



CAITLIN WOOD SOPRANO

REVIEWS

As Josephine in *HMS Pinafore* with Vancouver Opera –

“Capturing the full range of emotions of her character, Caitlin Wood has a vibrant soprano voice that easily scales the heights of Josephine’s arias, showing how legitimately operatic Gilbert & Sullivan’s music is.”

Janet Smith, Stir Vancouver

“...Caitlin Wood proved an effective ingenue with a light and winsome soprano voice.”

David Gordon Duke, Vancouver Sun

As Suzanna in *Marriage of Figaro* with Edmonton Opera –

“The standout performance was clearly Caitlin Wood, who not only is an exceptional soprano, but also demonstrated excellent comedy in her acting repertoire.”

Dustin Jussila, The Wanderer

“The young Albertan soprano Caitlin Wood continues to impress with both her acting and her singing, and her Suzanna was the central performance here.”

Mark Morris, The Edmonton Journal

In “*River of Light*” with Vancouver Opera –

“In ‘Love is Woe’, Wood sang through a delay pedal to create an echoing, haunting song that never stopped flowing. This was my favourite piece; I could watch Wood sing forever. It was like listening to the sun sparkle on snow.”

Bethany Dobson, The Vancouver Arts Review

As Adele in *Die Fledermaus* with Toronto Operetta Theatre –

“Caitlin Wood (Adele) sang well and acted their scintillating best... Wood’s ‘Laughing Song’ was a highlight.”

Joseph So, Opera Canada

“Caitlin Wood’s Adele was a delightful surprise; almost understated in spoken dialogue, Wood exploded with personality - and thrilling ring - each time she sang.”

Greg Finney, Schmopera

“Soprano Caitlin Wood is a real find as Adele. She is able to convey the maid’s initial innocence but she shows that once she sees how well she is accepted at Prince Orlovsky’s ball she is increasingly emboldened to express her secret desire of going on the stage. She carries off Adele famous ‘Laughing Song’ (‘Mein Herr Marquis’) with complete naturalness and aplomb and brings a sweet naïveté to Adele’s equally famous ‘Audition Song’ (‘Spiel’ ich die Unschuld vom Lande).”

Christopher Hoile, Stage Door

“Coloratura soprano Caitlin Wood (Adele) has a strong, vibrant voice. She is certainly not a chirper, as some coloraturas are, but displays heft and weight to her sound. Wood also has the best diction in the cast and a charming stage presence.”

Paula Citron, Ludwig-Van Toronto

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REVIEWS (CONTINUED)

As Adele in *Die Fledermaus* with Toronto Operetta Theatre (continued) –
“Soprano Caitlin Wood was an ingenious treat as the uppity maid, Adele.”

John Terauds, The Toronto Star

“The best singing comes from the ladies with the appropriately showy coloratura from Caitlin Wood as Adele”
John Gilks, operaramblings.com

“Caitlin Wood’s Adele was effervescent, wily and a pleasure”

James Karras, Greek Press

As Countess Adele in *Le Comte Ory* with Edmonton Opera –

“... the Countess [sung by] young Albertan soprano Caitlin Wood... shows her command of the fast bel canto that Rossini requires... She too can act – here one felt her frustration at being a young widow – and even better, can express those emotions in her voice. This was the standout performance of the evening.”

Mark Morris, Edmonton Journal

As Ava in *Missing* with City Opera Vancouver –

"Ava is performed by soprano Caitlin Wood with exquisite vulnerability as the young law student"

Roberta Staley, The Whole Note

As Susanna in *The Marriage of Figaro* with Vancouver Opera –

"The star of the evening was Caitlin Wood as Susanna, showing great comic flair and a flexible and attractive soubrette soprano, with a lower register that thrilled. The latter was most apparent in her moving rendition of ‘*Deh vieni, non tardar*’ in Act 4."

Harvey DeRoo, Vancouver Classical Music

"Wood is an absolutely vibrant Susannah, with a clear, sweet voice, just a touch of young sensuality, and enough girl-power attitude to keep her interesting."

Jessica Werb, The Georgia Straight

As Clorinda in *La Cenerentola* with Edmonton Opera –

"Caitlin Wood had more to sing, and used every opportunity to reinforce her character’s obtuse egotism with decibels galore and broad comedic gestures."

Bill Rankin, Opera Canada

As Giulietta in Bellini's *Capuletti e Montecchi* with Voicebox: Opera in Concert –

"Caitlin Wood as Giulietta was a wonderful surprise. Most of her work has been in the West, but hopefully she will have more performance opportunities on a wider stage. Grief and pain seem to permeate Bellini's achingly beautiful melodies and although he follows the slow cavatina/faster cabaletta format of Bel Canto, even his fast is still slow. This gave Wood the opportunity to show off her beautiful legato line in a soaring voice that was never shrill. She grows in strength in her upper register and her ornamentation appears effortless"

Paula Citron

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As Despina in *A Little To Cozy with Against the Grain Theatre* –

"Soprano Caitlin Wood is Despina, *A Little Too Cozy's* nimble, no-nonsense talent relations manager. This is a remarkable voice endowed with impressive agility and range... Wood turns in a performance of great appeal. Add her crisp coloratura and a scene-stealer is born."

Ian Ritchie, OperaGoTo.com

"Her voice covers an astounding range with an even, clean, well-produced tone and the timbre is just perfect for coloratura fireworks. I want to hear her Lucia. I was excited from the get-go to see her do this role, but she exceeded any possible expectations I had ever had."

Greg Finney, Schmopera.com

"...Caitlin Wood's Despina, the TV handler of the two women contestants, almost stole the show. Wood was as fine an actress as she was a singer, and who made of her Despina an extremely full characterization."

Robert Harris, The Globe & Mail

As Johanna in *Sweeney Todd with Vancouver Opera* –

"Among the standouts, as Johanna, soprano Caitlin Wood suitably, sings like a bird"

Janet Smith, The Georgia Straight

"Caitlin Wood, an alumna of the Yulanda M. Faris Young Artists Program, was charming in the ingénue role of Todd's daughter. "

David Gordon Duke, The Vancouver Sun

"Rocco Rupolo and Caitlin Wood impressed as the young romantic couple, their full lyric voices only occasionally overwhelming their clichéd storyline. "

Kevin W Ng, Bachtrack.com

As Frasquita in *Carmen with Vancouver Opera* –

"Frasquita (Caitlin Wood)... was colourfully and adroitly filled"

Robert Jordan, Opera Canada

☞ "Caitlin Wood was excellent as Frasquita, singing with great verve and stage presence"

Harvey de Roo, Vancouver Classical Music

As Johanna in *Sweeney Todd with Dry Cold Productions* –

"But by then I'd already been sucked in, and I wasn't leaving the theatre until I knew exactly how it all ended. (Besides which, Cait Wood's gorgeous voice gave me chills)."

Chandra Mayor, CBC Manitoba Scene

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REVIEWS (CONTINUED)

As Patience in *Patience with the G&S Society of Winnipeg* –

“Alberta-born soprano Wood makes this production sing. Her coquettish portrayal of the title role brims with fresh youthfulness and a coloratura voice that sparkles like a jewel. Wood is a fine actress as well, possessing both a knack for characterization as well as a natural gift for spontaneity with her fellow actors. Her classic Act 2 aria ‘*Love is a Plaintive Song*’ was a standout.”

Holly Harris, Winnipeg Free Press

Opera NOUVA Vocal Arts Festival –

“Anyone who heard Cait Wood sing at Bellerose High’s past musicals *Les Miserables* and *West Side Story* were sure she’d reach stellar heights... Artistic director Kim Mattice Wanat said Wood was accepted into the auditioned program for various reasons. She has very proficient technical skills. What separated Cait from the others was that she was really committed to artistic expression. You feel the heart in her aria instead of just responding to the beauty of the voice.”

Anna Morowiecki, St. Albert Gazette

As Mabel in *Pirates of Penzance with the G&S Society of Winnipeg* –

“While everyone in the cast did a terrific job, putting their full efforts into their parts, some of the major players were especially strong. The biggest surprise was powerful little Cait Wood as Mabel, whose standout soprano voice has a carrying ability and vibrato quality not unlike Winnipeg’s own Tracy Dahl. She literally bubbles over throughout her part, exuding enthusiasm, love and appropriate girlish glee -- but that voice is something else.”

Gwenda Nemrofsky, Winnipeg Free Press

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