

Jorell Williams

Role-Based Critical Reviews (*Reverse Chronological from 2026–2011*)

LA VILLE MORTE • Alexandre

Pentatone Recording (2026) INTERNATIONAL PRESS

BBC Music Magazine (UK)

“The cast of four are magnificent...”

OperaWire (USA)

“Jorell Williams’ baritone serves as a human pulse against the opera’s more ethereal qualities.”

Perform Arts (France)

“Jorell Williams excels as Alexandre.”

Crescendo Magazine (Belgium)

“An excellent American vocal ensemble...”

Le Salon Musical (Italy)

“Jorell Williams’ Alexandre is marked by noble phrasing and rich pathos.”

Pizzicato (Luxembourg)

“Baritone Jorell Williams brings equal depth to Alexandre and is vocally compelling.”

Textura (Canada)

“...ravishing vocal performances that convey the intense emotions of the characters.”

La Scène Musicale (Canada)

“Baritone Jorell Williams offers a very solid performance.”

LA VILLE MORTE • Alexandre

Greek National Opera / Catapult Opera (2024)

Classical Voice North America

“Persuasive performances from the four principals... Jorell Williams effectively conveyed the unsavory bullying of the older man.”

Ear Relevant

“Matched Dennis... in dynamic variation... provided some much needed levity.”

Schmopera

“Jorell Williams’ lustrous baritone and abundant acting chops provided the opera’s only bit of levity.”

VAN Magazine

“A fine singing actor with a compelling stage presence.”

Critics’ Point

“Worked together flawlessly... very convincing in bringing to the surface the unusual emotions of the characters.”

Gerald Malone

“Completed this talented lineup.”

LE NOZZE DI FIGARO • Figaro

Opera Columbus (2025)

Columbus Underground

“Figaro’s ‘Non più andrai’ hit with the full prismatic range of emotions, Williams giving it the best read of my memory, teasing and rapturous.”

L’ELISIR D’AMORE • Belcore

Manitoba Opera (2024)

Winnipeg Free Press

“Bursts onstage as the supremely confident sergeant Belcore... crisp, articulated runs executed with military precision.”

BELSHAZZAR'S FEAST — Baritone Soloist

Chœur St-Laurent / La Maison Symphonique (2024)

Ludwig-Van Montreal

“Remarkable in the difficult a cappella passages... intonation precision... projection, and nobility.”

MY BROTHER'S KEEPER — Soloist/Composer-Performer

New York Festival of Song (2024)

Seen and Heard International

“Williams’s voice conveyed warmth... one marveled at the sincerity and artistry of all on stage.”

OF THE SEA — Maduka (World Premiere)

Tapestry Opera (2023)

Opera Canada

“Sings powerfully and with beauty and is emotionally engaging.”

Intermission Magazine

“Outstanding vocal performance... evolves into fiery, driven arias.”

A View From the Box

“Voice seems to reverberate off every corner of the theatre.”

Schmopera

“Powerful, clear tone... remarkable capability for intense physicality... spectacular.”

Opera Going Toronto

“Performance of enormous energy and virtuosity... an extraordinary characterization.”

Go Ahead Sumi

“A clear, powerful baritone, striking stage presence and dramatic depth.”

DON PASQUALE — Don Pasquale

Opera Omaha (2023)

Creating Contemplation

“Tour de force performance... fabulous sense of body language... formidable baritone shines throughout the night.”

HMS PINAFORE — Captain Corcoran

Vancouver Opera (2022)

Vancouver Sun

“Lyric baritone Jorell Williams was excellent as the Pinafore’s captain.”

The Stir Arts & Culture

“Smooth baritone with an equally effortless comedic talent.”

HANDEL: MESSIAH — Baritone Soloist

National Philharmonic Orchestra (2022)

The Washington Post

“Insofar as one can steal the show... the commanding baritone Jorell Williams did so.”

Washington Classical Review

“Power impressed... audience ended up clapping twice for ‘The trumpet shall sound.’”

DON GIOVANNI — Don Giovanni

Opera Columbus (2021)

Columbus Underground

“Action rippling with uncanny electricity.”

YARDBIRD — Dizzy Gillespie

Seattle Opera (2020)

Bachtrack

“Convincing dramatic comedic skill and great vocal strength.”

The Seattle Times

“Steals the show with easy charm and stunning vocals.”

Northwest Music Scene

“*Charming confidence.*”

Seattle Gay News

“Did a great job... delightful tribute.”

Culture Catch

“Energy... electric... chemistry... magnetic.”

AS ONE — Hannah Before

New York City Opera (2019)

OperaWire

“Robust baritone capable of descending to a delicate thread of sound.”

The Observer

“Engaging singer... brought the character to beautiful life.”

ONLY YOU WILL RECOGNIZE THE SIGNAL — Charlie

HERE Arts Center (2019)

The Wall Street Journal

“Adds layers of richness in solos and ensembles.”

LA FINTA GIARDINIERA — Nardo

On Site Opera / Atlanta Opera (2017)

Opera News

“Endearingly goofball Nardo.”

The New York Times

“Outstanding... mellifluous baritone.”

OperaWire

“Massive vocal presence... musical highlight of the evening.”

Berkshire Fine Arts

“The star of this show... firm and shaped baritone.”

BLUE VIOLA — Vernon Addams

Urban Arias (2015)

The Washington Post

“Smooth tone...”

Maryland Theatre Guide

“Resonant integrity... glorious voice.”

Broadway World

“Deliciously resonant baritone voice.”

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AGRIPPINA — Pallante

Operamission (2014)

Parterre

“Forthright, virile singing... always grabbed one’s attention.”

PORGY AND BESS — Jake

Syracuse Opera (2014)

Opera Today

“Strongly defined baritone.”

L’ELISIR D’AMORE — Belcore

Prelude to Performance (2013)

Opera News

“Smoothest vocal performance... stylishly sung.”

HMS PINAFORE — Captain Corcoran

Caramoor Festival (2011)

The New York Times

“Magnificent, rich-toned Captain Corcoran.”

Opera News

“Fine, concise Captain.”

ABC News / Associated Press

“Smooth-voiced captain.”

The New York Arts

“Perfect comedic timing.”