



HELENA BROWN
Soprano



CRITICAL ACCLAIM

Sieglinde in Die Walküre - Miami Wagner Institute

“As Sieglinde, the soprano Helena Brown expressed her character’s agitation and desperation, while producing velvety tones and liquid, effortless high notes.”

- David Fleshler, SOUTH FLORIDA CLASSICAL REVIEW

“Alan Held’s Wotan and Helena Brown’s Sieglinde were extravagant displays of tragic ferocity.”

- Suzanne James, THE SOPHIA NEWS

Donna Elvira in Don Giovanni - Rioja Lirica/Divaria Productions

“As Donna Elvira, the big beautiful sound of Helena Brown was perfect. We have reviewed her performances many times in the past five or six years and have sometimes called her a mezzo because there is so much texture in her tone. Her "Mi tradi quell'alma ingrata" was riveting and delivered within the context of Garcia's wife berating her husband for seducing the singer performing Donna Anna.”

- Meche Kroop, VOCE DI MECHE

Queen Isabella in Siege of Calais – Glimmerglass Festival

“Brown sang impressively with a regal demeanor, whose sympathetic response to the Calais hostages’ appeal for mercy proved to be dramatically persuasive. Brown’s performance made a strong case for the character and suggested that performances that eliminate the Queen are in error.”

- OPERA WARHORSES

“Helena Brown’s imperious, generous soprano made a major impact as Queen Isabella.”

- James Sohre, OPERA TODAY



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CRITICAL ACCLAIM cont.

Queen Isabella in Siege of Calais – Glimmerglass Festival

“England’s King Edward III (Edoardo) and Queen Isabella (historically Philippa) are baritone Michael Hewitt and soprano Helena Brown. Edoardo’s egotistical thirst for blood is tempered and tamed by the regal Isabella, who is compassionate and sensible. Both singers fully inhabit their brief roles, and Ms. Brown’s dusky voice is one of those few that are uniquely and readily identifiable after just a few notes.”

- Richard Carter, BLASTING NEWS

“As Isabella, Queen of England, Helena Brown brought about a beautiful spinto soprano that showed promise. However, this role, which consists mostly of recitatives and a final concertato, did not allow Brown to completely show her talent.”

- Francisco Salazar, OPERAWIRE

“...Among the smaller roles, Andres Moreno Garcia displayed a strong tenor as Edmundo, Edward’s general, and Queen Isabella, played by Helena Brown, lent dignity and power to her brief but crucial role.”

- Gregory Moojy, BACHTRACK

Rebecca Nurse in The Crucible – Glimmerglass Festival

“...Among many fine singing actors, a few highlights: Brian Mulligan’s passionate, desperate Proctor; Ariana Wehr’s penetrating, scary Abigail; and Helena Brown’s heartfelt Rebecca Nurse...”

- Zachary Woolfe, NEW YORK TIMES

“Helena Brown projected a strong image, beautifully sung, of the heroic Rebecca Nurse.”

- OPERA WARHORSES



CRITICAL ACCLAIM cont.

Rebecca Nurse in *The Crucible* – Glimmerglass Festival

“Helena Brown was an earthy-voiced Rebecca Nurse.”

- OperaTeen, HUFFINGTON POST

Bloody Mary in *South Pacific* – Opera Roanoke

“...This ill-fated romance is brought about directly and indirectly by another stylistic pairing in the show’s book, the outrageously irreverent sailor Luther Billis — a tour de force performance by Adam McAllister — and the young girl’s mother, Bloody Mary, performed with exquisite understanding and deft craft by Helena Brown...”

- Gordon Marsh, ROANOKE TIMES

General Reviews

“... a very expressive, oaky voice. . . Her voice has a lot of color. She doesn't sound like everybody else.”

- Francesca Zambello as quoted in ALL OTSEGO

“Helena Brown drew thunderous applause for her rendition of the African-American spiritual, “Keep Your Lamps Trimmed and Burning.”

- Libby Cudmore, ALL OTSEGO

“...stunningly large round sound.”

- Meche Kroop, VOCE DI MECHE – Sancta Susanna