

## Eric Fennell

Tenor



Lyric tenor Eric Fennell has firmly established himself as a young professional in the world of opera and classical music. Born into a musical family, his father, a conductor, and mother, a pianist instilled in him a strong sense of musicality at an early age. Standing at 6' 3", he's known for his dominant stage presence and sympathetic acting which the Boston Globe has described as "touchingly vulnerable and his sweet lyric tenor is not only capable of great nuance but ready and able to trumpet out thrilling high notes." A Metropolitan Opera National Counsel regional finalist and prize winner in the Licia Albanese Competition, Mr. Fennell's versatile tenor voice has allowed him to perform leading roles with some of North America's top companies. He is most closely associated with New York City Opera where he has sung six seasons and 13 roles. Operatic highlights include Rodolfo in *La Bohème* with New York City Opera, Glimmerglass Opera, Lake George Opera Festival, Pensacola Opera, and Baz Luhrman's *La Bohème* on Broadway; Alfredo in *La Traviata* with New York City Opera, Green Mountain Opera Festival, and Annapolis Opera; Tamino in *Die*

*Zauberflöte* for Sarasota Opera, Des Moines Metro Opera, and Wichita Grand Opera; Roméo in *Roméo et Juliette* for Toledo Opera and Opera North (USA); The Duke of Mantua in *Rigoletto* for Granite State Opera, Chattanooga Opera, and the Spokane Symphony; Don José in *Carmen* for Arizona Opera; Pinkerton in *Madama Butterfly* for Austin Lyric Opera and Lake George Opera; Edgardo in *Lucia di Lammermoor* for Des Moines Metro Opera and Granite State Opera; Rinuccio in *Gianni Schicchi* for the Macau International Music Festival (China); Nadir in *The Pearl Fishers* for Madison Opera; and Gerald in *Lakmé* for Sarasota Opera. Mr. Fennell has also sung with San Francisco Opera, Boston Lyric Opera, Seattle Opera, Washington Concert Opera, Tulsa Opera, Chautauqua Opera, Central City Opera, and the Spoleto Festival USA.

A distinguished concert performer, Eric Fennell has performed the tenor solos in Beethoven's *9th Symphony* for National Chorale at Avery Fisher Hall, Tokyo City Orchestra (Japan), Buffalo Philharmonic Symphony, Virginia Symphony, and Allentown Symphony; Verdi's

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*Requiem* for the Latvian National Symphony, The Paul Hill Chorale in Washington, D.C. and in concert and recording with the Smith College Orchestra; Händel's *Messiah* for National Chorale at Avery Fisher Hall, Virginia Symphony, Allentown Symphony, and Tucson Symphony; Mozart's *Requiem* for the New Haven Symphony, Dartmouth Glee Club, and National Chorale at Avery Fisher Hall; Puccini's *Messa di Gloria* with the Eugene Concert Choir; and William Maselli's *JFK Requiem* at Carnegie Hall.

In 2008/2009, Eric Fennell sang Sam in *Street Scene* for Chautauqua Opera (August 2008) before creating the role of Tony in the world premiere of Paul Salerni's *Tony Caruso's Final Broadcast* also in recording for the Naxos label. He made his Dallas Opera debut as the title character in *Roberto Devereux* in January 2009 and his China debut as Rinuccio in *Il Trittico* for The Macau International Music Festival. Mr. Fennell returned to Opera Roanoke for Fenton in *Falstaff* (October 2008) and Chattanooga Opera for Rodolfo in *La Bohème* (February 2009). In May 2009 he traveled to Latvia to sing Verdi's *Requiem* with the Latvian National Symphony Orchestra, followed by Pinkerton in *Madama Butterfly* (July 2009) for Lake George Opera.

The 2009/2010 began with Mr. Fennell making his debut with Deutsche Oper am Rhein (Düsseldorf) singing Camille in *Die Lustige Witwe* (December 2009 - March 2010) before singing Lucas Wardlaw in Carlisle Floyd's *The Passion of Jonathan Wade* for Salzburger Landestheater (May/June 2010) and The Duke in *Rigoletto* for Nickel City Opera (June 2010).

2010/2011 begins with Mr. Fennell singing Fenton in *Falstaff* for Festival de Opera de Tenerife (September 2010), Rodolfo in *La Bohème* for Edmonton Opera (October 2010), and Symon in *Der Bettelstudent* for Mecklinburgisches Staatstheater Schwerin (January - May 2011).

Originally from Allentown, PA, he received a BA in music from Gettysburg College and a Masters in Voice and Artist Diploma from Boston University where he was a member of the Opera Institute. Eric now lives in Berlin, Germany, but remains a proud student of Arthur Levy.

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### Repertoire

#### Opera

Barber	<i>Vanessa</i>	<b>Anatol</b>
Bellini	<i>I Capuleti ed I Montecchi</i>	<b>Tebaldo</b>
Bizet	<i>Carmen</i>	<b>Don José</b>
	<i>Les Pêcheurs De Perles</i>	<b>Nadir</b>
Delibes	<i>Lakmé</i>	<b>Gerald</b>
Donizetti	<i>Don Pasquale</i>	<b>Ernesto</b>
	<i>L'Elisir d'Amore</i>	<b>Nemorino</b>
	<i>Lucia Di Lammermoor</i>	<b>Edgardo</b>
	<i>Roberto Devereux</i>	<b>Roberto</b>
Gounod	<i>Faust</i>	<b>Faust</b>
	<i>Roméo et Juliette</i>	<b>Roméo</b>
J. Strauss	<i>Die Fledermaus</i>	<b>Alfred</b>
	<i>Wiener Blut</i>	<b>Count Zedlau</b>
Lehar	<i>Das Land Des Lächelns</i>	<b>Sou-Chong</b>
	<i>Die Lustige Witwe</i>	<b>Camille</b>
Massenet	<i>Manon</i>	<b>Des Grieux</b>
	<i>Werther</i>	<b>Werther</b>
Mozart	<i>Così fan tutte</i>	<b>Ferrando</b>
	<i>Die Zauberflöte</i>	<b>Tamino</b>
	<i>Don Giovanni</i>	<b>Don Ottavio</b>
Puccini	<i>Gianni Schicchi</i>	<b>Rinuccio</b>
	<i>La Bohème</i>	<b>Rodolfo</b>
	<i>Madama Butterfly</i>	<b>Pinkerton</b>
Romberg	<i>The Desert Song</i>	<b>Sid El Kar</b>
	<i>The Student Prince</i>	<b>Karl Franz</b>
Stravinsky	<i>The Rake's Progress</i>	<b>Tom</b>
Tchaikovsky	<i>Eugene Onegin</i>	<b>Lensky</b>
Verdi	<i>Falstaff</i>	<b>Fenton</b>
	<i>La Traviata</i>	<b>Alfredo</b>
	<i>Rigoletto</i>	<b>The Duke</b>

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## Concert and Oratorio

Bach	<i>St. Matthew Passion</i>
Beethoven	<i>Christ On The Mount Of Olives</i> <i>Mass in C</i> <i>Symphony No. 9</i>
Berlioz	<i>Requiem</i> <i>Te Deum</i>
Bruckner	<i>Te Deum Laudamus</i>
Dubois	<i>Seven Last Words</i>
Gounod	<i>St. Cecilia Mass</i>
Händel	<i>Messiah</i> <i>Samson</i>
Haydn	<i>Creation</i> <i>The Seasons</i>
Mahler	<i>Das Lied Von Der Erde</i>
Mendelssohn	<i>Elijah</i>
Mozart	<i>Mass In C Minor</i> <i>Requiem</i>
Puccini	<i>Messa Di Gloria</i>
Rossini	<i>Misse Solennelle</i> <i>Stabat Mater</i>
Schubert	<i>Mass In G</i>
Verdi	<i>Requiem</i>

## Eric Fennell

### Press Reviews

#### **December 2005 *Opera Now* magazine**

"One of the most difficult challenges for tenors is to resist the temptation to sing French roles with heartfelt Italian passion, instead of the sublime sensuality more suited to the French vocal line. But last summer, I was lucky enough to hear Eric Fennell, a young American singer, essay Roméo from Gounod's *Roméo et Juliette* at Opera North (USA). His golden voice possessed the ideal tonal quality for the French repertory. Recently he was Gerald in *Lakmé* and Eneas in *Esclarmonde*. A Don José is in preparation with the Arizona Opera. But his repertory isn't limited to French roles, as he channels his unique sound into unbridled passion for Italian characters, with an upcoming Pinkerton at the Austin Lyric Opera. His dynamic range, broad palette, intelligent interpretation, and musical acumen, combined with a secure high register, make him a tenor to be reckoned with."

--Karyl Charma Lynn, *Opera Now*

#### ***La Bohème*: Lake George Opera**

"Eric Fennell's lyric tenor is freely produced, and he creates an endearing Rodolfo. The voice has genuine 'ping' and a high 'C' to die for, but he never stoops to tenorial strutting."

--Doug de Lisle, *The Troy Record*

"Tenor Eric Fennell as Rodolfo impressed immediately with [his] ringing tones, smooth delivery and easy chemistry. Fennell projected well-finished and musical phrases and soared with strong top notes."

--Geraldine Freedman, *The Daily Gazette*

#### ***Lakmé*: Sarasota Opera**

"With the resplendent vocalism of Eric Fennell one felt that Gerald might be forgiven for the error of his ways. His pure silvery voice has just the right kind of sound for this French repertory. With so many light tenors sounding strangled as they reach their upper limits, it was refreshing to sit back and enjoy some fine vocal production."

--*American Record Guide*

"The tenor, Eric Fennell (Gerald) was another of this evening's surprises. He sang with more flexibility and projection than other tenors in this role. He had an absolute freshness to his phrasing. His aria, 'Fantaisie aux divins mensonges,' was rewarded with a strong ovation. Tall and good looking, he is an artist whose development should be followed closely." (translated from Spanish)"

--*Opera Actual*, Barcelona

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*Eric Fennell, Press Reviews, cont'd.*

"Another delight of the evening was the tenor, Eric Fennell, in the role of Gerald. He has such a unique melancholy timbre that every tenor who sings this role fails to accomplish. Rather, he has a fresh light color that is used with a gentle singing line in a delicate style. He has no difficulty with the high register, which demonstrates in his elegant aria: 'Fantaisie aux divins mensonges.'" (translated from Italian)  
--L'Opera, Italy

### **Roméo et Juliette: Opera North (NH)**

"The tall, secure-voiced Fennell had done his homework linguistically and made an impression with a wide dynamic palette, from well-sustained pianos to a ringing high C in "O jour de deuil." Fennell shows much promise for Werther and (eventually) the Berlioz heroes."  
--Opera News

"Eric Fennell was the embodiment of Romeo, displaying an achingly beautiful voice, which overflowed with rapture and sensuousness."  
--Opera News

"Tenor Eric Fennell, delivered his Romeo with gusto, passion and a marvelous lyric tenor voice that accomplished something I have never seen - applause from the conductor after one particularly challenging and emotionally moving aria. Fennell's voice was smooth and...he presented a convincing and commanding presence when on stage."  
--Opera Online

### **Rigoletto: Chattanooga Opera**

"Then there's the testosterone-crazed Duke, played by Eric Fennell who looks like an Italian Stallion before they even put the make-up on. You won't have to use any imagination to believe that this tall, dark, and handsome leading man could wow any lady he chose. And if you get tired of looking at him, you might listen to his ringing tenor voice and revel in the glorious gusto he brings to the role."  
--Mel R. Wilhoit, *Chattanooga Free Press*

### **Lucia di Lammermoor: Des Moines Metro Opera**

"...tenor, Eric Fennell makes for a strong and noteworthy Edgardo, Lucia's equally ill-fated suitor. Singing with a lyrical, golden sheen, he too conquers Donizetti's complexities with such ease that they become the psychological signposts they were intended to be, not mere virtuosic display."  
--The Des Moines Register

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*Eric Fennell, Press Reviews, cont'd.*

***Die Zauberflöte: Des Moines Metro Opera***

"Eric Fennell was quite a good Tamino, providing the required balance of lyricism and ring..."

--Mark Thomas Ketterson, *Opera News*

***Carmen: Arizona Opera***

"Eric Fennell [as] Don José was able to make his desire for Carmen believable, and his voice carried the tenderness, longing and blind rage that (Carmen) inspired."

--*Arizona Daily Star*



*Eric Fennell as Don José in Carmen*

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