

Thomas Woodman -- Reviews

MADAMA BUTTERFLY

Opera Carolina

"As Sharpless, Thomas Woodman used his handsome baritone to make a warm and sympathetic American Consul. Bachman, the director, heightened Woodman's role as the opera's conscience by having him appear in silhouette, ominously, at the opera's start and again in the end, when his direst predictions have come true." [The Charlotte Observer - March 28, 1999](#)

"Appearing as the admonitory American consul, Sharpless, baritone Thomas Woodman, is superbly understated. His reading of Pinkerton's letter is a brilliant moment of quiet anguish." [Arkansas Democrat-Gazette — June 21, 1998](#)

AIDA

Anchorage Opera

"Aida's father, Amonasro, played by Thomas Woodman, was convincing in both his fatherly and scheming phases. The Act Three duet in which he convinces his daughter to coax information from Radames was well-acted and sung." [Anchorage Daily News— February 1, 1998](#)

Opera Illinois

"The voices were quite ear-catching, too, especially baritone Thomas Woodman as Amonasro." [Peoria Journal Star — May 4, 1998](#)

DON GIOVANNI

Cedar Rapids Symphony

"Vibrant vocalists and balanced, buoyant music marked Don Giovanni, presented last night at the Paramount Theater. Baritone Thomas Woodman is a superb Don Giovanni." [The Cedar Rapids Gazette — March 16, 1997](#)

LE NOZZE DI FIGARO

Augusta Opera

"Thomas Woodman as Count Almaviva really carries the weight of the production. He is rarely absent from the stage for long, and his voice, clear and rich from the bottom of his register to the top, was often in the ear. Mr. Woodman was a pleasure both to watch and to listen to. His facial expressions and body language, as well as his subtly expressive voice, embodied the jealousies, plotting and exasperations of a man whose desire for wickedness far outstrips his abilities." [Augusta Chronicle— November 1, 1996](#)

New York City Opera

"Mr. Woodman sang the role with an ample, well-focused baritone and acted it ably, capturing the Count's sense of suppressed rage and frustration in his dealings with both his wife and his servants." [The New York Times](#)

TANNHÄUSER

Hawaii Opera Theatre

"[Woodman's] virile baritone was reliable throughout his range, and here the actor became the character." [The Honolulu Advertiser](#)

"Thomas Woodman added a beautifully sung Wolfram to his list of fine performances here." [Opera](#)

"The rich, tender virility of Thomas Woodman's Wolfram provided Tannhäuser with a strong foil." [Opera News](#)

TOSCA

Opera Theatre of Rochester

"The strongest singer was baritone Thomas Woodman, a magnificent Scarpia. He savored the Iago-like cruelty of his role while conveying its many contradictions and complexities. Also admirable was the natural ease of his clear, focused singing." [Democrat and Chronicle](#)

IL BARBIERE DI SIVIGLIA

Opera North

"Thomas Woodman's joyous, self-satisfied Figaro was powerfully sung, delightfully acted, and quick both on his feet and with his tongue." [Valley News — August 19, 1995](#)

New York City Opera

"Thomas Woodman stood out as a wonderfully energetic Figaro, with fine singing and clean attacks for every note." [New York Post](#)

"Baritone Thomas Woodman sang and acted with ease and ebullience as the mischievous barber Figaro." [Daily News](#)

"Thomas Woodman portrayed Figaro, the jack-of-all trades who is as adept at matchmaking as he is at barbering. Woodman came on like gangbusters with a kind of zest that could make even a sagging production crackle, and this is not a sagger. Woodman has a big voice and he never allows technical difficulties to get in his way or slow him down. His famous first aria, 'Largo al factotum,' was splendidly sung in terms of confidence and rapid fire delivery." [Schenectady Gazette](#)

Forth Worth Opera

'It was hard to believe the program's assertion that Thomas Woodman was singing the title role for the first time. After a confident entrance, he sailed through 'Largo al factotum' with remarkable ease and clarity. It is not often that the baritone who sings Figaro manages to make his moment seem so free of pressure. And Woodman kept it up for the rest of the afternoon." [Dallas Times Herald](#)

FAUST

Austin Lyric Opera

"Thomas Woodman's fresh, seamless, virile baritone and fine presence converted the often wooden role of Valentin into a formidable figure." [Opera News](#)

Hawaii Opera Theatre

"Opera is about singing. Baritone Thomas Woodman is also about singing. While not central to the plot, his characterization of Valentin is memorable because of his significance as a member of this cast. His tone is rich and warm and completely unaffected. Woodman acts well, but his singing brings joy and inspiration to one's heart and makes the spirit soar." [Honolulu Advertiser](#)

LA TRAVIATA

National Grand Opera

"But Woodman, as Germont, was the heart of this production. This was no rigid villain, but a well-meaning father, his powerful voice warm and rich with sympathy." [Newsday](#)

Opera Northeast

"Baritone Thomas Woodman, as Alfredo's father, Giorgio, proved as powerful a presence as that of his character. His voice and countenance captured the spirit of the well-intentioned but misguided patriarch who sets in motion the forces of tragedy." [Cape Cod Times](#)

IL TROVATORE

Indianapolis Opera

"Of the four leads, baritone Thomas Woodman provided the most consistently beautifully singing as the Count di Luna. Judged purely as vocal sound, Woodman's 'Il balen' was one of the evening's highlights. And he was even more impressive in the various ensembles and duets."

[The Indianapolis News](#)

"The lyrical 'Il balen' carried an edgy, deperate passion for Leonora as Woodman's Count performed it. His contributions to the first act and fourth act trios were consistently thrilling and well-suited to the ensemble." [The Indianapolis Star](#)

"Baritone Thomas Woodman, who first appeared in Indianapolis Opera's production of [Lucia di Lammermoor](#), sang the role of Count di Luna, the man who kills the brother he has been charged to find. Woodman's powerful upper range served him well, especially in the touching aria 'Il balen,' in which he sings of his love for Leonora." [Arts Indiana](#)

LUCIA DI LAMMERMOOR

Indianapolis Opera

"Woodman made credible Enrico's single-minded determination to bend his sister to his will. He modulated the character's fury somewhat as the music suggested, but he kept the focus clear through an outpouring of gorgeous vocalism." [Indianapolis Star](#)

"Thomas Woodman brought a brooding, manipulative psychology and handsomely flexible baritone to Enrico." [Opera News](#)

Hawaii Opera Theatre

"Thomas Woodman as Enrico brought to his role phenomenal talent as a singer and as an actor." [Honolulu Star Bulletin](#)

LA CENERENTOLA

Kentucky Opera

"Thomas Woodman, as Calkins' valet, nearly steals the show as a gaudy, foppish would-be prince. Woodman is wonderfully funny without mugging, while leading a fine voice to the demanding timing of Rossini's musical score." [Louisville Ledger Tribune — December 1994](#)

FIDELIO

"Baritone Thomas Woodman, as the villain Pizarro, for once gives us a voice that actually sings this impossible music, and does so stylishly ..." [The Herald-Sun, Durham, NC — January 25, 2000](#)

"As Don Pizarro, the villain of the piece, Thomas Woodman is vocally chilling in his malevolence. His big aria "Ah, welch ein Augenblick," is dramatically and vocally one of the evening's highlights." [Raleigh News Observer — January, 2000](#)

MAHLER'S SYMPHONY OF A THOUSAND

Hartford Symphony Orchestra

"For his soloists, Mahler's score demands voices of operatic grandeur ... baritone Thomas Woodman provided impassioned, dramatic vocalism ..." [The Hartford Courant — April 5, 2000](#)

CARMINA BURANA

Connecticut Grand Opera & Orchestra

"Thomas Woodman is to be especially applauded for his successful negotiation of all the vocal trials set before him by Orff. From soft singing to stentorian ringing, from a high, velvety falsetto to a rich, warm baritone, Woodman was in every way a winner." [The Stamford Advocate — April 30, 1996](#)

Vaughn Williams' SEA SYMPHONY

Sacramento Symphony

"The Sacramento Symphony Chorus was superb, but soprano Ruth Golden and baritone Thomas Woodman were extraordinary, almost unearthly. Both have exceedingly rich and full voices."

Cuttertown News

Britten's WAR REQUIEM

West Virginia Symphony

"Thomas Woodman, baritone, gave credence to the printed page and brought forth music of pain filled with truth." The Charleston Daily Mail — May 1, 1995