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# Alexandra Oomens

## Selected Reviews

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### ***Suor Angelica (Sister Genieve), English National Opera (September 2024)***

"One standout away from these principals was soprano Alexandra Oomens, who made a very strong impression as the Magdalene Sister Genevieve, and sings of sunlight striking a fountain in golden tones, her voice clarion clear. Her recent and ongoing roles at Berlin's Deutsche Oper comprise Frasquita (Carmen) and Papagena (Die Zauberflöte); I very much hope to see and hear her again."  
- **Colin Clarke, *Seen and Heard international***

"A perfect performance from Alexandra Oomens"

- **David Nice, *The Arts Desk***

"A standout performer for me was Australian soprano Alexandra Oomens as the irrepressible Sister Genevieve. A Harewood Artist with English National Opera, Oomens has a lightness of touch combined with a vocal vivacity that suggests a fine career ahead of her."

- **Adrian York, *London Unattached***

### ***Così fan tutte (Despina), Opera Australia (August 2024)***

"Oomens elicits plenty of laughs in an often scene-stealing performance that borders on the pantomimic and sees her reappear in various disguises – her physical mutability and vocal characterisations showing off her skills as a character actor."  
- **Jansson J. Antmann, *Limelight Magazine***

"Oomens, another Pinchgut alumna, was a charming and entertaining Despina, singing with rather more gorgeous tone than we often hear in this role."

- **Sandra Bowdler, *Bachtrack***

"Australian soprano Alexandra Oomens almost stole the show as the women's cynical maid, Despina"

- **Tom Pillans, *Daily Telegraph***

### ***The Rake's Progress (Anne Trulove), The Grange Festival (June 2024)***

"Rising steadily in profile over the last few years, soprano Alexandra Oomens gives what is perhaps her best performance yet as Tom's faithful Anne Trulove, her voice unfailingly appealing and her technical skills impeccable in a part that is frequently vocally exposed. Her heartfelt interpretation is unforgettable."

- **George Hall, *The Stage***

"As the ever-constant Anne . . . Oomens sustains a really excellent concentrated tone, firmness of pitch and moving eloquence as she soars up to the top C with which Stravinsky finds a link back to the operas of the past."

- **Nicholas Kenyon, *The Telegraph***

"Alexandra Oomens offers piercing clarity as Anne Trulove, at her best singing her heartbroken lullaby to Tom."

- **Rebecca Franks, *The Times***

"Oomens delighted the audience with the sweetness of her tone and the earnestness of her commitment to the text."

- **David Karlin, *Bachtrack***

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## Selected Reviews

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### **Rinaldo (Almirena), Pinchgut Opera (December 2023)**

“There is plenty of on-stage chemistry with his well-matched love interest, Almirena, played with aplomb by Alexandra Oomens, her crystal clear, nimble tones, throwing off riffs of ornaments with consummate ease. Her sarabande, *Lascia ch’io pianga* is spellbinding; *Augeletti*, is a delightfully pure duet with the sopranino recorder, and her last act *Bel piacere* is charming with its infectious displaced rhythms and hemiolas.”

- **Shamistha de Soysa, *Limelight***

“London-based Australian soprano Alexandra Oomens made a welcome return to Pinchgut as Rinaldo’s lover, Almirena . . . Her pure and even tone across the range was put to good use in the duet *Augeletti che cante* . . . But the show stopper, and perhaps the best known of all the arias in the opera, *Lascia ch’io pianga* (Let me weep) was soul-wrenching with the audience hushed, earning Oomens the biggest ovation of the show.”

- **Steve Moffat, *The Daily Telegraph***

“In the opera’s most well-known aria, *Lascia ch’io pianga*, in Part 2, Oomens began with haunting quietness, sustaining a pace of barely moving stillness through simplicity of line and transparent clarity of sound. In more lively numbers she sang with bright tone, full of rich colour, and always with unerringly true pitch.”

- **Peter McCallum, *Sydney Morning Herald***

“Soprano Oomens, as Almirena, sang possibly Handel's most famous opera aria, "*Lascia ch'io pianga*" with a soft intensity that had the audience rapt, as if they had never heard it before.”

- **Nicholas Routley, *Australian Stage***

“Australian soprano Alexandra Oomens was a gutsy Almirena . . . But there was a wonderful stillness to the opening of her plea for freedom, “*Lascia ch’io pianga*,” . . . Oomen’s arguably sparing decoration suited the piercing simplicity of her rendering, which garnered deserved applause.”

- **Gordon Williams, *Operawire***

“Rinaldo’s love interest, Almirena, is sung by Australian soprano Alexandra Oomens with sweet, youthful clarity. As the orchestra took up [*Lascia ch’io pianga*'s opening] sighing chords, the audience leant forward in hushed anticipation. Oomens didn’t disappoint, letting each phrase grow from poignant stillness to a vocal bloom of heartrending, bell-like purity.”

- **Chantal Nguyen, *The Saturday Paper***

“As Almirena, Australian soprano Alexandra Oomens has a strong rich voice belying her small frame, and she managed to instil new life and feeling into ‘*Lascia ch’io pianga*’”.

- **Sandra Bowdler, *Bachtrack***

“[Alexandra Oomens] brings an exuberance and light to the role of Almirena.”

- **Carol Wimmer, *Stage Whispers***

“Oomens sang '*Lascia ch'io pianga*' with outstanding purity of tone, touching emotion, and delicate decoration”

- **Deborah Jones, *Opera Magazine***

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# Alexandra Oomens

## Selected Reviews

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### ***Orfeo ed Euridice (Euridice) and Dido and Aeneas (Belinda) Grange Festival Opera (June 2023)***

"Oomen's bright, light soprano and engaging stage presence made much of Gluck's under-drawn heroine heroine more than just the object of Orfeo's love."

- Alexandra Coghlan, *Opera Magazine*

"Soprano Alexandra Oomens is winningly bright and clear as Euridice, her silvery tone utterly charming and Euridice's changing emotions – passion, joy, confusion, fear, anger – touchingly expressed"

- Claire Seymor, *Opera Today*

"Her Euridice and Belinda were sung with fluent ease and lovely tone by Alexandra Oomens, making a notable company debut. Visually a dead ringer for the actress Florence Pugh, she exuded confidence both as a feisty wife and an enabling aide to her celebrity queen."

- Melanie Eskenazi, *Music OMH*

"Oomens' Belinda is as vivaciously sung as her Euridice"

- Craig Fuller, *The Times*

"Spirited" Euridice and "cleanly sung" Belinda

- George Hall, *Opera Now*

### ***Buxtehude's Membra Jesu Nostris, Pinchgut Opera (March 2023)***

"Soprano Alexandra Oomens sang the first aria with a wonderfully bright sound and elegantly turned decoration."

-Peter McCallum, *The Sydney Morning Herald*

"Alexander Oomens adding much variety to the sound of the work and also supporting each other beautifully in many sections. Oomens unique ringing tone flew over the ensemble"

-Annabelle Drumm, *Sydney Arts Guide*

"Probably best known would be Alexandra Oomens, now based in London, whose pure yet richly coloured soprano voice led the group."

-Sandra Bowdler, *Bachtrack*

### ***Unsub Chin, Puzzles and Games, Orchestre Philharmonique de Radio France, Présences Festival (February 2023)***

"A soprano as agile as she is luminous, the Australian Alexandra Oomens shines within the orchestra in these superb pages combining brilliance, virtuosity and meticulous detail."

- Michèle Tosi, *Hemisphereson*

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# Alexandra Oomens

## Selected Reviews

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"In the last part, another soprano, whose color of timbre is particularly suited to the medium part of the beginning of the work, takes the role of Alice for the suite taken from the 2007 opera Alice in Wonderland, obviously according to Lewis Carroll. Named Puzzles and Games from Alice in Wonderland, this panel of extracts with more melodic and much more Anglo-Saxon sounds (one often thinks of folk songs) that the majority of Chin's works mixes several passages from the tale without too much inventiveness, including the children's song "Twinkle, twinkle little star". In addition to a well-managed development in the orchestra, this work especially highlights the full voice of Alexandra Oomens."

– Vincent Guillemain, *Res Musica*

"Conversely, it is a spoken-singing voice, close to the theatre, that Puzzles and games from Alice in Wonderland requires, where Unsuk Chin reopens the box of musical wonders of his opera based on Lewis Carroll: Alexandra Oomens wins over the public's enthusiasm alongside a more raw but no less whimsical orchestra."

– Jean-Guillaume Lebrun, *ConcertClassic.com*

"Alexandra Oomens ... brings Unsuk Chin's score to life."

– Jeremiah Bigorie, *Concertonet.com*

"We are really in the world of Alice: humour, sudden frights, changes of atmosphere and deformations. Alexandra Oomens was remarkable in her diction and embodiment. Quite a convincing evening for me!"

– Mickt, *Around Classical Music*

## Yeomen of the Guard (Elsie Maynard), English National Opera (November 2022)

"There is a standout performance from Alexandra Oomens as Elsie, the street entertainer who, although loved by Jack Point, becomes Fairfax's wife and who delivers Elsie's great showpiece, "Tis done, I am a bride" with a fervour that would not be out of place in Donizetti. Oomens is matched in intensity"

– Michael Billington, *The Guardian*

"Alexandra Oomens wins all hearts (including Fairfax's) as a bright-toned Elsie"

– John Ellison, *The Telegraph*

"Alexandra Oomens (Elsie Maynard) as the romantic lead, supplies the most distinguished singing, with a bright, full tone; she's also a touching, lively performer."

– Norman Lebrecht, *Slipped Disc*

"The most winning characterisation, both vocal and dramatic, comes from Alexandra Oomens in the role of Elsie, pert and clear as a bell, just as Gilbert and Sullivan would have wanted."

– Nick Kimberly, *Evening Standard*

"Alexandra Oomens' Elsie is a delight, she sings with great clarity of voice and truly with ease, making you wish Sullivan had thrown her a little more meat and been a bit more adventurous – she could certainly handle it."

– Scott Waddell, *Everything Theatre*

"Alexandra Oomens particularly notable as a delightfully cheeky Elsie brimming with life and vocal strength"

– Mark Ronan, *The Article*

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# Alexandra Oomens

## Selected Reviews

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“With the luminous soprano Alexandra Oomens – as the street-entertainer who makes good – being the irresistible star of the evening.”

– Michael Church, *I News Arts*

### **Puccini, La Boheme (Musetta), English National Opera (August 2022)**

“... Musetta, impressively performed by Alexandra Oomens. Her voice breathes personality, charm, and technique, all of them delightfully deployed in her Café Momus moment.”

– Peter Reed, *Colin's Column*

### **Puccini, La Boheme (Musetta), Nevill Holt Opera (June 2022)**

“He is expertly partnered by Alexandra Oomens’ Musetta, her high-flying soprano perfectly representing the character’s don’t-mess-with-me manner.”

– George Hall, *Opera Now Magazine*

“... Musetta (Alexandra Oomens – a live wire with a voice of spun sugar).”

– Richard Bratby, *The Spectator*

### **Haydn Creation, Canberra International Music Festival (April 2022)**

“The undisputed vocal star of the evening was soprano Alexandra Oomens. ... Oomens is a real star to watch for, engaging and glamorous on stage, equally at home in Janáček operatic roles and oratorio performances. Pitch-perfect, she has a clear and light, ringing tone, even in all registers.”

– Vincent Plush, *Limelight*

“The three vocal soloists were superlative, dramatically adept and musically excellent ... Alexandra Oomens sang an engaging archangel Gabriel with a nimble coloratura, and silken legato through her range. The love duet between Adam (Ioelu) and Eve (Oomens) was pure flirtatious fun. Oomens’ ecstatic ornamentation portrayed an Eve breathily besotted with Adam who matched her sentiments with rapture and a twinkling eye.”

– Shamistha de Soysa, *Sounds Like Sydney*

“Soprano Alexandra Oomens was a delight with impeccable attack and intonation. For me a little bit of magic came when in Part III she explored some different tonal colours in *O thou, for whom I am!*”

– Alan Holley, *classik ON*

“Of particular note was the final extended duet between Adam and Eve. In yet a more subtle example of tone painting, Haydn gives a distinctly folkish, and less operatic, character to the duets between Adam and Eve, than to those featuring the archangels. Yet Haydn embellishes simple phrases such as ‘fragrant bloom’ with sinuous melismas that traverse vast swathes of the soprano range in the space of a few seconds. This was precisely the sort of thing that **Oomens** seizes upon with a certain deftness, and never faltering to a screech ...”

– Aryan Mohseni, *State of the Art*

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# Alexandra Oomens

## Selected Reviews

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### **Gilbert & Sullivan *HMS Pinafore* (Josephine), English National Opera (November, December 2021)**

"Australian soprano Alexandra Oomens is especially impressive, singing with a new-found amplitude, ringing top notes in both her arias, and riding the chorus magnificently in the Act I finale. Not only that, her diction is immaculate. She's not just feisty, she's genuinely funny."

- **Clive Paget, *Limelight Magazine***

"The best music is for Josephine, with Alexandra Oomens a bright and impressive soprano whose powerful aria "A simple sailor" echoed Mozart's Countess."

- **Nicholas Kenyon, *The Telegraph***

"Musically it's very fine ... Thomas and Oomens are lovely in their duets and arias."

- **Tim Ashley, *The Guardian***

"Elgar Llŷr Thomas and Alexandra Oomens ooze charm and sweet lyricism"

- **Richard Morrison, *The Times***

"Oomens's numbers 'Sorry Her Lot Who Loves Too Well' and 'The Hours Creep On Apace' in particular show off her stunning voice, which fills and delights the gigantic auditorium"

- **Musical Theatre Review**

"Young artists Elgan Llŷr Thomas (Ralph Rackstraw) and Alexandra Oomens (Josephine) sing the socks off the central love-story"

- **Alexandra Coghlan, *The Independent***

"Alexandra Oomens is scintillating as Josephine"

- **Claudia Pritchard, *Culture Whisperer***

### **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***

"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-seductive Aurora"

- **Deborah Jones, *Opera Magazine***

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# Alexandra Oomens

## Selected Reviews

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### **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."

- **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***

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# Alexandra Oomens

## Selected Reviews

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“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 unflinchingly 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*