

A portrait of a woman with long, dark, wavy hair and light-colored eyes, wearing a white long-sleeved shirt. She is looking over her shoulder towards the camera. The background is a solid grey.

Iúnó Connolly

“Iúnó Connolly...
ripping off high
notes by the yard,,

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Iúnó Connolly

is emerging as a lyric coloratura of great charm and refined musicality. She was a prize winner at the 2023 Concorso Internazionale di Canto Voci Nuove per La Lirica G. Fraschini (Italy), and a finalist in both the International Haydn Singing Competition (Austria) and the Nico Dostal International Singing Competition (Austria).

Iúnó Connolly trained at the Royal Birmingham Conservatoire (BMus Hons), the Conservatorio di G.Frescobaldi, Ferrara and at the Royal Academy of Music (MA DipRAM), where she won the Elena Gehardt Lieder Prize. She is a Britten Pears and a British Youth Opera alumna.

UK engagements include: Grilletta (*The Apothecary*), Christalina (*La fiera di Venezia*), and Clarice (*Il mondo della luna*) for Bampton Classical Opera; Chocholka (*The Cunning Little Vixen*) at the Barnes Music Festival; Sarah Whitehead/Nun (*English Eccentrics*), and Skokánek (*The Cunning Little Vixen*) for British Youth Opera; Giannetta (*L'elisir d'amore*) for IF Opera; cover (and cover showing) Brigitte (*Iolanta*) at Opera Holland Park and *A New Dark Age* at the Royal Opera House.

Recital engagements in the UK include: song recitals with Dylan Perez at the Chipping Camden International Music Festival and St Martin-in-the-Fields, and a lunchtime recital at Symphony Hall, Birmingham,

Shas performed as a soloist in Germany - Handel's *Samson* at Theater Heidelberg and a song cycle with Dylan Perez at the Heidelberger Frühling Festspiele; in Italy at the Teatro Comunale di Ferrara and il Teatro G. Fraschini, and in the United States - Carnegie Hall's Weill Recital Hall.

Recent engagements include: Elvira Puccini in William Niall Morris' *Puccini: Man of Theatre* at the Wexford Festival; A Schubertiade for the Schubert Society of Great Britain; Bach's B Minor Mass with le Concert d'astrée and l'orchestre de Paris at the Philharmonie de Paris under the baton of Klaus Mäkelä, as well as performances of the Brahms's *Requiem*, Poulenc's *Stabat Mater*, Haydn's *Creation* and Haydn's *Nelson Mass*, and her first Tatyana with the Semley Summer Music Festival.



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Iúnó Connolly reviews

Puccini: Man of Theatre, Wexford Festival

In character as Elvira, English soprano Iúnó Connolly sang '*In quelle trine morbide*' from that opera – really good - **Edinburgh Music Review**

Soprano Iúnó Connolly gave a lively and expressive performance as Elvira, successfully capturing her changing moods. She possesses a colorful, resonant and flexible voice, which she employed intelligently in a number of pieces, including the aria "Il mio babbino caro" from "Gianni Schicchi," which brought the opera to a close - **Opera Wire**

La fiera di Venezia, Bampton Classical Opera

Her arias, such as the one in which she describes how Falsirena will look like a Greek goddess in her lace underwear, were sung with a rich, well focussed tone, and a cheerful and lively characterisation - **British Society for Eighteenth Century Studies**

A deliciously sung market trader, a bit of a Despina (Iúnó Connolly) - **Opera Now**

Singing with lovely directness, the tenor Guy Beynon and the soprano Iúnó Connolly captured the fresh style of Rasoio and Cristallina, which contrasts with the aristocrats' high-flown *seria* rhetoric. Connolly's happy acceptance of Rasoio's marriage proposal rose sweetly above the deceptions and disorder, and her vibrant tone and characterful projection was to be admired throughout - **Opera Today**

Iúnó Connolly, the lace seller and her four stall-holder colleagues...all make the most pleasing of contributions in the marketplace and at the ball which ends the second act - **Seen and Heard Review**

Iúnó Connolly, who sparkles in her first-act aria - **The Stage**

Iúnó Connolly's Cristallina, in a polished, energetic, intermingled sequence of the kind of which Salieri is already well capable - **Classical Music Daily**

Il mondo della luna, Bampton Classical Opera

Siân Dicker and Iúnó Connolly skilfully distinguish Flaminia and Clarice's high-flown and pragmatic natures. The latter's closing love duet with Ecclitico is a sumptuous highlight - **The Stage**

Iuno Connolly displays depth of tone beneath Clarice's flightiness - **The British Theatre Guide**

Flaminia's more wilful sister Clarice (Iúnó Connolly), who fielded another delicious voice - **Classical Music Daily**

The Apothecary, Bampton Classical Opera

Iúnó Connolly gives an impassioned account of Grilletta, acting and expressing the character's bolder streak through the music's *coloratura*, more than in the text which doesn't make her nearly so fearsome - **Classical Source**

Connolly is much more at home as Grilletta, ripping off high notes by the yard - **Reviews Hub**

English Eccentrics, British Youth Opera

The song of the two nuns (Iuno Connolly and Polly Leech) formed a surprisingly peaceful and evocative end to the piece - **Planet Hugill**

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Iúnó Connolly reviews

The Enchanted Island, British Youth Opera

Iuno Connolly sparkles as Ariel - **The Stage**

Iúnó Connolly's Puck-like Ariel - **The Guardian**

Ariel, here more Puck than ethereal spirit, is sung with engaging lightness and fluency by Iúnó Connolly, counterbalancing the darkly incisive bass of Timothy Edlin as Caliban - **Bachtrack**

Iúnó Connolly, a relentlessly jovial and puckish Ariel, had a cheeky twinkle, and an even cheekier line in ornaments, whose ham-fisted attempts at magic strand the good ship Utopia along with the four lovers from *A Midsummer Night's Dream* - **Planet Hugill**

Alex Bevan as Neptune and Iúnó Connolly as Ariel complete the fine cast - **The Evening Standard**

Les dialogues des Carmelites, Birmingham Conservatoire

Iuno Connolly was touching as the troubled Blanche, an aristocrat drawn to the veil, escaping again but only to return to join her friend Sister Constance (the sparky Victoria Adams) on the scaffold - **Business Live**

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Iúnó Connolly opera repertoire

Composer	Opera	Role
Bizet	Carmen	Micaela/Frasquita
Donizetti	Anna Bolena	Anna
	La fille du regiment	Marie
Gounod	Romeo et Juliette	Juliette
Haydn	La Cantarina	Gasparina
	Il mondo della Luna	Flaminia/Clarice
	Lo speziale	Grilletta
Janacek	The Cunning Little Vixen	Vixen
Massenet	Manon	Manon
Mozart	Die Entfuhrung aus dem Serail	Konstanze
	Don Giovanni	Donna Anna
	Le nozze di Figaro	Contessa

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Mozart	Die Zauberflote	Die Konigin der Nacht
Poulenc	Les dialogues des Carmelites	Blanche de la Force
Stravinsky	The Rake's Progress	Anne Trulove
Tchaikovsky	Eugene Onegin	Tatyana
	Iolanta	Iolanta
Verdi	La traviata	Violetta

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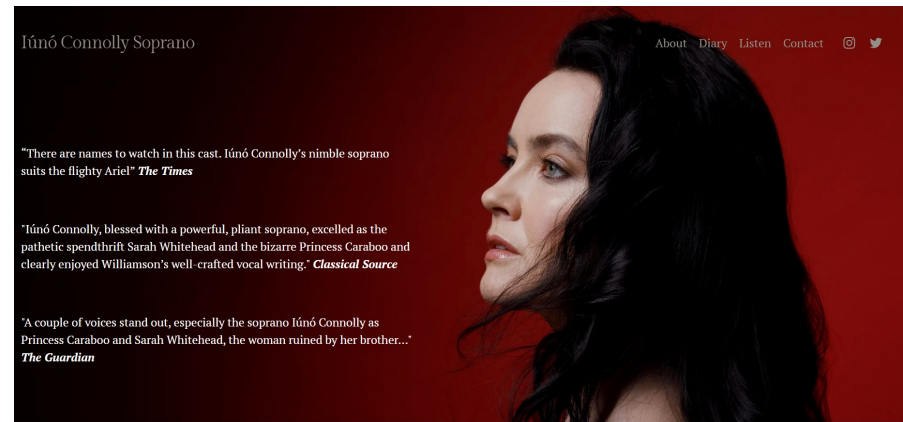
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