
Aoife Miskelly

Selected Reviews

Eccles Semele (Ino), Cambridge Handel Opera Company (November 2019)

"All the vocal soloists were excellent... the infatuated Ino [was sung by] Aoife Miskelly, employing light operatic vibrato in an affecting 'You've undone me'." - **Sandra Bowdler, Opera Magazine**

Janáček *The Cunning Little Vixen* (title role), Welsh National Opera (October 2019)

"She creates a masterful characterisation whilst singing with her bright soprano. Hers is one of the best interpretations I have seen on the operatic stage in a long time". - **Robert J Farr, Seen and Heard International**

"Above all, it's Aoife Miskelly as the feisty vixen Bystrouška whose clear-toned soprano and gleeful presence is a perfect match for this role and equally convincing whether brazen or maternal. Hers was a portrayal glowing with humanity". - **David Truslove, Opera Today**

"Aoife Miskelly sings the title role with gleeful vitality" - **Rebecca Franks, The Times**

"The Northern Irish soprano, Aoife Miskelly, sparkles as the Vixen, as athletic vocally as she is physically, jitterbugging around the stage in authentic twenties fashion." - **Stephen Walsh, The Arts Desk**

Mozart *Le Nozze di Figaro* (Susanna), Nevill Holt Opera (June 2018)

"Aoife Miskelly's bright-as-a-button Susanna, exquisitely sung and roguishly acted" - **Hugh Canning, The Times**

"But the standout moment occurred in Act Three: a divine rendition of "Sull'aria" by Ingram and Aoife Miskelly's charismatic Susanna" - **Mark Valencia, Whatsonstage**

"Miskelly captured all the gentle teasing implicit in 'Deh vieni non tardar'" - **Rupert Christiansen, The Telegraph**

"Aoife Miskelly, with her beautiful soprano... with some astutely observed gestures, reveals how Susanna simply and quietly goes about getting the job done" - **Sam Smith, Music OMH**

Mozart *Le Nozze di Figaro* (Cherubino), Irish National Opera (April 2018)

"Irish National Opera's first bespoke show...musical standards were high, with Máire Flavin's Countess and Aoife Miskelly's Cherubino particular standouts... The real dramatic truthfulness seemed to come from Aoife Miskelly's beautifully awkward Cherubino, and his flirtations with Barbarina" - **Andrew Clements, The Guardian**

"Aoife Miskelly really impressed as the love-sick page, Cherubino. "Voi che sapete" was ravishingly good and delightfully bashful while her acting was convincingly hormonal and mischievous" - **Andrew Larkin, Bachtrack**

"Aoife Miskelly's gawky Cherubino charms us all" - **The Irish Examiner**

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Handel *Radamisto* (Polissena), Northern Ireland Opera (May 2017)

"Whether she's singing Bach or Barry, Schoenberg or Mozart, Glanert or Rimsky-Korsakov, Aoife Miskelly never fails to impress, so it was no surprise that her expressive coloratura as Polissena was just dazzling"

- Keris Nine, *Opera Journal*

Mozart *Don Giovanni* (Zerlina), Northern Ireland Opera (November 2016)

"However, there was a real standout performance from the Northern Irish soprano Aoife Miskelly, whose Zerlina was charming, musical and sparkling"

- Rebecca Franks, *The Times*

"But the evening belongs to Northern Ireland soprano Aoife Miskelly, fizzing and sparkling as a pert, sexy Zerlina, even in the slightly queasy aria where she begs to be punished violently for her dalliance with the dastardly Don"

- Jane Coyle, *The Stage*

Glanert *Solaris* (Harey), Cologne Opera *German Premiere* (2014)

"Among the singers, the young Irish soprano Aoife Miskelly stands out. She began life in the [Cologne] opera studio, then gave a beautiful Gilda and now belongs to the ensemble. With a slim figure, her singing in the role of Harey shines wonderfully and is intensely played"

- *Der neue Merker*

Mozart *Die Zauberflöte* (Pamina), Royal Academy Opera (March 2012)

"...the potential is huge, and what we did hear was gorgeous. The timbre is absolutely ideal for the role, shining, effortlessly sweet, with a coruscating vibrato that gets more beautiful as it ascends above the stave. Felicity Lott and Barbara Bonney were put in mind"

- Capriccio, *Bachtrack*