



THEODORA COTTAREL

Soprano

CONTACT

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AWARDS

- 2nd Place, Seattle Opera Guild Artist Development Award, 2023
- Finalist, Giulio Gari Competition, 2022

EDUCATION

- PASS Fellowship, 2024
- Resident Artist, Helios Opera, 2023
- Nei Stemmen, Jennifer Larmore Master Class, 2017
- Martina Arroyo's Prelude to Performance, 2012
- Production Assistant for Waiting For Godot, Actors Studio, 2012
- Manhattan School of Music: BM, Vocal Performance, 2011

LANGUAGES

- Native French and English
- Italian B2
- Spanish B1
- German A2

RECORDINGS

Voies(x) de Femmes (Digressione Music, DIGR105, 2020)

REFERENCES

- Jennifer Larmore:
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- Bethany Self:
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(French–American soprano, Théodora Cottarel has been recognized for her captivating dramatic performances and beauty of tone. Of her “electrifying performance” as Elle in *La voix humaine*, Schmopera wrote, “the way she maintained a beauty of tone [...] while also finding great ways to color the characters’ neuroses was masterful.” She recently won Seattle Opera Guild’s Artistic Development Award placing second in the competition. Théodora is set to make her debut as Violetta in *La Traviata* with Snug Harbor Cultural Center in New York and as Elisetta with Puget Sound Opera Concert in Seattle, Washington in 2024.

She has sung internationally in France, Italy, Belgium, and the United States working with companies like the Rome Philharmonic, Odyssey Opera and has performed at the Théâtre des Champs–Élysées among others. She has worked with composers Isabelle Aboulker, Graciane Finzi, Tiziana de Carolis, Gabrielle Goliath, and Mark Adamo among others. Roles include: Donna Anna (Don Giovanni), Elle (*La voix humaine*), Madame Goldentrill (The Impresario), Matilde (Elisabetta, Regina d’Inghilterra), Cendrillon (Cendrillon), Micaëla (Carmen), Fiordiligi (Così fan tutte), Pamina (Die Zauberflöte), Gretel (Hansel and Gretel), Elvira (Don Giovanni), Servilia (La clemenza di Tito), Arminda (La finta giardinera), Despina (Così fan tutte), Suor Genovieffa (Suor Angelica), and The Angel (Jarireh, a persian opera). Concerts include: Britten’s Ceremony of Carols in the United States, Gabrielle Goliath’s Elegy in France with Do Disturb Festival, and in Mozart’s Missa Brevis in Do or Mozart’s Vesperae Solennes with the Rome Philharmonic.

Passionate about acting, Théodora has had the privilege of working with the late Elizabeth Kemp and was production assistant for the Actors Studio’s production of *Waiting for Godot*. She has also trained with director Claudine Hunault in France. Before the pandemic, she was scheduled to perform the role of The Wife in Garcia Lorca’s *The Blood Wedding* this year presented at the Boston Playwright’s Theater.

An avid chamber music performer, Théodora continually gives recitals in France, Italy and The United States, in various venues such as Le Festival Présences Féminines, MIT’s Killian Hall, and the Blaffer Museum in Houston. Passionate about performing work by women composers, Théodora has performed in the original recital *Voies(x) de Femmes* toured in eleven venues across France and Italy with pianist and composer Tiziana De Carolis. A CD of the program was released by the label Digressione Music (Digressione Music, DIGR105, 2020).

BIO

OPERA

Bizet, Georges

Carmen (Micaëla)

Cimarosa, Domenico

Il Matrimonio Segreto (Elisetta)

Elkies, Noam

Jarireh, a Persian opera (The Angel)

Humperdinck, Engelbert

Hansel and Gretel (Gretel)

Mozart, W.A.

Così fan tutte (Fiordiligi)

Così fan tutte (Despina)

La clemenza di Tito (Servilia)

Don Giovanni (Donna Anna)

Don Giovanni (Elvira)

La finta giardiniera (Arminda)

The Impresario (Madame Goldentrill)

Die Zauberflöte (Pamina)

Poll, Edward

Yerma (Maria)

Poulenc, Francis

La voix humaine (Elle)

Puccini, Giacomo

Suor Genoveffa (Suor Angelica)

Massenet, Jules

Cendrillon (Cendrillon)

Strauss, Johann II

Die Fledermaus (Adele)

Verdi, Giuseppe

La Traviata (Violetta)

CONCERT

Britten, Benjamin

Ceremony of Carols

Mozart, W. A.

Missa Brevis in Do

Vesperae Solennes

“...did a wonderful job of highlighting soprano Théodora Cottarel’s electrifying performance as Elle, the sole character we see throughout the show. Cottarel acted her part gloriously well, conveying so much information about the way her moods swung throughout the performance with even just the slightest twitch of her brow that it really only amplified the moods Poulenc conjured in his score. Her singing voice, too, was absolutely perfect for Voix humaine, and the way she maintained a beauty of tone through much of Poulenc’s heavily recitative-like writing for the character while also finding great ways to color the characters’ neuroses was masterful. But the closeness the camera brought to the whole enterprise brought an almost intimate air to the performance, and the emotions were as grand as they were immediate...”

Arturo Fernandez | SCHMOPERA

“La soprano Théodora Cottarel prête un bien beau talent d’actrice et de diseuse à toutes ces mélodies...”

Laurent Bury | PREMIÈRE LOGE

(Translation: “The soprano Théodora Cottarel lends a beautiful acting talent and story-telling to these melodies...”)

“Armed with confidence and purity of tone, Cottarel’s wielded power lends to her delicateness. Her singing is thoroughly enjoyable and the expression of solid warmth is neatly articulated through her emotions.”

Nyderah Williams | BROADWAY WORLD

“Crippen and Cottarel were lovingly matched in ardor and warmth...”

D. L. Groover | HOUSTON PRESS

PRESS