

# JORELL WILLIAMS BARITONE

## REVIEWS

### **As Maduka in Of the Sea with Tapestry Opera –**

"Maduka has found a perfect home inside the body of Jorell Williams. His powerful, clear tone, ease and flexibility of dynamics, and a remarkable capability for intense physicality brought this Father's heartbreaking yet inspiring story. I was particularly impressed as for the first possibly 30 minutes of the show (about one-third of the total running time), Williams sang his entire role until this point either lying down, kneeling, or writhing. All this in no way compromised the beauty of his tone or his immaculate diction. As someone who does a lot of physical movement in my work, this isn't easy and Williams was spectacular."

**Greg Finney, Schmopera**

### **In Handel's Messiah with National Philharmonic –**

"Insofar as one can steal the show of the 'Messiah,' the commanding baritone Jorell Williams did so — a rock-solid singer with a keen understanding of his own expressive depths."

**Michael Andor Brodeur, The Washington Post**

### **As Captain Corcoran in HMS Pinafore with Vancouver Opera –**

"The principals were impressive: Lyric baritone Jorell Williams was excellent as the Pinafore's captain..."

**David Gordon Duke, Vancouver Sun**

"As the Captain, Jorell Williams has a smooth baritone, with an equally effortless comedic talent."

**Janet Smith, Stir Vancouver**

### **In "Songs of Aaron Copland" with Brooklyn Art Song Society –**

"Jorell Williams has a smooth baritone that is tailor-made for the songs of the second set. He imbued the lullaby, 'The Little Horses', with tenderness, while the tragic fate of a carpenter boy at sea told in 'The Golden Willow Tree' was delivered with urgency and pinpoint diction... This was grand, emphatic singing, as remarkable for its restraint as its fervor."

**Rick Perdian, Seen and Heard International**

### **As Nardo in La finta giardiniera with On-Site Opera –**

"Alisa Jordheim was a pert, bookish Serpetta, aiming lithe soprano darts at the mellifluous baritone Jorell Williams, an endearingly goofball Nardo. The pair milked their size difference for teddy-bear cuteness, as well as laughs; Williams was especially hilarious experimenting with foreign tongues in an attempt to win Serpetta's heart."

**Opera News**

"Outstanding among them were two servants: the baritone Jorell Williams as Robert and the clear-voiced soprano Alisa Jordheim as Serpetta."

**The New York Times**

"Baritone Jorell Williams was another massive vocal presence throughout the night, the singer's diction and voice clear from every spot in the garden. He was a feisty Nardo, his pursuits of Serpetta not-so-subtle but quite enjoyable. His aria on conquering any woman with any language was one of the musical highlights of the evening, the singer showcasing different colors for each language. A brighter touch was employed for Italian and at one point, during some French, his timbre appropriated a lighter quality as he struck a hilarious pose. But upon failing to win his heart's desire, his voice turned darker and harsher as he rebuked his failed attempts, some utterances of words turning into potent shouts."

**Operawire**

**Domoney** ARTISTS  
MANAGEMENT

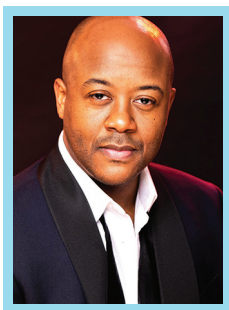
Kathy J Domoney, Director

23 Northview Ave Toronto ON M1N1V9

416.892.4382 [kathy@domoneyartists.com](mailto:kathy@domoneyartists.com)

[www.domoneyartists.com](http://www.domoneyartists.com)

Represented in Canada by Domoney Artists Management



# JORELL WILLIAMS BARITONE

## REVIEWS (CONTINUED)

### **As Nardo in *La finta giardiniera* with On-Site Opera –**

*"Jorell Williams as her workmate is the star of this show, bringing a firm and shaped baritone and delicious details of his acting to bear on the role. He brandishes a red rake as though he were a matador and the puns are crude and very funny. Is he a rake?"*

**Berkshire Fine Arts**

### **As Hannah-Before in *As One* with Seattle Opera –**

*"The two singing actors – baritone Jorell Williams and mezzo-soprano Taylor Raven – are passionate, powerful performers who draw the audience into this difficult process, with its joys and its crushing setbacks."*

**The Seattle Times**

*"Taylor Raven plays Hannah after and Jorell Williams plays Hannah before... Raven's vocal and acting abilities are impossible to overstate, and they work well in concert with Williams's talents. Her soprano is soul-piercing, and his tenor, the few times he employs it, is likely to jerk a tear."*

**The Stranger**

*"No audience member is more than a few feet from the performers, both of whom get deep into the skin of their character. Williams' extraordinarily expressive face shows every emotion, including when he is quoting the suspicious librarian who finds Hannah before reading, as he thinks, about the Transvaal. Feelings show on Raven's face likewise, and in both performers' body language. These singers are new to Seattle Opera, but Williams already has a solid career under his belt, both in opera and as soloist with Wynton Marsalis."*

**City Arts Online**

### **As Captain Corcoran in *HMS Pinafore* with Caramoor Music Festival –**

*"Jorell Williams... was a magnificent, rich-toned Captain Corcoran. His comic timing was perfect..."*

**The New York Times**

*"Baritone Jorell Williams was a fine, concise Captain."*

**Opera News**

*"Jorell Williams was endearing as Captain Corcoran, with a burnished vocal tone and a deadpan comic style."*

**The News Times**

*"Jorell Williams performed the Captain with a pleasing baritone and a touching faith in his role as role-model, and his social position, whether high or brought low."*

**Parterre Box**

### **As Belcore in *L'elisir d'amore* with Prelude to Performance –**

*"Jorell Williams, as Belcore, delivered the smoothest vocal performance, opting for casual narcissism with moves such as keeping Adina's bouquet for himself and sitting in the chair he had dusted off for her."*

**Opera News**

*"Figuring in the plot as well are two comic figures--the pompous Sergeant Belcore stylishly sung by baritone Jorell Williams..."*

**VochediMeche**

**Domoney** ARTISTS  
MANAGEMENT

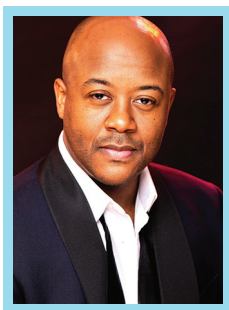
Kathy J Domoney, Director

23 Northview Ave Toronto ON M1N1V9

416.892.4382 [kathy@domoneyartists.com](mailto:kathy@domoneyartists.com)

[www.domoneyartists.com](http://www.domoneyartists.com)

Represented in Canada by Domoney Artists Management



# JORELL WILLIAMS BARITONE

## REVIEWS (CONTINUED)

### **As Vernon Addams in Hilliard & Boresi's *Blue Viola* with Urban Arias –**

*"Baritone Jorell Williams showed promise as Vernon, the junk dealer who takes the precious instrument home, with a smooth tone in the slow aria "Time Is a Monster" in the second scene."*

**The Washington Post**

*"As Vernon, Jorell Williams brings wisdom and resonant integrity to the role, winning over the audience with his down-to-earth embrace of beauty and his glorious voice."*

**Maryland Theater Guide**

*"As Vernon, Williams has a deliciously resonant baritone voice that gives a kind of royalty to his downtrodden character..."*

**Broadway World.com**

### **In Brahms's *Requiem* with Omaha Symphony –**

*"Both Wakim and baritone Jorell Williams, featured in the third and sixth movements, sang without benefit of microphones. Williams sang with clarity, depth and authority in the sixth movement's pivotal passage, 'Siehe, ich sage euch ein Geheimnis' ('Lo! I tell you a mystery')"*

**Omaha World-Herald**

### **In Brooklyn Art Song Society's *Brittanica* Concert –**

*"Gerald Finzi seemed to have handled the English language uncommonly well, or else Mr. Williams is uncommonly gifted since 'Come Away Death' and 'What is Sylvia?' made a fine impression on us. The vocal line seemed to match the rhythm of the language in a manner not heard from most contemporary composers. We attribute this success partly to Mr. Williams and partly to Mr. Brofman, both of whom seem to have a flair for Finzi."*

**Vocidimeche**

### **In Eugene Symphony Orchestra's 50th Anniversary Concert –**

*"Between ballet sections, baritone Jorell Williams, in a rich, orotund voice, delivered several songs by Ginastera, with Vadym Kholodenko accompanying at the piano."*

**The Register-Guard**

### **In the 3rd Annual Gerda Lissner International Competition –**

*"Other prize-winners who made a strong impression were...baritone Jorell Williams (\$5,000), who showed a solid vocal core and easy, natural production in 'Lieben, Hassen,' from Ariadne auf Naxos"*

**Opera News**

### **In *The Muir* with The Mark Morris Dance Company –**

*"The world of the beguiling and often moving songs, artfully sung by three vocalists (baritone Jorell Williams is a stand-out) with accompaniment by a piano-and-strings trio..."*

**The Wall Street Journal**

**Domoney** ARTISTS  
MANAGEMENT

Kathy J Domoney, Director

23 Northview Ave Toronto ON M1N1V9

416.892.4382 [kathy@domoneyartists.com](mailto:kathy@domoneyartists.com)

[www.domoneyartists.com](http://www.domoneyartists.com)

Represented in Canada by Domoney Artists Management