), with scat singing, was dancy and vivacious; her "Shall I Compare Thee to a Summer's Day" (also Dankworth) smoky and alluring. The voice varies with the sort of tale she has to tell."
- *Parterre Box, Aug 10th 2018*

Farnace at Spoleto Festival USA

"Lit by a single bulb hanging in her prison cell, the audience finds Selinda, played with grit and complexity by Naomi Louisa O'Connell."
- *Charleston City Paper, May 28th 2017*

Pelléas et Mélisande (Play) with the Cincinnati Symphony

"O'Connell, a mezzo-soprano, was superb in her role and performed Fauré's Chanson with alluring beauty."
- *Cincinnati Enquirer, October 1st 2016*

The Marriage of Figaro at Welsh National Opera

"As Cherubino, O'Connell, too, gives a brilliant performance – cheekily bouncing off the other characters and playing the page as minstrel, soldier and lady with light-hearted wit and charm."
- *Reviews Hub, February 19th, 2016*

Le nozze di Figaro at Atlanta Opera

...with mezzo-soprano Naomi O'Connell in the trouser role of the amorous youth Cherubino as an early standout. She's a delight, a fine singer as well as an impressively alert and supple comedienne. She turns the largo passages of "Non so più" into a dreamy show-stopper, and her "Voi che sapete" had real longing and depth.
- *The Atlanta Journal-Constitution, April 7th, 2015*

Poppea in L'incoronazione di Poppea at Oper Frankfurt

"Naomi O'Connell as Poppea gives a remarkable debut... To ensnare Nerone is Naomi O'Connell's Poppea, also vocally the command, worth a sin anytime..."
- *Offenbach-Post, December 22nd, 2014*

Vert-Vert at Garsington Opera, UK

"Yet when Irish mezzo Naomi O'Connell opens her mouth as the popular chanteuse La Corilla, the whole musical experience zooms onto a whole new level. Coloratura to the gills, O'Connell is, inescapably, the big hit of this production."

- *The Arts Desk, June 11th, 2014*

Beaumarchais Figaro Plays at the McCarter Theater

"Naomi O'Connell develops compelling[ly] from the first play as her feisty, resourceful Rosine becomes the elegant, subdued, self-doubting Countess — and eventually rediscovers her youthful spirit."

- *The Star-Ledger, April 15th, 2014*

"Witches, Bitches & Women in Britches" recital at Carnegie Hall

"Ms. O'Connell, who recently finished graduate studies at Juilliard, proved a natural in the recital format, winning over the audience with her rich, silvery voice and charming stage presence... Ms. O'Connell offered a compelling rendition of Poulenc's "Dame de Monte Carlo," her impassioned delivery of the final line embodying the bitterness of the faded female gambler. Her control, shadings and elegant vibrato rendered Arthur Honegger's "Trois Chansons de la Petite Sirène" a delight."

- *The New York Times, March 15th, 2013*

Ravel's Trois Poèmes de Stéphane Mallarmé at the Marlboro Music Festival

"Naomi O'Connell was the outstanding mezzo-soprano, her voice cool, precisely controlled, and perfect for this music."

- *The Boston Globe, August 7th, 2012*

La Périchole at Garsington Opera, UK

"Making her U.K. opera debut as La Périchole was the Irish, Juilliard-trained mezzo Naomi O'Connell, her streetwise manner and gift for vivid dialogue enhancing a performance that was notable for warmth, clarity and cleanness."

- *Opera News, June 18th, 2012*

Master Class – West End Debut

"Naomi O'Connell does a spectacular Lady Macbeth, hurling it virtually through gritted teeth as Callas torments her."

- *The Times, February 8th, 2012*

Così fan tutte - MET+Juilliard production

"Bass-baritone Evan Hughes and mezzo Naomi O'Connell could easily take their Alfonso and Despina straight to the stage of the "big house" a block downtown."

- *Opera Canada, January 1st, 2013*

L'incoronazione di Poppea with Juilliard Opera

"Ottavia, the abandoned empress (Naomi O'Connell, a radiant mezzo-soprano) comes across as a regal and attractive woman, too trusting to see her rapacious husband's betrayal coming."

- *The New York Times, November 18th, 2010*