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# Omar Ebrahim

## Selected Reviews

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### **Schoenberg in Hollywood, Boston Lyric Opera (November 2018)**

"Ebrahim wholeheartedly gave himself to the lead role, with the character's stiff, self-conscious affects eroding to reveal a wicked glimmer of humor. The baritone's robust voice was expressive" - **Zoë Madonna, Boston Globe**

"Omar Ebrahim plays an intense Schoenberg who switches his accent to suit the projected film at the time." – **Ivy Li, The Tech**

"the deep, silky voice of Ebrahim" – **Carl Straussner, The Boston Musical Intelligencer**

"The performing forces were small but potent: Baritone Omar Ebrahim was a forceful presence as Schoenberg" – **Heidi Waleson, Wall Street Journal**

"The excellent three-person cast was headed by Omar Ebrahim's superb Schoenberg" – **Angelo Mao, Opera News Vol. 83, No. 6**

### **Marriage of Figaro, English Touring Opera (March 2018)**

"Omar Ebrahim (Bartolo), John-Colyn Gyeantey (Basilio) and Stuart Haycock (Don Curzio) assumed their roles with considerable style" - **Yehuda Shapiro, Opera Magazine**

"spirited caricatures from...Omar Ebrahim (Bartolo)...keep the fun bubbling" - **Richard Morrison, The Times**

"Secondary roles are nicely sketched in...Omar Ebrahim a redoubtable Bartolo" - **George Hall, The Stage**

### **Committee..., Donmar Warehouse**

"Genuine fervour and compunction fight it out with name-dropping pomposity in Omar Ebrahim's beautifully sung Yentob" – **Paul Taylor, The Independent**

"Yentob, played by Omar Ebrahim with an air of lofty feyness, approaches (rather than answers) questions as though they are beneath him" – **Claire Allfree, The Telegraph**

"Omar Ebrahim's Yentob is amusingly tetchy, and his noble baritone makes the character's bursts of self-importance especially droll" – **Henry Hitchings, The Evening Standard**

"Omar Ebrahim is a chest-proud pompous Yentob" – **Ann Treneman, The Times**

"Yentob (an exceptional Omar Ebrahim, who suggests a man utterly entranced by himself and the sound of his own glorious baritone, who feels absolutely no contrition whatsoever)" – **Georgina Brown, Daily Mail**

"Omar Ebrahim...has the most resonant voice on stage" – **Michael Arditti, Daily Express**

"Omar Ebrahim is touchily unapologetic as Yentob" – **Michael Billington, The Guardian**

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### **Penderecki's St Luke Passion, London Philharmonic Orchestra (March 2017)**

"Omar Ebrahim's spoken Latin narrative...provided the weight and solemnity which feeds directly into centuries of sacred works, just as Penderecki intended it should." – **Cara Chanteau, The Independent**

"as the speaking narrator, Omar Ebrahim – delivered terrific intensity" – **Richard Morrison, The Times**

"Omar Ebrahim was urgent and impassioned in the spoken role of the Evangelist" – **Barry Millington, The Evening Standard**

"Omar Ebrahim...followed Jurowski's example in keeping up the dramatic pressure so effectively it had me wondering if this Passion might not be a candidate for being staged" – **Peter Reed, Classical Source**

### **The Suppliant Women, Actors Touring Company (Autumn 2016)**

'Omar Ebrahim gives a beautifully inflected, heartfelt performance as Danaus, the women's father and spokesperson,' – **David Kettle, theartsdesk.com**

'the gifted individual performances of Oscar Batterham's King or the Danaus of Omar Ebrahim' – **Simon Thompson, What's on Stage**

'The professional actors, Oscar Batterham, Omar Ebrahim and Gemma May are all extremely well cast. In particular Omar Ebrahim, as the father figure Danaus, has a hugely expressive voice and really exploits the rhythmic nature of the verse.' – **S.E. Webster, The Reviews Hub - Scotland**

### **The Narrator Kumudha (A Flowering Tree), Göteborg Opera (February 2015)**

"Omar Ebrahim was a figure of great dignity and gave us a lyrical baritone and clear enunciation of the text. His singing was particularly gripping as his voice echoed with the horror of Kumudha's mutilation" – **Niklas Smith, Seen and Heard International**

"Omar Ebrahim's ability to soar and float on the longer melodic phrases created a real sense of beauty as both music and time appeared to stand still." – **Magnus Haglund, GP**

### **Catherine Kontz's Neige, Grand Theatre, Luxembourg**

"Omar Ebrahim, giving a masterclass to the rest of the cast in a characterful and focused portrayal." – **Keith Potter, Opera Magazine**

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### **Tongue of the Invisible – Liza Lim Musik Fabrik Recording on WERGO (Oct 2013)**

"Baritone Omar Ebrahim needs to be heard to be believed—his is an astounding performance, demonstrating that love poetry can pack one hell of a punch." – **5against4.com**

### **In the Penal Colony Recording**

"The heft and robustness of Omar Ebrahim's baritone gives his performance of the Office an oddly noble solemnity that feeds directly into the work's profoundly ironic character." – **Christopher Ballantine, Opera Magazine**

"Omar Ebrahim's officer moves from robotic vibrato to loving devotion" [4 stars] – **BBC Music Magazine**

### **Julius Fucik / Ecclesiastical Action, London Philharmonic Orchestra**

"Omar Ebrahim's Fucik, hounded by a handheld searchlight... Chilling and effective." – **Richard Morrison, The Times**

"Omar Ebrahim offered an excellent performance. This excellent account, antiphonal drumming and all, exuded brutality, psychoticism, and yet inviting, spellbinding beauty." – **Mark Berry, Boulezian**

### **Babur In London, The Opera Group**

"led by the charismatic Omar Ebrahim as Babur" – **Richard Morrison, The Times**

"Much of the humour arrives in the expansive shape of the ghost of Babur, first Mughal emperor, bloodthirsty warrior and intellectual poet, incarnated with great gusto by Omar Ebrahim." – **Cara Chanteau, The Independent**

"Adding huge splashes of colour to the piece...are the appearances of baritone Omar Ebrahim as Babur" – **George Hall, The Guardian**

"the ghost of the first Moghul Emperor, Babur, sung by the versatile baritone Omar Ebrahim. He effortlessly steals his scenes" – **George Hall, The Stage**

### **Yes, Royal Opera House, Linbury Theatre**

'The cast is wholeheartedly committed, with no weak links and some memorable standouts from Alison Buchanan, Omar Ebrahim, Mike Henry and Richard Morris.' – **George Hall, The Guardian**

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'the artist character, trying to work out what lies behind the "dark, malevolent" quality of what he's just painted, faces the existential question of any creative here and now, and it's a knock-em-dead performance by that brilliant, all-giving, stage-creature baritone that is Omar Ebrahim.' – **Jessica Duchon, *jessicamusic***

### In the Penal Colony, Music Theatre Wales

"That ever-remarkable baritone Omar Ebrahim, always sensitive to text, had chilling authority as the Officer." - **Fiona Maddocks, *Observer***

"With the starkest of sets and excellent acting from Omar Ebrahim as the Officer[...]Music Theatre Wales has constructed a very good production." – **Kate Molleson, *Opera Magazine***

"Omar Ebrahim put flesh and blood on the blinkered Officer" - **Andrew Clark, *Financial Times***

"Omar Ebrahim's powerful and emotive Officer" - **Kenneth Walton, *The Scotsman***

"Omar Ebrahim excels as the Officer" – **George Hall, *The Stage***

"Omar Ebrahim, who sings *The Officer*, is extremely experienced in contemporary music theatre. His vocal range is prodigious, though not used here where the monotony of the music is part of the plot. Nonetheless, Ebrahim brings surprising lyricism to the part. Some passages shimmer with the fervour of Bach." - **Anne Ozorio, *Opera Today***

"The cast of three gives committed performances" – **Rupert Christianson, *Daily Telegraph***

### Skellig, The Sage

"the star is Omar Ebrahim. He wheezes, roars, belches and retches the part of Skellig with terrific verve" - **Richard Morrison, *The Times***

"the Northern Sinfonia, under Garry Walker, and a cast of soloists, led by Omar Ebrahim's charismatic Skellig, are splendid." - **Rupert Christiansen, *Daily Telegraph***

"the magnificent Omar Ebrahim, who gave the early enfeebled Skellig a scary baritone rasp before declaiming his name in a great melismatic shout at the end of the first half..... And then Skellig, who drops into the hospital to protect the child, finally bursts into full-throated song, a real hog-the-stage solo which Ebrahim relishes as he spreads both his wings and his voice." - **David Ward, *Observer***

"The casting for Braham Murray's production - the first full opera to be commissioned by the Sage - is first rate. Omar Ebrahim is outstanding as the arthritic angel: his emergence from a heap of old sacks prompts squeals of disgust from the young audience, and he is required to employ the full extent of his baritone range from guttural grunting to unearthly falsetto." - **Alfred Hickling, *Guardian***

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"In the title role, Omar Ebrahim brings the half-dead Skellig to vivid life, growling incoherently from the lowest depths and scaling the heights of squawking falsetto." - **Lynne Walker, *Independent***

### **Tobias and the Angel, Young Vic**

"The singing from the soloists is superb, particularly the soaring counter-tenor of James Laing's angel, and the powerful baritone of Omar Ebrahim as the dignified Tobit, who movingly recovers his sight at the end." - **Charles Spencer, *Daily Telegraph***

"Omar Ebrahim is a soulful stalwart as Tobit." - **Kieron Quirke, *Evening Standard***