

LIESL ODENWELLER

Soprano

A rare and versatile performer, **Liesl Odenweller** consistently delights audiences and critics throughout Europe in her unique and exciting interpretations of a wide variety of repertoire. She is the recipient of numerous awards and grants, including the Liederkrantz Prize in the US, the International Bellini Prize, and the Italian “Il Virtuoso” Prize. She has received much acclaim for her performances as **Violetta** in *La Traviata* in several European and American theaters and has also enjoyed great success as **Queen of the Night**, **Cleopatra**, **Gilda**, **Lucia**, **Konstanze**, and **Adina**.

Recent roles include her critically acclaimed début as **Cleopatra**, Pergolesi’s **Serpina** in Venice, **Queen of the Night** and **First Lady** *Die Zauberflöte*, **First Knappe** and **Blumenmädchen** *Parsifal*, **First Maid** *Daphne* (the latter two just released on CD and DVD), **Bastienne** *Bastien und Bastienne* (broadcast live on Italian Radio), the **Confidante** in *Elektra*, and **Cunegonde** *Candide* (cover) for the Teatro San Carlo in Naples, Teatro Piccolo in Milano, Teatro La Fenice in Venice, and Vicenza’s Teatro Olimpico.

Major concert engagements have included gala events in Venice and Rome, including her recent recital at the Teatro La Fenice, the opening of the Biennale di Arte Contemporanea 2007, as well as in Milan and New York: Mozart **Mass in C Minor**, Poulenc **Gloria**, Strauss **Vier Letzte Lieder**, Vaughan Williams **Dona nobis pacem**, Pergolesi **Stabat Mater**, Mozart **Requiem**, Szymanovsky **Stabat Mater**, Brahms **Requiem**, and Fauré **Requiem** at Carnegie Hall, the Auditorium di Milano, Teatro La Fenice, Festival de La Ciotat, Eglise de la Madeleine, Palazzo Ducale, and the Ratzeburger Dom, collaborating with such orchestras as Riccardo Chailly’s Orchestra Verdi di Milano, the New England Symphonic Ensemble, and the Neue Bachorchester.

A devoted recitalist, Liesl Odenweller has been particularly admired for her interpretations of the repertoire of Vivaldi, Rossini, Debussy, Strauss, Mozart, and Tosti. She made her Lincoln Center début at Avery Fisher Hall in 1997 and her London recital début in 2003. She has collaborated with conductors including Sir Jeffrey Tate, Andrea Marcon, Gunther Neuhold, Romano Gandolfi, Raymond Hughes, Stefan Anton Reck, Gabor Ötvös, Marco Boemi, Bruno Rigacci, and Giovanni Reggioli, and stage directors Robert Wilson, Jonathan Miller, Paul Curran, Klaus Michael Grüber, Lorenzo Mariani, Renaud Doucet, Serena Sinigaglia, Denis Kriev, Thaddeus Strassberger, Gianfranco De Bosio, e Giuseppe Frigeni. She is a founding member of Venice’s most exciting new Baroque ensemble, Venetia Antiqua Ensemble, who are performing for the Gala Closing of the America’s Cup World Series in Venice.

Liesl Odenweller’s recording début CD was “*This Son So Young*,” issued on the Tower Hill label, and she is currently recording “*The Golden Age of Venice*” with Venetia Antiqua Ensemble.

Liesl Odenweller’s forthcoming engagements include **Esther** with VAE, return engagements with **Santa Fe Pro Musica** and the Festival de la Ciotat in Provence, **Cleopatra** *Giulio Cesare*, **Gilda** *Rigoletto*, **Konstanze** *Die Entführung aus dem Serail*, **Queen of the Night** *Die Zauberflöte* in Milan, and symphonic concerts and recitals in Santa Fe, London, Venice, Verona, Rome, Connecticut, Pennsylvania, and New York, including a US tour with *Venetia Antiqua Ensemble*.

Liesl Odenweller, Soprano
Operatic Repertoire (Complete Roles)
Ruoli di Opere Liriche

V. Bellini	Giulietta	I Capuleti e i Montecchi (in progress)
L. Bernstein	* Cunegonde	Candide
G. Bizet	* Frasquita	Carmen
B. Britten	Tytania	A Midsummer Night's Dream
G. Donizetti	* Lucia	Lucia di Lammermoor
	Norina	Don Pasquale
	* Adina	L'Elisir d'Amore
C. Gounod	* Juliette	Roméo et Juliette
G. F. Händel	Morgana	Alcina (in progress)
	* Cleopatra	Giulio Cesare
J. Massenet	Manon	Manon
	Sophie	Werther
W.A. Mozart	* Konstanze	Die Entführung aus dem Serail
	* Susanna	Le Nozze di Figaro
	* Königin der Nacht	Die Zauberflöte
	* Pamina	Die Zauberflöte
	* Erste Dame	Die Zauberflöte
J. Offenbach	Olympia	Les Contes d'Hoffmann
G. B. Pergolesi	* Serpina	La Serva Padrona
G. Puccini	* Musetta	La Bohème
S. Sondheim	* Johanna	Sweeney Todd
R. Strauss	* Erste Magd	Daphne
	Sophie	Der Rosenkavalier (in progress)
G. Verdi	* Violetta	La Traviata
	* Gilda	Rigoletto
	Nannetta	Falstaff (in progress)
R. Wagner	Waldvogel	Siegfried
	* Erste Knappe	Parsifal
	* Erste Blumenmädchen	

* -- Roles already debuted

* -- Ruoli già debuttati

Liesl Odenweller, Soprano
Symphonic and Oratorio Repertoire
Repertorio Sinfonico e di Oratorio

Bach	Magnificat
Beethoven	IX Sinfonia
Brahms	Requiem
Couperin	Les Leçons de Ténèbres
Fauré	Requiem
Haendel	Israel in Egypt
	Messiah
Mahler	IV Symphony
Mendelssohn	Lobgesang
	Psalm 42
Mozart	Coronation Mass
	Exsultate, Jubilate
	Requiem
	Mass in C Minor
	Solemn Vespers
Orff	Carmina Burana
Pergolesi	Stabat Mater
	Salve Regina
Poulenc	Gloria
Purcell	The Blessed Virgin's Expostulation
Schubert	Miriam's Song of Triumph
Strauss	Vier Letzte Lieder
Szymanowski	Stabat Mater
Vaughan Williams	Dona nobis pacem
Vivaldi	Gloria
	Motet Nulla in Mundo Pax Sincera
	Motet In furore iustissime irae
	Various solo cantatas

All works already débuted. Tutti già debuttati.

Liesl Odenweller, Soprano Reviews

“...the heir apparent to Sutherland and Anderson: this is one of the best techniques I have ever heard.” – **Christopher Raeburn**

“Ben interpretati anche tutti i ruoli di fianco.... Citeremo almeno ... la confidente di Liesl Odenweller (The secondary roles were also interpreted well. We must at least mention the Confidante of Liesl Odenweller.)” – **Asterisco Informazioni, March 2008**

“...very attractive and sexy as the maid was Liesl Odenweller..” – **Il Giornale di Vicenza, 11 June 2005**

“...particular praise goes to the soprano, Liesl Odenweller, who has a velvety and intense voice, rich with fascinating colors...” – **Operaclick, 23 maggio 2005**

“...among the outstanding soloists the soprano Liesl Odenweller deserves special attention...” – **Corrierebit, 20 maggio 2005**

“Liesl Odenweller’s...tone is rich and expressive, and her upper range is broad and notes effortlessly reached.... Miss Odenweller [also] has a very good comic flair.” -- **Bedford Gazette, 29 October 2004**

“The acoustics...enabled the singer to showcase her virtuosic abilities. The sweet, controlled, animated and fetching soprano voice effortlessly filled the hall with appropriate tone, volume, and nuance. Even those unfamiliar with the languages could easily infer what was being sung.” – **Recorder Newspapers, 17 November 2004**

“Liesl Odenweller’s voice is perhaps a bit more lyric than one is used to hearing as Bastienne, but the color is extremely beautiful, and she has a refreshing inclination toward unabashed expressivity.” – **Il Giornale di Vicenza, 3 June 2004**

“Odenweller portrayed every pensive demand of the text through her excellent German and the wide variety of colors in her voice, fascinating even the most exacting musical critic. She was showered with applause at the conclusion.” – **Kirchenzeitung, 28 November 2002**

“The American soprano Liesl Odenweller transmitted a blissful message through the color of her light, sweet soprano voice in the Solace Aria.” -- **Lübecker Nachrichten, 26 November 2002**

“...a technically impeccable performance of the highest quality and rare intensity, in a work that is notoriously difficult....” – **l’opera, December, 2002**

*“The two soloists for the Brahms **Requiem** are simply exceptional. No vocal overindulgence: merely great artists.”* – Interview with Conductor Maestro Romano Gandolfi, **Il Giorno**, November, 2002

“...seldom have we had the honor of having soloists of the caliber of the soprano Liesl Odenweller, who despite a light cold sang with elegance and great beauty of vocal line.” – **Ratzeburg Gazette**, June, 2002

“...the twosome kept their hearers spellbound with superb presentations.... Odenweller displayed exceptional virtuosity and tremendous grasp of the singer’s art, engaging her audience.... Her superb renditions of songs...were uniformly crafted, expertly delivered – and very sweetly sung.” -- **Bedford Gazette**, March, 2002

“Liesl Odenweller has a lovely voice with a clear, bright top.” – **Fanfare**, May/June, 2001

“Among the other notable moments: the episode of Pinkerton with his American wife, an extremely beautiful and very elegant Liesl Odenweller with a classic Wilson costume....” – **Orsiitaliani**, February, 2001

*“... beautifully voiced singers combined seamlessly, with **Liesl Odenweller** a particularly memorable Violetta”* -- **Evening Advertiser**, 25 July 2000

*“The public’s overwhelming consensus was easily won by the young American soprano Liesl Odenweller, who possesses an impressively effortless and secure technique. This was evident particularly in her interpretation of Gilda in **Rigoletto**, a role that is perfect for her vocal abilities, which allow her to soar in impressive pyrotechnics with great agility and ease even in the highest register.”* -- **Il Gazzettino di Venezia**, February 1999

“Soprano Liesl Odenweller as Pamina brought a silvery vocal sheen to her performance. Her controlled legato and ability to sustain long phrases were impressive.” – **Asheville Citizen-Times**, July, 1995