

# Alexandra Oomens

Soprano



“...Her tone was bright and creamy, her coloratura fully formed and her stamina impressive”

**Opera Magazine**

Berlin-based Australian soprano **Alexandra Oomens** is a member of the ensemble at Deutsche Oper Berlin where her roles in the 2024/2025 season include **Musetta** *La bohème*, title role **The Cunning Little Vixen**, **Frasquita** *Carmen*, **Papagena / Pamina** *Die Zauberflöte*, and **Modestina** *Il viaggio a Reims*

She is a graduate of the Royal Academy Opera Programme at the Royal Academy of Music and of the Georg Solti Accademia, where she worked with Alessandro Corbelli, Barbara Frittoli, and Sir Richard Bonyngé. She is a recent alumna of the English National Opera's Harewood Artist Programme.

Recent highlights with ENO include the roles of **Pamina, Elsie** in *Yeoman of the Guard*, **A lady in waiting** in a concert version of *Gloriana*, **Josephine** in *HMS Pinafore*, and **Musetta**. Other highlights include **Ann Trulove** in *The Rake's Progress*, **Euridice** in Gluck's *Orfeo* and **Belinda** in *Dido and Aeneas* at the Grange Festival; her debut with Opera Australia as **Despina** *Così fan tutte* at the Sydney Opera House; **Laurette** in a televised semi-staged production of Bizet's *Le Docteur Miracle* with L'Orchestre de Chambre de Genève; and **Barbarina** *The Marriage of Figaro* in her Opera North debut.

She performs regularly with Pinchgut Opera, with previous roles including **Almirena** *Rinaldo*, **Dafne** *Gli amori d'Apollò e di Dafne*, **Isabelle** *L'Amant Jaloux*, **Lisel** *The Chimney Sweep*, **Alinda** *Giasone*, and **Childerico** *Faramondo*. Other appearances include **Clizia Teseo** for the London Handel Festival; **Zerlina** *Don Giovanni* for Clonter Opera; **Vixen, Semele, La Princess** and **La Chauve-Souris** *L'Enfant et les sortilèges*, **Tina Flight, Cupidon** *Orphée Aux Enfers*, and **Damigella** *L'Incoronazione di Poppea* at the Royal Academy Opera.

In concert she has sung Haydn's *Creation* with the Australian Haydn Ensemble at the Canberra International Music Festival and Sydney City Recital Hall, Mendelssohn's *A Midsummer Night's Dream* with the Melbourne Symphony Orchestra, *Messiah*

with The King's Consort, Buxtehude's *Membra Jesu Nostri* with Pinchgut Opera and the French premiere of Unsuk Chin's *Puzzles and Games* with Orchestra Philharmonique de Radio France at the Festival Présences.

Alexandra has performed as a soloist with the Royal Philharmonic Orchestra, Australian Chamber Orchestra, Netherlands Radio Symphony Orchestra, Sydney Symphony Orchestra, Eroica Ensemble, and the Orchestra of the Antipodes. Her repertoire includes Bach's *Easter Oratorio*, Telemann's *Die Donner Ode* (Pinchgut Opera), *Exsultate, Jubilate* (Amersham Festival of Music), *Jauchzet Gott in Allen Landen* and *Coffee Cantata* (Canberra International Music Festival), Bach's *B Minor Mass* (Song Company), and Vivaldi's *Gloria* (Gondwana Choirs). She has performed at such venues as the London Coliseum, the Concertgebouw, the Sydney Opera House, the Melbourne Recital Hall, and the City Recital Hall.

Alexandra holds an Advanced Diploma of Opera, a Master of Arts (Hons), and an Honorary DipRAM for outstanding performance (Royal Academy of Music), and a BMus (Hons.) from the Conservatorium of Music, University of Sydney. During her time at the Royal Academy of Music, she was a RAM/Kohn Foundation Bach Cantata soloist, the winner of the 2018 Michael Head Song Prize, and a member of the prestigious Royal Academy Song Circle. She is extremely grateful for the generosity and sponsorship of the Carr-Gregory Trust Scholarship, and John Baker Opera Award during her time with the RAO.

Alexandra has completed intensive language studies in Florence and Paris, as well as language training at Alliance Française, the Dante Alighieri Institute and Goethe Institute. She has also undertaken stage and film courses at the Actors Centre Australia.

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