
Alexandra Oomens

Selected Reviews

Cavalli *The Loves of Apollo and Dafne* (Dafne, Aurora), Pinchgut Opera (May 2021)

"Alexandra Oomens' Dafne a shining young woman of fortitude and bright intelligence... Oomens doubles up spectacularly as the super-sexy Aurora, easily seducing Procris's husband Cefalo... For Dafne, Oomens takes a firm, single-minded approach to the music up until Dafne's melting end, and for Aurora her delectable soprano takes on all manner of seductive colours."
- Deborah Jones, *Limelight Magazine******

"But it was the women who shone. Both Alexandra Oomens – the only cast member brought home from overseas for the show – as a scarlet Aurora and a green Dafne..."
- Jeremy Eccles, *Bachtrack******

"Alexandra Oomens, as the licentious Aurora and the chaste Dafne, has a voice of untarnished smoothness with a joyous, youthful blush to the sound; her final note, poised at the top of a ladder after deciding to turn into a tree, had lingering beauty."
- Peter McCallum, *The Sydney Morning Herald*****1/2

"The young sopranos Alexandra Oomens and Stacey Alleaume gave the opera its heart and its most shining singing. Oomens made Dafne a woman of fortitude and bright intelligence while doubling spectacularly as the super-sexy Aurora"
- Deborah Jones, *Opera Magazine*

Mozart *The Marriage of Figaro* (Barbarina), Opera North (February 2020)

"Alexandra Oomens showed much promise as Barbarina."
- Melanie Eskenazi, *MusicOMH******

"There are also standout performances from Heather Lowe as Cherubino and Alexandra Oomens who makes an all too brief but memorable appearance as Barbarina."
- John Murphy, *The Stage******

"Alexandra Oomens was the peppy Barbarina."
- Martin Dreyer, *Opera Magazine*

"Barbarina, a cameo role played deliciously by newcomer, Alexandra Oomens."
- Eve Luddington, *On: Yorkshire Magazine*

Mozart *Don Giovanni* (Zerlina), Clonter Opera Theatre (July 2019)

"Distinctive contributions from Alexandra Oomens's Zerlina..."
- Martin Dreyer, *Opera Magazine*

"Alexandra Oomens' bewitched, fragrant, white-booted Zerlina and Jacobo Ochoa's infuriated Masetto were pure joy, battling often, then touchingly making up."
- Roderic Dunnnett, *Opera Now*

Bach *Easter Oratorio* & Telemann, *Die Donnerode*, Pinchgut Opera (April 2019)

"Soprano Alexandra Oomens was outstanding... Her arias in both works were sheer delight, sung with lovely silvery tone, precise and well-articulated coloratura, smooth, even legato and emotional commitment. Her voice has considerable heft and can display a range of colours, pointing towards a successful career in opera, concert and recital."
- Sandra Bowdler, *Bachtrack*

"The longest single piece for the evening came with the ten minute or so aria for soprano, sung with serene poise and warm tone by young Australian star on the rise, Alexandra Oomens. Each repeat was another opportunity to enjoy her easy resonance"
- Heather Leviston, *Classic Melbourne*

"Alexandra Oomens' "luminous" soprano... stood out, soaring above the voices of her colleagues. The first aria... gave space to Oomens' voice, allowing us to hear the full range and beauty of her instrument... Her intonation alone was worthy of praise: each note, no matter how short, was impressively given its full due."

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– Alexandra Mathew, *CutCommon*

"Soprano Alexandra Oomens... was superb; soaring with her pure clear voice, ravishing and delicate yet also revealing steely strength."
– Lynne Lancaster, *Performing Arts Hub*

"Outstanding in the Bach, soprano Alexandra Oomens and flautist Melissa Farrow made a near-faultless pairing for the lengthy Seele, deine Spezerein aria: interpretive artistry of high quality."
– Clive O'Connell, *The Sydney Morning Herald*

Tchaikovsky *Iolanta* & Ravel *L'Enfant et les sortilèges* (Princess, Bat), Royal Academy Opera (March 2019)

"Alexandra Oomens who was a radiant and dramatically commanding Princess." – Claire Seymour, *Opera Today*

"Special mention for soprano Alexandra Oomens as the princess torn from her storybook (and dressed to look like Iolanta; a nice touch)"
– Stephen Pritchard, *Bachtrack******

Handel *Semele* (title role), Royal Academy Opera (November 2018)

"The Australian Soprano was... thoroughly deserving of her prima donna status. Her tone was bright and creamy, her coloratura fully formed and her stamina impressive as she traced the path of a character who was spontaneous, playful, determined to get her way, and adorable – not just self-adoring."
– Yehuda Shapiro, *Opera Magazine*

"The vocal platform is however dominated, without much surprise, by the soprano Alexandra Oomens in the title role... The emotional range she expresses is impressive and her singing, generous in virtuous feats and nuances, seduces as much as her play and physical energy."
– Georgiana Hatara, *Bachtrack*

Handel *Teseo* (Clizia), London Handel Festival, St George's Church, Hanover Square (April 2018)

"As Clizia, Alexandra Oomens ... made good use of the rich colours of her mezzo and was very engaging dramatically: 'Rispendente, amiche stelle' (Beam down, friendly stars) seemed aflame with celestial heat, and her duets with Alexander Simpson's Arcane were unfailingly alert and dramatic – and impressively off-score."
– Claire Seymour, *Opera Today*

Grétry *L'amant jaloux* (Isabelle), Pinchgut Opera (December 2015)

"As the soubrette Isabelle, Alexandra Oomens' lovely light tone was a pleasure to listen to."
– David Larkin, *Bachtrack******

Salieri *The Chimney Sweep* (Lisel), Pinchgut Opera (July 2014)

"Alexandra Oomens, demonstrated a pearl-like youthful tone and plenty of acting ability in the role of Lisel: a bright future awaits her."
– David Larkin, *Bachtrack******