

DEAN



ARTISTS
MANAGEMENT

JACQUELINE WOODLEY

SOPRANO

Selected Reviews

“As her friend Natalia, Jacqueline Woodley portrays an innocent girl destroyed by the world she finds herself forced in. Her portrayal was spellbinding.”

[Oksana G, Tapestry Opera]

Schmopera, Greg Finney

For the role of Milice (Svadba), San Francisco Opera

“On opening night, the cast was uniformly strong. Milica has the opera’s only extended solo aria, and soprano Jacqueline Woodley, singing it to each of the friends in turn, made it a moving episode.”

San Jose Mercury News, Georgia Rowe

“Yet the only time any of these ideas is developed or sustained comes at the end, with an extended and poignant melody sung by Milica alone. It’s a striking moment of emotional engagement, luminously sung by Jacqueline Woodley.”

For the role of Dahlia in the world premiere of M’dea Undone, Tapestry New Opera

“I’ve never hated Jacqueline Woodley more. (Don’t worry, I said that to her face). Actually, what I mean was she was excellent as Dahlia. Her velvety soprano coupled with her acting chops lent a special kind of venom to the passive aggression her character uses as such a sharp weapon...Jacqueline Woodley as the President’s daughter, Dahlia, was a total standout performance for me. She was a beautiful foil to M’dea, whose wild curls and flowing costumes are a stark contrast to Dahlia’s smooth, fitted dresses and gleaming white smile. Like a true White House lady, perhaps, I started off liking Dahlia, and with one scene she turned on a dime. Jacqueline had a fantastic self-important sashay and carefully chosen words with their accompanying smiles. Very Claire Underwood. Vocally I loved how Harris wrote Dahlia’s part; calm and calculated small-talk turned into cutting, deliberate classist insults, and Dahlia’s music goes from Mélisande to somewhere between Lulu and the Queen of the Night at her most shriek. Jacqueline was a stunning actor, too; it’s hard to hate such a lovely lady (but I did for a bit).”

Schmopera, Greg Finney

“Woodley’s Dahlia, a fuller figure than the princess in the original tale, makes a worthy adversary for M’dea; in their psychologically powerful scene together, each tries to manipulate the other with threats subtle and overt.”

NOW Magazine, Jon Kaplan

“Jacqueline Woodley, instead of exploiting the sweet quality of the soubrette fach, played up the voice type’s inherently shrill quality to clearly convey the modern archetype of the spoiled, rich girl, accustomed to getting her own way through manipulation.”

Mooney on Theatre, Keira Grant

“Jacqueline Woodley, as the President’s daughter Dahlia (Glauce in the Greek myth) expertly twists her pretty soprano tone into a sneering, squealing expression of haughty entitlement.”

Play Anon, Catherine Kustanczy

“Jacqueline Woodley, soprano (the President’s daughter, here called Dahlia). The use of a vocal quartet is well judged and the contrast between Segal's rich mezzo and Woodley's lyric soprano is especially effective.”

The Whole Note, Hans de Groot

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Schmopera, Jenna Douglas

For Milica in *Svadba, Wedding* by Anna Sokolovic, with Queen of Puddings Theatre:

“The final scene cedes the spotlight to bride Milica, providing Woodley an opportunity to show off her gorgeous, lyric voice in a haunting, chantlike solo.”

Toronto Star, John Terauds

“Yet the piece also captures the wistful quality of the upcoming event, especially in the final number, a solo for Milica, which Woodley sings with a touch of eroticism as well as seductive simplicity. With Milica’s friends supplying a background sound cushion for her melody, she bids farewell to the past and welcomes the future; the music shimmers, while the elegant final visual will take your breath away.”

Now Toronto, Jon Kaplan

“The precision of the six singers under conductor Dáirine Ní Mheadhra was breathtaking, especially considering that they also had to execute tightly choreographed movements while occasionally playing various instruments such as rainsticks and ocarinas. Woodley brought a pure, plaintive voice to her solo and its medieval cadences.”

Opera News, Christopher Hoile

As Cherubino in the COC’s production of The Marriage of Figaro

“It is Jacqueline Woodley, the soprano who portrayed Cherubino, who stole the show. She is the perfect fit for the role, encompassing Cherubino’s youth and energy. She channelled a sense of fun into a character who could have easily been turned into a one-dimensional scoundrel, but Woodley ensures that we the audience falls in love with the lovable rouge.”

Anyka’s Night at the Opera, Anyka Davis

“Former Ensemble soprano Jacqueline Woodley was a surprising choice as Cherubino, but she made a believer out of me. She combined lovely singing with perfect acting as the lovelorn young man.

Musical Toronto, Joseph So

As the Woodland Bird in Siegfried with the Canadian Opera Company

“Jacqueline Woodley an innocent, free Forest Bird...It’s not unusual for some of the voices in a Wagner cast to be a little weaker than the others. Not in this Siegfried. Every performer was at the top of their game.”

Globe and Mail, Robert Harris

“Opera lovers who are in it for the singing should follow the career of Jacqueline Woodley. Her sunny, golden voice is perfect for the woodland bird who magically guides the fearless hero Siegfried. The same metallic edge that lends brightness to the sweetness of her timbre allowed her to cut through the orchestra effortlessly, a true feat for the lighter voice that is needed for this role.”

Mooney on Theatre, Keira Grant

“Former COC Ensemble Studio soprano Jacqueline Woodley never sounded lovelier, with a sparkling "Rejoice Greatly" of crystalline tone and feminine warmth, complete with a beautiful diminuendo high A...Kudos to all four soloists for successfully navigating the labyrinth of choreographed movements while producing the sounds opera singers do.” [Against the Grain, Messiah]

La Scena Musicale Blog, Joseph So

“[S]oloist Jacqueline Woodley is the quintessential Handelian soprano. With her clear, cloudless sky-blue tone and bright, angelic top notes, Woodley gives a mesmerizing performance of dazzling virtuosity. “How beautiful are the feet” is given stirring voice. The sheer exquisiteness of her “Rejoice greatly” is beyond words.” [Against the Grain, Messiah]

Opera Going Toronto

“...and Jacqueline Woodley’s deliciously sexy Papagena joined a comparably well-cast trio of Ladies...to raise high hopes for the next generation of singers.” [Canadian Opera Company, The Magic Flute]

Opera Canada, William Littler

For Bach Cantatas 75, 164, 147, with Orchestre Symphonique de Montréal, September 13-14 2014:

“Finally, the afternoon ended with a familiar tune, Herz und Mund und Tat und Leben. Its first half ends with an amazing pair: a bass recitative against cello followed by a soprano aria, Bereite dir, Jesu, with solo violin. These were exquisitely done, and reminders of the strength that can come through scarce means.” (Orchestre symphonique de Montréal, Bach Cantatas, 75, 164, 147)

Montreal Gazette, Lev Bratishenko

“Woodley’s voice is a luscious thing to hear and there’s a wonderful cohesion with DuWors’ violin; the two complement one another in a way that’s rarely achieved.” [Against the Grain Theatre, Kafka Fragments]

Charlebois Post, Joel Fishbane

“Soprano Jacqueline Woodley and violinist Kerry DuWors make the journey through Kurtäg’s tortuous Kafka labyrinths with enormous skill and courage... Notes are traded, soprano and violin in dazzling conversation, emotions shared. Miss Woodley has a richness of style and expansiveness that engulfs the listener. Her softer plaintive moments are anguished whispers, heart-breaking yet strangely wistful.” [Against the Grain Theatre, Kafka Fragments]

Operagoing Toronto

“Soprano Jacqueline Woodley gave the lone aria for 'Iris', 'There, from mortal cares retiring', a performance that was absolutely gorgeous. She wrapped herself in every note and completely owned the stage for those few moments...The revelry 'Iris' (Woodley) depicted through her complicity in the plot came through with the keenness of a sharpened blade.” [Canadian Opera Company, Semele]

No Rues No Lights blog, Brian Hay