

Maureen O'Flynn soprano
corlynntry@gmail.com

CURRICULUM VITAE

EDUCATION

A 35 year international career (1980-2015) as leading soprano in the world's greatest opera houses and a 42 year and counting career as actor/singer in musical theater, theater, and cabaret.

Teaching: The invaluable and irreplaceable learning and education that comes from teaching. I am by far a better singer/artist and human being for having been a teacher for the last 12 years. My students have ranged from ages 15 to 75, aspiring artists, undergraduates and graduates, and non-professionals, of all voice types. I have taught at a private studio in New York City, and in the Berkshires, intermittent master classes at universities, and the teaching faculty experience below.

Voice Teachers: William Metcalf, Diana Soviero

TEACHING/FACULTY EXPERIENCE

Hartt School of Music, West Hartford, CT, 2011 - 2019

Adjunct Teacher of Voice:

Applied studio, with undergraduate and graduate students (performance, education, or acoustic majors, and intermittent studio classes. Studio load of 10 to 18 students per semester.

Artescenica Encuentro, Saltillo, Mexico 2011 - present

Voice Faculty

A member of the voice faculty for a three week summer intensive training program for young Mexican opera singers. Number of students anywhere from 40 to 65, ranging from ages 15 to 35, teaching 8 to 9 students a day, all voice types. Participate in selecting scenes and arias for students singing weekly recitals and culmination of operatic scenes at the end of the festival. Assist in coaching with Italian and French diction, and assist the stage direction for the scenes program.

Opera de San Miguel Voice Competition 2015 - 2019

Resident Artist/Master Instructor

This is a yearly voice competition for emerging Mexican opera singers in San Miguel, Mexico. Every year, 12 to 15 finalists are invited to come to San Miguel for the week preceding the final competition on Saturday of that week. For five days, I conduct morning and afternoon master class sessions onstage, with all the finalists in attendance, and work technically and dramatically on their two selections for the final competition. The public is invited to these master classes. The day before the final competition, I work with other professionals who are invited each year, such as agents, conductors, and stage directors, in giving our professional advice and consultation to these young singers after having worked with them for the week. I also sing evening soirées and at functions for fundraisers for the organization.

PERFORMING EXPERIENCE

OPERA COMPANIES

Metropolitan Opera
Vienna Staatsoper
Royal Opera Covent Garden
La Fenice
La Scala
Hamburg Staatsoper
Deutsche Oper Berlin
Palacio Festivales, Santander, Spain
Opera Bilbao, Spain
Teatro Cervantes, Malaga, Spain
Maggio Musicale, Firenze
Genova, Carlo Felice
Teatro Comunale, Bologna
Teatro San Carlo, Napoli
Teatro Massimo, Palermo
Teatro Massimo Bellini, Catania
Arena di Verona
Opera Northern Ireland
Wexford Festival, Ireland
Chicago Lyric Opera
Houston Grand Opera
Dallas Opera
San Diego Opera
Portland Opera
Minnesota Opera
Michigan Opera
Indianapolis Opera
Opera Co of Philadelphia
New York City Opera
Opera Pacific
Washington National Opera
Arizona Opera

OPERATIC ROLES

Magda	<i>La Rondine</i>	Puccini
Mimi	<i>La Bohème</i>	
Lauretta	<i>Gianni Schicchi</i>	
Liu	<i>Turandot</i>	
Gilda	<i>Rigoletto</i>	Verdi
Violetta	<i>La Traviata</i>	
Nanetta	<i>Falstaff</i>	
Micaela	<i>Carmen</i>	Bizet
Leila	<i>Les Pêcheurs de Perles</i>	
Manon	<i>Manon</i>	Massenet
Juliette	<i>Romeo & Juliette</i>	Gounod
Marguerite	<i>Faust</i>	
Pat Nixon	<i>Nixon in China</i>	Adams
Olympia/Antonia/Guilietta	<i>Tales of Hoffmann</i>	Offenbach
Lucia	<i>Lucia di Lammermoor</i>	Donizetti
Adina	<i>L'Elisir D'Amore</i>	
Linda	<i>Linda di Chamounix</i>	
Marie	<i>La Fille du Regiment</i>	
Amina	<i>La Sonnambula</i>	Bellini
Elvira	<i>I Puritani</i>	
Adele	<i>Le Conte Ory</i>	Rossini
Amenaide	<i>Tancredi</i>	
Susanna	<i>Le Nozze di Figaro</i>	Mozart
Donna Anna	<i>Don Giovanni</i>	
Pamina	<i>The Magic Flute</i>	
Costanze	<i>Abduction from the Seraglio</i>	
Despina	<i>Così Fan Tutte</i>	
Sandrina	<i>L'Oca Del Cairo</i>	
Celidora	<i>La Finta Giardiniera</i>	
Blue Fairy	<i>Adventures of Pinocchio</i>	Dove
Hannah	<i>The Merry Widow</i>	Lehar
Anna	<i>Merry Wives of Windsor</i>	Nicolai
Gretel	<i>Hansel and Gretel</i>	Humperdinck

CONDUCTORS

Riccardo Muti

Nella Santi

Placido Domingo

James Conlon

Marco Armiliato

Antonio Pappano

Julius Rudel

Anton Coppola

Bertrand de Billy

Christian Badea

Marcello Viotti

Daniel Oren

Edoardo Mueller

Richard Bonyng

Maurizio Benini

Maurizio Barbacini

Antonello Allemandi

Leonard Slatkin

Frederic Chaslin

ORCHESTRAS

Minnesota Orchestra

Israel Philharmonic

Orlando Symphony

Milwaukee Symphony

National Symphony

Washington Concert Opera

Springfield Symphony

Albany Symphony

CONCERT/RECITAL

Poème de L'Amour et de la Mer	Chausson
Requiem	Faure
Alexander's Feast	Handel
Judas Maccabeus	
Psalm 112	
The Creation	Haydn
Coronation Mass	Mozart
Exultate Jubilate	
Great Mass in C Minor	
Requiem	
Stabat Mater	Rossini
Christmas cantata	Scarlatti

THEATRE/MUSICAL THEATRE ROLES

Desireé	<i>A Little Night Music</i>	Sondheim
Rose	<i>Street Scene</i>	Weil
Jenny	<i>Company</i>	
Guinevere	<i>Camelot</i>	Lerner & Lowe
Eliza	<i>My Fair Lady</i>	
Julie	<i>Carousel</i>	Rodgers & Hammerstein
Laurie	<i>Oklahoma</i>	
Polly	<i>The Beggar's Opera</i>	Gay
Mabel	<i>Pirates of Penzance</i>	G&S
Josephine	<i>Pinafore</i>	
Rosamond	<i>Robber Bridegroom</i>	Waldman
Meg	<i>Damn Yankees</i>	Bock/Edwards
Mary Magdalen	<i>Superstar</i>	Webber
Sister Rita	<i>The Runner Stumbles</i>	Stitt
Mrs. Cratchit	<i>Christmas Carol</i>	Dickens
Queen/Claudia	<i>The Taster</i>	Ackermann
Maggie	<i>Sheltering Snow</i>	
Marianne	<i>The Miser</i>	Molière
Jennie	<i>Chapter Two</i>	Simon

THEATRES

New York Music Festival, Theatre Row

Shakespeare and Company

Mixed Company Theatre

Berkshire Theatre Festival/Group

Berkshire Public Theatre

TELEVISED PERFORMANCES

Live from Lincoln Center, *Le Nozze di Figaro*, (Susanna) New York City Opera, 1991

Richard Tucker Gala, Avery Fisher Hall, New York, 1991, 1998

Richard Tucker Gala, Maggio Musicale, Firenze, Italia, 1999

Lucia di Lammermoor, Vienna Staatsoper, Euro TV, 1999

Richard Tucker Gala, Covent Garden, London, 2000

CONTACT INFO

Opera/Film/TV/Theatre Representation: Katherine Olsen, Encompass Arts

Management: Kathy@encompassarts.com, 646-552-3959

Maureen O'Flynn, corlynntry@gmail.com, 413-441-2015

SELECTED REVIEWS

Romeo and Juliette/Metropolitan Opera

“Natalie Dessay was replaced by Maureen O'Flynn as the femme lead in the Metropolitan Opera's new production of Charles Gounod's *'Romeo and Juliette'*. By final curtain, it was apparent that her Juliette was the major reason to hear Gounod's war horse [O'Flynn] proved herself to not only be a superb technician, with the full coloratura arsenal at her disposal, but a sensitive interpreter who gave shape to Gounod's sometimes bombastic music. Throughout her range, there are real, varied colors.”

Robert Hofer, [Variety](#)

Romeo and Juliette/Dallas Opera

“O'Flynn is sublime. Brilliant coloratura runs and lighthearted flirting at the outset are contrasted moments later with a haunting minor-key melody of stunning clarity. For Juliette, time stands still, and O'Flynn leaves the audience breathless as the action rushes onward. Her voice throughout retains a velvety sweetness.”

Chris Shull, [Dallas Arts](#)

Rigoletto/Royal Opera House, Covent Garden

[O'Flynn] was incandescent. For the second time in a week there was a memorable house debut, this time from the American soprano Maureen O'Flynn as Gilda. Her voice is beautiful, pure and sweet, her technique sure. 'Caro Nome' was sung with assured style, and her poised pianissimos in the death scene would melt even a critics heart. She is a refreshingly unaffected artist, singing and acting straight from the heart."

Rodney Milnes, [London Times](#)

Rigoletto/Carlo Felice di Genova

"Strepitosa, poi, la Gilda angelicamente disegnata dalla voce di Maureen O'Flynn, anch'ella trionfalmente acclamata del pubblico, percepibilmente incantato (e non solo da "Caro Nome" e dalla levitazione ne siderale del suo canto nel finale)."

Claudio Tempo, [Spettacoli](#)

La Boheme/Berkshire Opera

"On Friday evening, Maureen O'Flynn bore that mien of fragile virtue that personifies Mimi throughout. O'Flynn's voice continues to amaze, with a lovely, even top to bottom plangent tone, spinning out those diminuendo phrases from piano to pianissimo and back again. Her defining 'Mi Chiamano Mimi' was gorgeous, but so was her touching, convincing farewell to love, 'Addio, senza rancor'".

Richard Houdek, [The Berkshire Eagle](#)

La Traviata/Berkshire Opera

"Soprano Maureen O'Flynn is a complete and compelling actress... She was overwhelming - agile and silvery in the coloratura of Act I, every feverish trill in place, and intimately communicative in the later acts, in which her vibrant tone responded to the pressure of every emotional nuance of situation, text, and music. She sang...with tenderness, regret, and unearthly, shimmering high soft tones. You can see huge emotion surge through the soprano's tiny body. Her face is unguarded, vulnerable, and led by truth-telling eyes. To watch her in the moment when Violetta realizes that she is indeed going to die, that even Alfredo's return cannot save her, was almost unendurable, and her passionate outcry of protest to God tore at the heart."

Richard Dyer, [Boston Globe](#)

Lucia di Lammermoor/Philadelphia Opera

"Maureen O'Flynn deserved a queen's crown for her Lucia. Her pristine soprano was so incredibly effortless, so free of the tiniest hint of any stress that it could serve as a model for any other aspiring Lucia O'Flynn acted with intense feeling. In her hands, and voice, the famous Mad Scene ... was nothing less than incredible ... elegantly airy coloratura coupled with delicacy of interpretation, O'Flynn stunningly characterized the shattered Lucia. If this wasn't a definitive Mad Scene, nothing is."

Joseph Pronechen, [Philadelphia Inquirer](#)

***Lucia di Lammermoor*/Vienna Staatsoper**

“No less impressive than Ramon Vargas, was Maureen O’Flynn who created a touching portrayal of the title character with her emphatic sensitivity, emotional intensity, and her stupendous coloratura bravura.”

Die Presse

***I Puritani*/Deutch Oper Berlin**

“American soprano Maureen O’Flynn outshined her predecessors with her generous coloratura soprano elevating scenes and ensembles. She sang Elvira’s music with profound emotional depth and warmth.”

Der Tagesspiegel

***La Fille du Regiment* /Philadelphia Opera**

“You can’t do much better than to have several memorable arias sung by a coloratura with a dazzling talent who also happens to be hilariously funny. Maureen O’Flynn’s natural flair for comedy was an unexpected delight. She is a vocal stunner. The music for her character, the beloved orphan adopted by the regiment, splashes far and wide, like fiery little stars from a sparkler set ablaze at a celebration. O’Flynn picked each one out of the ether with ease and grace, clarity and perfection.”

Joyce Mullins, Philadelphia Inquirer

***Le Nozze di Figaro*/New York City Opera**

“O’Flynn’s performance was the finest; even tempered, ingenuous despite her cleverness and capable of great depth. To her belong the two most touching moments of the day: the quiet embrace of Figaro at the end of Act 111, and, best of all, a spellbinding ‘Deh Vieni’ in Act IV.”

Peter Goodman, Opera News

***My Fair Lady*/Berkshire Theatre Festival**

“The star of this marvelous evening is Maureen O’Flynn whose arias soar so effortlessly and who’s pebble-filled mouth can emit such yowls. She gives us a character who not only delights but who grows before our eyes. Her quiet, dignity, fueled by anger, as Higgins gloat over his successes contains wise maturity ... O’Flynn’s skill as an actress matches that of her singing.”

Francis Ben Hall, Albany Times Union