

Rodell Rosel reviews

The Merry Widow, Florentine Opera Milwaukee

In the comic role of the ambassador's aide, tenor Rodell Rosel plays Radar O'Reilly to Offenbach's Henry Blake, a put-upon comic foil but also the guy who makes things work; his show-stopping song with the grisettes of Maxim's justly earned big applause - **Journal Sentinel**

Madama Butterfly, Seattle Opera

Of special note was Rodell Rosel's Goro. More often than not this stock character is portrayed stereotypically and two-dimensionally. However, Rosel brought extra depth to his depiction, with comic and dramatic flourishes that fleshed out the inscrutable characteristics that lay beneath the surface. Vocally, he brought an unusual richness to his performance, staying in character yet bringing a certain melodic attractiveness that is not easy to achieve in this role - **Broadway World**

Rodell Rosel's Goro was a study in unctuousness - **bachtrack.com**

A wily and adept Goro - **Seattle Times**

As staged, the girl is vetted by marriage broker Goro (tenor Rodell Rosel, who is always slimily great in these sorts of caricature roles) - **thestranger.com**

Die Zauberflöte, Seattle Opera

Rodell Rosel found admirable balance in the tricky role of Monostatos - **Seattle Times**

Debuting tenor Rodell Rosel sounded appropriately gruff and convincingly diabolical in the smaller yet pivotal role of the Queen of the Night's evil counterpart

Monostatos, and showed great comic flair - **bachtrack.com**

Los Angeles Opera, Les contes d'Hoffmann

Special note should be taken of the performance of character tenor Rodell Rosel as Spalanzani, the creator of the mechanical toys Olympia and Cochenille.

I have long admired Rosel's work. He was a vigorous Spalanzani, excitedly hopping around, leaving a strong impression of a toymaker living in a world of fantasy - **Opera War Horses**

Spalanzani, the absurdly funny Rodell Rosel - **Broadway World**

Rodell Rosel was a self-important Spalanzani who looked much like one of Offenbach's contemporaries, Richard Wagner - **Opera Today**

Los Angeles Opera, Salome

A very lively quintet of Jews, led with precision by **Rodell Rosel**, enlivened the proceedings and managed the difficult task of bringing their tricky music off with ease without ever falling into unwanted farce - **Parterre**

Rodell Rosel, Josh Wheeker, Brian Michael Moore, Carlos Enrique Santelli and Gabriel Vamvulecu were most energetic as the Five Jews - **Opera Today**

Los Angeles Opera, Die Zauberfloete

Tenor Rodell Rosel stole every scene as the monstrous overseer Monostatos - **Chicago Tribune**

Rodell Rosel was once again a wonderfully characterful Monostatos, relishing his over-the-top villainy - **Chicago Classical Review**

Candleway / Broad Street / Sutton Valence / Kent / ME17 3AJ
telephone (44) (0) 1622 840 038/ email:staffordlaw@btinternet.com
<http://www.stafford-law.com>

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Rodell Rosel, who played Mime in this season's production of *Das Rheingold*, plays the similarly wretched character Monostatos in *The Magic Flute*. A fine actor and a gifted tenor, Rosel is the kind of performer who becomes his role so completely that he is nearly impossible to recognize from one opera to the next - **Stage and Cinema**

Memorable performances among the uniformly solid cast include tenor Rodell Rosel, who turns the problematic villain Monostatos into a nasty/funny scene stealer - **Chicago Reader**

Also deserving mention are tenor Rodell Rosel, a Ryan Opera Center alumnus who offers an exuberant comic turn worthy of Mel Brooks as the jailer, Monostatos - **Chicago Sun Times**

Lyric Opera of Chicago, Das Rheingold

Rodell Rosel's juicy character tenor and acrobatic energy enlivened the fearful, resentful Mime - **Classical Review**

Ryan alum Rodell Rosel whined and cowered in a portrayal of the enslaved dwarf Mime that was as much vocal as physical - **Chicago Tribune**

Houston Grand Opera, Das Rheingold

Tenor Rodell Rosel deftly blended the essential elements of comic sprightliness, insidious duplicity and corrosive greed to create a colorfully absorbing Mime - **Opera News**

The brilliantly animated, often cloying tenor Rodell Rosel as Mime did much to provoke a pervasive energy in the first act, and though he is a generally distasteful character throughout the opera, I was sorry when Siegfried chopped off his head towards

the end of the second act. Rosel is a star, and let's hope he returns soon to the HGO stage - **Houston Culturemap**

Found by evil Nibelung dwarf Mime (an oily and creepy Rodell Rosel), the child is raised in hope he will eventually kill dragon Fafner - **Houston Press**

As the scheming Alberich, Richard Paul Fink crept through the second act with reliable artistry, and tenor Rodell Rosel, as Mime, embodied the slippery part with a special deviousness in his voice, which, I imagine can sound equally sweet given the talent he displayed - **Bachtrack**

The remainder of the cast were a powerful, drama-enhancing team. They included Iain Paterson (Wotan), Rodell Rosel (Mime), Richard Paul Fink (Alberich), Meredith Arwady (Erda) and Andrea Silvestrelli (whose deep bass provided Fafner with the menace lacking in the giant's stage contraption) - **Art and Seek**

Rodell Rosel makes a wickedly effective Mime - **Houston Chronicle**

Houston Grand Opera, Das Rheingold

Rodell Rosel provided a vividly acted, nicely sung, characterization of the conniving Nibelung, Mime. The role of Mime (who appears in both "Rheingold" and "Siegfried") is arguably the epitome of the repertory that defines the character tenor's craft. Only the part of Siegfried is longer than Mime's in this opera. I have been reporting on Rosel's evolving career as a character tenor over the past decade [see Australia Opera's "Butterfly" Charms Pittsburgh - October 19, 2007] and recognize him as one of the handful of artists able to project memorable portraits in iconic comprimario roles - **Opera War Horses**

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Lyric Opera of Chicago, Der Rosenkavalier

Excellent support came from the hilarious Italian “intriguers” Valzacchi and Annina, played with style and fine comic timing by **Rodell Rosel** and **Megan Marino** - **Parterre**

Always a lively presence, tenor Rodell Rosel was deliciously oily as Valzacchi, the publisher of a Viennese gossip sheet. Aided by the gleefully corrupt Annina (Megan Marino), he reveled in plots to bedevil the rich and famous – **Chicago Sun Times**

There were sparky performances all around from Rene Barbera as the dulcet-voiced Italian Singer, Rodell Rosel and Megan Marino (a dynamo) as the intriguers Valzacchi and Annina, Laura Wilde as Sophie’s duenna and young Zach Thomas as the Marschallin’s diminutive page – **Chicago Tribune**

Rodell Rosel and Megan Marino were a characterful duo as Valzacchi and Annina, if at times over the top in their antics as the parasitic, double-dealing schemers - **Chicago Classical Review**

Dallas Opera, Great Scott

...while tenor Rodell Rosel and baritone Michael Mayes capture the fun of their stereotypical opera singer roles – **Opera News**

Rodell Rosel and Michael Mayes as two self-absorbed members of the **Rosa Dolorosa** cast provided both amusement and unexpected insights with their preening behavior and Mr McNally's words. Both are excellent singers and comic actors – **Bachtrack**

Rodell Rosel sings the role of Anthony Candolino, who embodies tenor stereotypes (while denying that they apply to him.) – **Opera Warhorses**

Rosel has a gorgeous, strong tone and clearly has fun parodying tenor stereotypes in this role – **D Magazine**

Two unadulterated stereotypes are played by tenor Rodell Rosel and baritone Michael Mayes, both overly proud of their high notes. Mayes character, a sendup of barihunks, is even prouder of his pecs and abs and takes his shirt off at a moment's notice. Both play it up but also have the high-note goods to pull it off – **Theater Jones**

Two other excellent singers, tenor Rodell Rosel and baritone Michael Mayes, fill out the cast for the imaginary opera, with plenty of would-be divo antics – **Dallas News**