

Fennell, Eric - Tenor

Biography



International Lyric tenor, Eric Fennell A Metropolitan Opera National Council regional finalist and prize winner in the Licia Albanese Competition, Mr. Fennell's professional debut came when he jumped in for Rodolfo in Puccini's *La Bohème* at the Glimmerglass Opera Festival. This opportunity lead him to The New York City Opera where he sang six seasons and 13 roles.

Upcoming, Mr. Fennell sings Tamino in *Die Zauberflöte* in Spain, Faust for Wroclaw Opera, tenor solos in Verdi's *Requiem* for the Allentown Symphony, and makes his debut at Teatro Colon in Argentina singing Mitch in *A Streetcar Named Desire*.

Mr. Fennell's **operatic highlights** include **Rodolfo** in *La Bohème* with New York City Opera, Glimmerglass Opera, Opera Saratoga, National Theater Mannheim, Edmonton Opera, Manitoba Opera; **The Duke of Mantua** in *Rigoletto* for Deutsche Oper Berlin, The Prague National Theater, The Slovak National Theater, Theater Bremen; **Werther** in *Werther* for Staatstheater Braunschweig and Opera Zuid (Netherlands); **Alfredo** in *La Traviata* with New York City Opera and The Slovak National Theater; **Tamino** in *Die Zauberflöte* for Sarasota Opera, Wichita Grand Opera, and Des Moines Metro Opera; **Roberto** in *Roberto Devereux* for Dallas Opera; **Roméo** in *Roméo et Juliette* for Slovenian National Theater, Mecklenburgisches Staatstheater Schwerin, Toledo Opera, and Opera North (USA); **Don José** in *Carmen* for Arizona Opera, Theater Lübeck, Pacific Opera Victoria, and St. Margarethen Festspiele; **Hoffmann** in *Les Contes d'Hoffmann* for Theater Pforzheim, Theater Krefeld, Theater Augsburg, and Hawaii Opera Theater; **Riccardo** in *Un ballo in maschera* for Theater Pforzheim; **Don Carlo** in *Don Carlo* for Lithuanian National Opera; **Camille** in *Die Lustige Witwe* for Deutsche Oper am Rhein; **Pinkerton** in *Madama Butterfly* for Utah Opera, Austin Lyric Opera, and Opera Saratoga; **Roberto** in *Le Villi* for Latvian National Opera; **The Prince** in John Adams' *A Flowering Tree* for Göteborgs Operan (Sweden); **Dorian** in *Dorian Gray* (World Premiere) for Slovak National Theater; **Edgardo** in *Lucia di Lammermoor* for Des Moines Metro Opera; **Rinuccio** in *Gianni Schicchi* for the Macau International Music Festival (China); **Des Grieux** in *Manon* for The Maria Biesu International Opera Festival (Moldova); and **Gerald** in *Lakmé* for Sarasota Opera and Teatro Principal de Palma de Mallorca.

Mr. Fennell has also appeared with San Francisco Opera, Boston Lyric Opera, Seattle Opera, Washington Concert Opera, Tulsa Opera, Chautauqua Opera, Central City Opera, Deutsches National Theater Weimar, Salzburg Landestheater, Festival de Opera de Tenerife, Arena di Verona, Teatro Petruzzelli di Bari, 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), Cairo Symphony, Buffalo Philharmonic Symphony, Virginia Symphony, and Allentown Symphony; Verdi's *Requiem* for The Latvian National Symphony, The Paul Hill Chorale in Washington, D.C. and in recording with the Smith College Orchestra; Beethoven's *Missa Solemnis* for Konzertchor Darmstadt; Händel's *Messiah* for National Chorale at Avery Fisher Hall, Virginia Symphony, Allentown Symphony, and Tucson Symphony; Rossini's *Stabat Mater* for Brandenburg Philharmonic; Mozart's *Requiem* for Arena di Verona, The New Haven Symphony, 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.

The 2016-2017 season began with Il Duca in *Rigoletto* for the State Opera of Prague (September 2016) a tour of Rodolfo in *La Bohème* in France and Spain (October-November 2016), followed by returns to Vilnius for *Don Carlos* (December 2016) and Riga for *Le Villi* (January 2017). Mr. Fennell made his debut in the title role of *Werther* for Staatstheater Braunschweig (January-February 2017), followed by Pinkerton in *Madama Butterfly*

for Chattanooga Opera (March 2017). Mr. Fennell then sang Hoffmann in *Les Contes d'Hoffmann* for Hawaii Opera Theater (April 2017), followed by a return to Riga for *Le Villi*, Vilnius for *Don Carlo*, and Bremen for *Rigoletto* (May 2017). His season culminated with his debut in the title role of *Faust* for Wroclaw Opera (June 2017).

In 2017-2018, Mr. Fennell reprised *Werther* for Opera Zuid (Netherlands October-December 2017), followed by Roméo in *Roméo et Juliette* for Greek National Opera (February 2018). He reprised Don Carlos in Günter Krämer's production of *Don Carlos* for Lithuanian National Opera (March 2018) which he created in 2016. Mr. Fennell returned to the USA to sing Don José in *Carmen* for Opera in Williamsburg (April 2018) and made his French debut again singing Don José in *Carmen* for Opera en Plein Air in Paris (June-September 2018).

Originally from Allentown, Pennsylvania, Eric Fennell now lives in Berlin, Germany. 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.

www.ericfennell.com

Repertoire

Opera

Adams, J.	A Flowering Tree	<i>The Prince</i>
Bizet, G.	Carmen	<i>Don Jose</i>
	Ler pecheurs de perles	<i>Nadir</i>
Delibes, L.	Lakme	<i>Gerard</i>
Donizetti, G.	Lucian di Lammermoor	<i>Edgardo</i>
	Roberto Devereux	<i>Roberto</i>
Gounod, Ch.	Faust	<i>Faust</i>
	Romeo et Juliete	<i>Romeo</i>
Lehar, F.	Die lustige Witwe	<i>Camille</i>
Mozart, W.A.	Die Zauberflote	<i>Tamino</i>
Massenet, J.	Manon	<i>Des Grieux</i>
	Werther	<i>Werther</i>
Offenbach, J.	Les contes d'Hoffmann	<i>Hoffmann</i>
Puccini, G.	La boheme	<i>Rodolfo</i>
	Gianni Schicchi	<i>Rinuccio</i>
	Madama Butterfly	<i>Pinkerton</i>
	Le Villi	<i>Roberto</i>
Strauss, R.	Salome	<i>Narraboth</i>
Verdi, G.	Don Carlos (4 act, Italian)	<i>Don Carlos</i>
	Falstaff	<i>Fenton</i>
	Rigoletto	<i>Duca di Mantua</i>
	La traviata	<i>Alfredo</i>

Symphonic/Oratorio

Beethoven, L.van	<i>Missa Solemnis</i>
	<i>Symphony No. 9</i>
Gounod, Ch.	<i>St. Cecelia Mass</i>
Handel, G.F.	<i>Messiah</i>
	<i>Israel in Egypt</i>
Mozart, W.A.	<i>Requiem</i>
	<i>Mass in C minor</i>
Puccini, G.	<i>Messa di Gloria</i>
Rossini, G.	<i>Stabat Mater</i>
Schubert, F.	<i>Mass in G major</i>
Verdi, G.	<i>Requiem</i>

Reviews

Werther: Braunschweig 2017

Der amerikanische Sänger Eric Fennell, ein vormalig begeisterter Eishockey-Spieler, ist erst spät zur Oper gekommen, hat dann aber schnell Karriere gemacht, in New York ebenso wie an der Deutschen Oper Berlin. Ihm gelingt eine kraftvolle und doch auch äußerst sensible Interpretation, die oftmals emotionale Grenzbereiche berührt und so umso glaubhafter wirkt. Ein wenig mehr Fragilität hätte der Figur gut getan.

- *Opernglas*

Les Contes d'Hoffmann: Pforzheim 2014

Among the singers, Eric Fennell in the title role gave reason for particular enthusiasm. This tenor, who can claim Hoffmann as his best role to date, has made tremendous progress. As opposed to many other singers, who have trouble with the long open vowels of the French language, he does not only cope extremely well with the requirements of French diction, but the language has a downright positive impact on his voice, which sounded particularly full-bodied on opening night. Fennell sang powerfully, with great differentiation and emotional involvement throughout. The acclaim that he garnered at the end of the performance was fully justified.

- *Ludwig Steinbach, Der Opern Freund*

Eric Fennell proved himself an excellent tenor in this role. He knows how to do justice to all its vocal nuances in a riveting way. He moves with ease from the narrative and detached to the passionate, intimate and heartfelt.

- *Pforzheimer Zeitung*

Eric Fennell sings Hoffmann with an even, supple tenor who loses nothing at all of its quality and substance even in the challenging passaggio writing that prevails in this role.

- *Badische Neueste Nachrichten*

Madama Butterfly: Lake George Opera 2009

Pinkerton (Eric Fennell) not only succeeded brilliantly as the well meaning but thoughtless American, but actually looked every inch the handsome young Navy officer that stole Cio Cio San's heart. It didn't take any effort to believe that this was a couple that belonged together forever. Their voices matched as well. His tenor could only be described as full, with a richness that was a joy to behold.

- *Larry Murray - BerkshireFineArts.com*

December 2005

One of the most difficult challenges for tenors is to resist the temptation to sing French roles with heart-felt 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*

Fennell's lusciously sweet voice, with its ringing, perfectly-tuned high notes, made him the ideal Rodolfo.

- *Karyl Charma Lynn, Opera Now*

Lakmé: Sarasota Opera

With the resplendent vocalism of Eric Fennell one felt that Gérard 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 (Gérald) 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*

Another delight of the evening was the tenor, Eric Fennell, in the role of Gérard. 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*

Romeo et Juliette: Opera North

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 Now*

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*

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.