

REVIEWS

"Colette Boudreaux and Luke Grooms (in a duet from Donizetti's 'Don Pasquale')...won deserved ovations."

-Anthony Tommasini, *New York Times*

"...there are several talented people in this production; to name a few: Colette Boudreaux as Molly Pitcher has tremendous sparkle and light..."

-David Koteles, NYTheaternow.com

"Colette Boudreaux (Madame Brillante) commanded the style and language best, with a pretty, light lyric soprano and a nice line in staccati."

-David Shengold, *Opera Magazine* Vol. 58 No. 8

"As usual at OONY, the small parts were in capable hands: ... Colette Boudreaux sensitive as L'Innocente, her neglected other child."

-David Shengold, *Opera Magazine* Vol. 71 No. 11

"...but even with all the early build ups, we were not fully prepared for the extent of Ms. Boudreaux's artistry: expressive freshness, dramatic bite, and vibrant timbre."

-Becky Ball, Concert Reviewer for the *Oak Ridger*

"The girlfriends, Colette Boudreaux as Frasquita and Caroline Tye as Mercedes, both turn in richly expressive performances."

-Andrew Meacham, *Tampa Bay Times*

"Some of the smaller parts stand out. Colette Boudreaux, as Anybodys, sings "Somewhere" for all it's worth."

-Peter Nason, BroadwayWorld.com

"The entire cast was inspiring in light of the talent each possessed. My favorites were... Colette Boudreaux [who] tenderly played the role of Molly Pitcher..."

-Dr. Thomas Robert Stevens, *Applause! Applause!*- Volume X, Issue 4

“The experienced voices were evident in the company of Von Trapp’s children [with] Boudreaux as Liesl.”

-Laura McDowell, *Classical Voice of North Carolina*

"Boudreaux was cast as Pamina. Her expressive face and beautiful soprano voice carried the role well and held the audience completely engaged in Pamina's concerns."

-Mark-Ellis Bennett, correspondent, *The Biltmore Beacon*

"Soprano Colette Boudreaux [as Frasquita] and mezzo Amanda Porter, who often accompanied Carmen when she appeared on stage, are effective singers and actresses and know their way around the stage. "

-Martha A. Fawbush, *Classical Voice of North Carolina*

"Boudreaux switched from sweet to saucy as needed, playfully vamping, but always serenely professional..."

-Jack Renfro, *Knoxville Magazine*

"Boudreaux's voice is a richly beautiful instrument supple, silvery in tone, technically secure, and dramatically convincing."

-Laura McDowell, *Classical Voice of North Carolina*

“Livia finds a faithful friend in Colette Boudreaux's Madama Brillante, who sings... in an ingratiating lyric soprano.”

-Bruce Michael-Gelbert, QOnstage.com

“(L’Innocente was played by) Colette Boudreaux, limning in a clear soprano.”

-Bruce Michael-Gelbert, QOnstage.com

“No cast member managed to enchant quite like...Colette Boudreaux, who played Orpheus’ unfaithful wife, Eurydice. Prancing around in the cornfields, seducing insects and soaking up the bountiful male attention, her character was delightfully ridiculous.”

-Katie Studley, *The Oberlin Review*

"Oberlin's Jonathon Field, whose expertise in crowd control and love of absurdity (plenty of that in this show) kept lively ensemble scenes organized and production details fresh and amusing in his take on the Scottish Opera House version of the libretto (with the assistance of choreographer Colette Boudreaux)."

-Daniel Hathaway, ClevelandClassical.com

"Colette Boudreaux's skilled direction and energetic choreography make for a fine family night at community theatre. The playhouse has a moderately-sized stage but with nearly the entire 30-member cast on it for much of the show, Boudreaux does a masterful job of traffic management. The dancers alone are likely to keep your younger ones interested..."

-Kathy McAuley, LehighValleyStage.org

"Director Colette Boudreaux lets the campy irreverence of the entertaining musical stand on its own and even plays up some of the sillier aspects for maximum humor... Fun choreography by Boudreaux highlights the energy of the cast. "

-Kathy Lauer-Williams, *The Morning Call*

"This is director and choreographer Colette Boudreaux's first directorial stint at the Playhouse... her management of the complex timing of the show was remarkable. Her design of the virtually non-stop dancing and stage movements is highly inventive. It is some of the best dancing seen on the Playhouse stage in recent years."

-Carole Gorney, *East Penn Press*

Choreography by Colette Boudreaux brought ensemble numbers to life with an arsenal of movements and gestures we've come to associate with these songs. The garden pas de deux with Boudreaux as Liesl and Paul Thiemann as Rolf, and the central-European Ländler danced by Horton and first Kimbrough, then Flores were two such charming numbers."

-Laura McDowell, *Classical Voice of North Carolina*