A black and white portrait of Kelli Ann Masterson. She is a woman with long, light-colored hair, smiling and looking upwards and to the left. She is wearing a dark, possibly sequined, top and a pearl earring. The background is dark and out of focus.

Kelli Ann Masterson

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She possesses a captivating
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Kelli-Ann Masterson

is a young Irish lyric-coloratura soprano who has made a strong start to her career with a series of standout performances with Irish National Opera, the Wexford Festival and Northern Ireland Opera.

Kelli-Ann Masterson was educated at Trinity College, Dublin, TU Dublin, the ABL Irish National Opera Studio (2019-2021), and the Northern Ireland Opera Studio (2018-2019).

She made her solo operatic debut as Vespetta in *Pimpinone* in 2019. In the 2019-2020 season, she made her debut at the Wexford Festival - as La Fée in Viardot's *Cendrillon* - where she was awarded the Healy Bursary, the WFO & PwC Emerging Artist Bursary; created the role of Donal in the world premiere of Raymond Deane's *Vagabones* for Opera Collective Ireland; filmed Irene Buckley's *Ghost Apples* for the critically acclaimed *20 Shots of Opera*.

Further operatic engagements include: Rebecca in *A Thing I Cannot Name* by Amanda Feery, Marzelline (*Fidelio*) for Irish National Opera; Cover Musetta, Frasquita and Blonde for Irish National Opera; Cover Alice in Gerald Barry's *Alice's Adventures Underground* (INO/Royal Opera House); Chloé in (*Daphnis et Chloé*) for Northern Ireland Opera; Despina in *Così fan tutte* for the Clyde Opera Group; Duchess and Bottle (*Alice's Adventures in Wonderland*) and Semele for Opera Collective Ireland; and Amor (*Orfeo ed Euridice*) for Blackwater Valley Opera Festival.

She has performed prominently on the concert platform throughout Ireland, notably with: *Messiah* and the *Messe Solennelle* at the National Concert Hall with the RTE Concert Orchestra; the Covid Care Gala at the National Concert Hall; Mozart's *Coronation Mass*, Handel's *Messiah* and Vivaldi's *Gloria* with Dun Laoghaire choral society; Faure's *Requiem* with Encore Voices and Saint-Saëns *Oratorio de Noël* with DIT choral society.

Recent engagements include: Norina for Irish National Opera, on tour throughout Ireland, *Masterclass* with Smock Alley Theatre, and Elsie Maynard in *Yeomen of the Guard* for the National Gilbert & Sullivan Festival at Buxton Opera House and Malvern Theatres.

Kelli-Ann is currently a Cara O'Sullivan Associate Artist at Cork Opera House, where she has recently performed Pamina in *Die Zauberflöte*.



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Kelli-Ann Masterson reviews

Smock Alley Theatre, Terence McNally's Masterclass

Soprano Kelli-Ann Masterson fares best as the student who stands up to Callas (an unlikely event in any case) and her rendering of Verdi's Act One Lady Macbeth aria is splendid. - **The Sunday Independent**

Kelli-Ann Masterson, as the second soprano, does a feisty interpretation of Verdi's Lady Macbeth but she also makes a stropo protest at Callas's withering tone. - **The Independent Review**

Rebecca Rodgers, Leo Hanna and Kelli-Ann Masterson, all classically trained opera singers, stun with their vocal performances, sending shivers up the spine with the musicality of their delivery.....The script, the acting, the singing and the staging of this performance is one of the best pieces of theatre you'll attend this year. - **The Reviews Hub**

Kelli-Ann Masterson's royal and ruthlessly beautiful Lady Macbeth, mirroring Callas. -**The Arts Review**

Irish National Opera, Don Pasquale

Masterson proves to be the star, a delight, and everything Norina needs to be - charming and coquettish, young and energetic, game for anything - while at the same time sweetly navigating the famous vocal demands of Donizetti's bel canto - **The Irish Times**

Kelli-Ann Masterson, whose talent for physical comedy is as clear as her dexterous singing - **The Irish Examiner**

Irish soprano, Kelli-Ann Masterson is marvellous in the role of Norina. By turns, upbeat and fun, coquettish, sultry and mischievous...she epitomises both the confident, seductive fiancé and the timid nun...Masterson's coloratura and trills are precise, supporting character and drama rather than for simple display - **World Itineraries**

Masterson exhibited a flair for comedy, which allowed her to spark off the other characters. Her piercing, bright, versatile soprano was nicely suited to the role; her voice tripped easily along the line, moving easily up and down the stave, which she embellished with pleasing detail, trills and an impressive coloratura. It was also done with an eye toward affect, so that her singing was closely allied to her characterization—**Opera Wire**

Semele - Kilkenny Arts Festival

'Kelli-Ann Masterson looks the part and sings the vocal gymnastics of title role with ease - **The Irish Examiner**

Her performance as Semele certainly confirmed her ability, whom she portrayed as suitably pleasure loving, spoilt and demanding. She possesses a wonderfully bright, flexible voice which she employs intelligently and with sensitivity, crafting delicate, ornate and detailed phrases. Moreover, she makes it appear so easy. In Act one, she laid down a marker with a bubbly rendition of the gavotte "Endless pleasure, endless love" in which her voice danced nimbly above the sound of the orchestra. However, it was her aria "Myself I do adore" which really showed off her capabilities as she unleashed a series of coloraturas, which not only highlighted her vocal versatility, but also the purity and beauty of her voice. Nor was it just the showpiece arias which impressed; her recitatives were also expertly delivered, displaying subtlety and clarity of expression - **Opera Wire**

Orfeo ed Euridice - Blackwater Valley Opera Festival

Masterson's excellent singing tonight confirms that she is clearly an artist to watch out for, her playful take on Amor nicely poised—**The Golden Plec**

Kelli-Ann Masterson as Amor stole the scenes in a cheeky pantomime costume with top hat askew - **The Irish Examiner**

Fidelio - Irish National Opera

It is a charismatic performance, sung with a sincerity... Her youthful innocence and her infatuation with Fidelio are captured by the purity of her voice, blending perfectly with Campbell Wallace's deeper, richer tone - **No More Workhorse**

Kelli-Ann Masterson also stood out as Marzelline, but all the singing performances were excel-

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Kelli-Ann Masterson reviews

20 Shots of Opera - Irish National Opera

There's some lovely singing, too, most notably from the soprano Kelli-Ann Masterson—**The Times**

Masterson's clear, monochromatic voice gives her words the disinterested honesty of a scientist, but it is her phrasing, rendered with sufficient emotional force, and her piercingly bright top notes which expose her underlying despair and anguish of what this truth means - **Opera Wire**

Cendrillon - Wexford Festival

The standout performance must go to Kelli-Ann Masterson, who played the role of La Fée, Cinderella's Fairy Godmother. She possesses a captivating soprano, characterized by its crisp, pure tone - **Opera Wire**

An essentially sparkling performance from the fairy godmother Kelli-Ann Masterson' - **Opera Journal**

Cinders' Fairy Godmother - here, a real estate agent, whose quill served both to record the hotel inventory and to raise the spirit of magic - was sung by Kelli-Ann Masterson...Masterson's soprano gleamed with a cool transparency matched by the Fée's self-composed manner when instructing and guiding her charge - **Opera Today**

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Kelli-Ann Masterson partial repertoire

Composer	Opera	Role
Barry	Alice's Adventures Underground	Alice
Bizet	Carmen	Frasquita/Micaela
Donizetti	Don Pasquale L'Elisir d'amore	Norina Adina
Handel	Alcina Giulio Cesare Semele	Morgana Cleopatra Semele
Lehar	Die Lustige Witwe	Hannah Glawari
Mozart	Così fan tutte Le nozze di Figaro Die Zauberflöte	Despina Susanna Pamina, Papagena
Puccini	La bohème	Musetta
Strauss, J	Die Fledermaus	Adele
Strauss, R	Der Rosenkavalier	Sophie
Verdi	Un ballo in maschera	Oscar

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VIDEOS

[Showreel](#)

[Irish National Opera, Don Pasquale, Quel guardo il cavaliere](#)

[Irish National Opera, 20 Shots of Opera, Ghost Apples](#)

[Irish National Opera, A Thing I Cannot Name](#)

RECORDINGS

[Handel, Semele, No, No, I'll Take No Less](#)

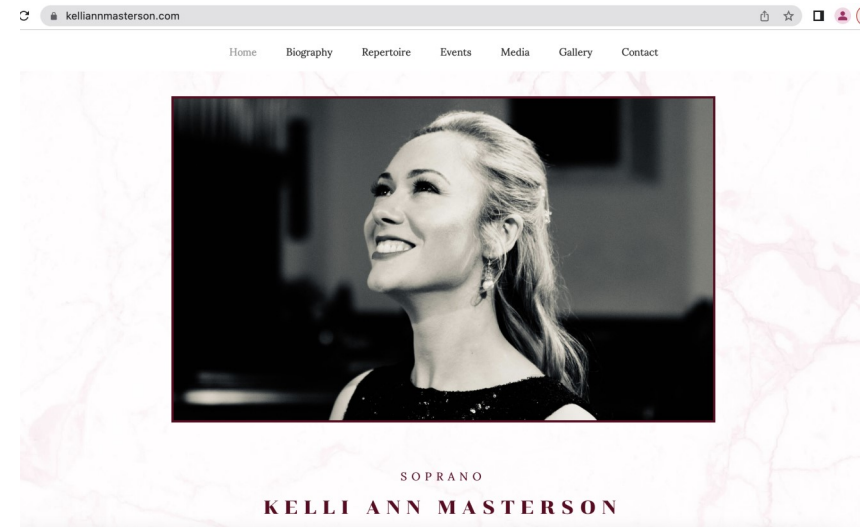
[Beethoven, Fidelio, O Wär Ich Schon Mit Dir Vereint](#)

[Donizetti, La fille du regiment, Chaqu'un le sait](#)

INTERVIEWS

[Opera Wire Interview, Making a Career in Ireland, Jul 2022](#)

WEBSITE



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