

DEAN



ARTISTS MANAGEMENT

HIROMI OMURA

SOPRANO

REVIEWS

“...world-renowned Tokyo-born soprano Hiromi Omura, performing the role [of Cio-Cio San] for her 101st time while also marking her MO debut; she delivers a masterful portrayal of the young geisha. She morphs before our eyes from lovesick girl to noble young woman who chooses to die for honour, her soaring, well-paced vocals displayed from her opening *Ancora un passo or via — Spira sul mar*, until her final, heart-stopping "suicide aria," *Con onor muore*.

Omura performs her aria, *Un bel di*, with limpid fragility and ringing high notes as sparkling as the starry night sky, trembling in anticipation for her husband’s ship to sail back into harbour. It earned her the night’s only spontaneous applause and cries of "brava."

However, it’s during the silent, all-night vigil as she awaits Pinkerton’s return where Omura’s deeply felt, exquisite artistry is most evidenced. Every gradation of raw emotional vulnerability flashes across her face with prismatic colour: from hope to fear; love to loss. This is not merely acting a role, but feeling it in every fibre of her being.”

Madam Butterfly, Manitoba Opera
Winnipeg Free Press Holly Harris,

“The opera contains some of the most sumptuous and sensual music Puccini ever wrote. *Un Bel di vermo*, the showcase aria of Act 2, stands with *Nessun Dorma* at the pinnacle of operatic tear-jerkers. But *Con onur muore (To die with honour)* which **Omura** sings with a delicacy, was — for this reviewer — the highlight of this exceptional show.”

Madam Butterfly, Manitoba Opera
CBC News, Lara Ray

“As Desdemona, Japanese soprano **Hiromi Omura** also pleased as both singer and actor. The epitome of the sweet, loving bride who becomes stricken by grief and fear, she sang with extraordinary expression and emotional intensity. In the dramatic *Willow Song* in particular, her voice soared powerfully from *pianissimo* and mezzo-lows, to top notes of exquisite purity.”

Opéra de Montréal, Otello
Bachtrack, Patricia Maunder

“...mais surtout **Hiromi Omura** (Desdemona). Cette soprano japonaise incarne à la perfection son personnage avec une voix à la fois puissante et cristalline.”

Opéra de Montréal, *Otello*

Notre Montréalité

“Does Butterfly's display of naivety, however, equate to foolishness in thinking Pinkerton will return? In a strikingly informative performance, soprano Hiromi Omura imbued Butterfly with a laudable ambiguity, battling pity and personal expectations embodied in Japanese “honne-tatemae” characteristics — the contrast between true inner feelings and outward behaviour. Butterfly's teenage transition was breathtakingly portrayed by **Omura**' poignantly phrased, elegant soprano, feathery pianissimo and an attractively light vibrato to capture the determination of the coy 15-year-old, the delusional 18 year-old, and the grief of finally losing everything.”

Opera Australia, *Madama Butterfly*

Herald Sun, Paul Selar

“**Hiromi Omura's** elegant and affecting Cio-Cio-San dominated the night, as she should have. Not only did she possess the right vocal sensitivity and power, her Butterfly was no shrinking violet (so to speak); rather, there was zealotry in Omura's character, an almost neurotic edge that made her the object of fascination as well as sympathy. Overall, Omura gave a telling performance that treated Puccini's great heroine with honour.”

Opera Australia, *Madama Butterfly*

Sydney Morning Herald, Michael Smith

“Moffat Oxenbould's cherished production of *Madama Butterfly* goes out in high style with sublime soprano Hiromi Omura giving an exquisitely calibrated tour de force performance. Emanating a vibe that is the antithesis of the stereotypical opera diva, Omura simultaneously commands attention whilst also maintaining a demure and serene grace. Omura's silken soprano pours forth in shimmering waves, conveying the spectrum of Butterfly's modesty, anticipation, joy, fear and heartbreak. Such is Omura's tireless stamina, at evening's end she seems like she would be able to start at the beginning and sing it all over again. Enhancing Omura's rich vocal colour is her highly expressive countenance. The suspension of disbelief required to see Omura as a teenager is simple given the way she beams first with innocent radiance and then with the ecstasy of first love. Omura is particularly convincing in portraying Butterfly's resolute mania as the deluded young woman steadfastly awaits the return of her American "husband." Finally, the beaming face crumbles to ashen despair as the realization sinks in that Pinkerton is not returning to her.”

**Opera Australia, *Madama Butterfly*
Man in Chair, Simon Parris**

“Omura breaks our hearts for Butterfly’s tragic plight, and received a full standing ovation, specifically for her, on opening night.”

Theatre People

“Her singing was powerful, seamless and exquisitely beautiful.” - ***Madama Butterfly***
North Shore Times

“The beautiful Japanese soprano Hiromi Omura, with her rich and broad voice of impressive range, is a deeply moving Desdemona.” - ***Otello***

La Marseille

“...impeccably sung on the breath, with a legato in the finest tradition.” - ***Norma***

Opera Magazine

“La plus belle réalisation vocale et dramatique nous vient cependant de la Japonaise **Hiromi Omura**, que l’OdM présente comme «un chouchou (sic) du public montréalais» et a bien raison de ramener, cette fois en Liù, la jeune esclave amoureuse de Calaf qui se poignarde plutôt que de révéler son nom. Au dernier acte, lorsque Liù révèle à l’inflexible Turandot ce qu’est l’amour, Omura crée une miraculeuse osmose de tendresse dans le regard et de plénitude dans la voix qui constitue le point fort du spectacle. Et c’est elle qui, au rideau final, recevra l’ovation la plus spontanée et la plus considérable de la salle absolument comble.”

Opéra de Montréal, *Turandot*

La Presse, Claude Gingras

“All singers projected exceptionally well to the rear of the parterre, a relative rarity in the immense 3000-seat Salle Wilfrid-Pelletier. The standout was Japanese soprano **Hiromi Omura** as Liù. Her high notes in Act One’s “*Signore, ascolta*” rang with crystal clarity, and her final aria in Act Three, “*Tu che di gel sei cinta*” had warmth and pathos aplenty to melt the most hardened heart.”

Opéra de Montréal, *Turandot*

Concerto.net, Earl Arthure

“The soprano **Hiromi Omura** emerged with honour from the difficult role of Norma, whose performance history, as we know, has always been the realm of major singers and considered, frankly, arduous. Ms Omura displayed great musicality, and right from the terrifying *Casta Diva*

was securely in charge of the role, thanks to her excellent vocal colour and technical precision in the coloratura passages. Ms Omura also succeeded in injecting the right tone of pathos and drama at the key moments of the opera: the duets with Adalgisa and the finales of each act.”

Opéra Toulon, *Norma*

GB Opera, Jocelyne De Nicola

“The ecstatic parenthesis of the invocation to the moon “Casta diva” in no way gives in to slackness or rhythmic languor, but equally does not disturb the lacy delicacy of **Hiromi Omura’s** vocal line, which gives back to this aria rendered so trite by adverts all its pure, magic charm, begging for the universal peace longer for by women, mothers and lovers. This tenderness, expressed by Omura’s milk and honey voice, only makes more cruel her ultimate desire for a woman’s vengeance against dynastic pride, the implacable male law of descent: to kill her children, to which she cannot resign herself, despite the constant war against betrayed love, hardness against tenderness. More at ease at priestess than as passionate woman, the Japanese soprano (one thinks of the future sacrifice of Butterfly against the ingratitude of men) serves the formidable vocal line with a faultless technique and shimmering pianissimi.”

Opéra Toulon, *Norma*

Classiquenews.com, Benito Pelegrim

“Most impressive was the dramatic expressivity of Omura’s dynamic range, particularly in the high registers. Few sopranos can master this role due to the monumental task of singing so many athletic and high arias. Omura seemed at ease in the role due to her ability to sing piano in her uppermost register, a range in which most sopranos have but one dynamic. Her dying words were tinted with this same expressivity – making that tragic moment one of the more memorable moments in the performance.”

Opéra de Montréal, *Il Trovatore*

Bachtrack, Andrew Crust

“All the voices are excellent, but especially that of Hiromi Omura, radiant in the role of Amelia, and with a stage presence that takes one's breath away.”

Opéra de Montréal, *Simon Boccanegra*

Resmusica, Jacques Héту