

Adina, Opera Santa Barbara

“Adina is a wonderful role that provides a singer with multiple chances to shine, and Angela Mannino did just that. Mannino was particularly good at conveying the nuances of Adina’s evolving feelings for Nemorino in Act II” —The Independent

Valencienne, Lyric Opera of Chicago

“Angela Mannino seemed extraordinarily poised, fitting seamlessly into the ensemble. Her Valencienne boasted confident singing” —GBOpera Magazine

Tess in Markheim, Little Opera Theater of New York

“As Tess the maid, Angela Mannino furnished sparkling clean coloratura and good line” —David Shengold, Gay City News

“Soprano Angela Mannino has a lovely stage presence with voice to match” —Voce di meche

Barbarina, Dallas Opera

“Angela Mannino made of Barbarina’s throwaway cavatina, “L’ho perduta,” a delectable prelude to the deeper action of Act IV” —Willard Spiegelman, Opera News

“Angela Mannino is a perky Barbarina with a pretty voice” —Scott Cantrell, Dallas Morning News

Shepherd in Tannhauser, Lyric Opera of Chicago

“Angela Mannino has a nice cameo as the voice of the Shepherd” —Chuck Lavazzi, KDHX

“Angela Mannino delivered a crystalline account of the Shepherd” —Mark Thomas Ketterson, Opera News

“As the shepherd Angela Mannino sings with bright, unforced line, executing lovely decoration on “strahlte” to emphasize the play of the sun’s rays in “da strahlte warm die Sonne” —Salvatore Calomino, Opera Today

Clorinda, Opera Omaha

“In their towering, teetering pink and yellow day-glo wigs, soprano Angela Mannino and mezzo soprano Elizabeth Pojanowski were gloriously silly as Clorinda and Tisbe, Cinderella's hapless, somewhat dimwitted stepsisters” —Kim Carpenter, Omaha.com

Noemie, New Orleans Opera

“Angela Mannino performed with hilarious charm and ability. Mannino’s “formal” walking posture received more than a few chuckles from the audience”—Joe Shriner, Nola Defender

Flowermaiden, Lyric Opera of Chicago

“There was a mellifluous cadre of Flowermaidens, with kudos to Angela Mannino and Kiri Deonarine, who rode the high soprano line beautifully”—Mark Thomas Ketterson, Opera News

Susanna, Bar Harbor Music Festival

“Ms. Mannino, who broke our hearts last year as the doomed Juliette, delivered some of the other spine-tingling moments of the evening while demonstrating the light touch necessary in this comedic role. One could easily see why the count was so attracted to her vivacious Susanna”—Nan Lincoln, Mount Desert Islander

Zerlina, Madison Opera

“Angela Mannino is a pert and peppy Zerlina, in the soubrette style”—John W. Barker, Isthmus The Daily Page

“The ladies’ vocal highlights start with Angela Mannino as Zerlina, the peasant girl about to be wed whom Giovanni pounces upon. Whether reassuring her betrothed that her heart is pure, or later giving him “TLC” after he’s been beaten by Leporello, Mannino was vocally pure and irresistibly charming.”—Greg Hettmansberger, Madison Magazine

Juliette, Bar Harbor Music Festival

“First and foremost, making this musical experience so yummy was the performance of Ms. Mannino as Juliette. Her magnificent soprano voice filled the auditorium like light fills a darkened room when the curtains are opened. Not the slightest hint of strain or even effort marred the perfect clarity and brightness of her notes”—Nan Lincoln, Mount Desert Islander

Papagena, Dallas Opera

“Kevin Langan, as the First Priest and the Speaker, and David Cangelosi, as Monostatos, made strong impressions, as did Angela Mannino, a winsome Papagena”—Willard Spiegelman, Opera News

“Papagena is played by Angela Mannino. She is a delight. As the love interest of Papageno she doesn’t appear till near the end of the opera but when she does it is marvelous. Her joyous voice matches her joyous demeanor. Her smile is infectious. She too is in on the absurdity of

this opera and plays it deliciously”–Reviewed by Mark Brian Sonna, Associate Critic for John Garcia’s THE COLUMN

“While Papageno may not complete the trials with the same degree of success that Tamino does, he gets his reward in the end as well when he meets Papagena, sung by soprano Angela Mannino. The pair brings the house down in the second act with their final duet”–John Norine Jr., Theater Jones

Oscar, New Orleans Opera

“Completing the quintet of major characters is Angela Mannino, the Oscar. An alumna of the Chicago Lyric’s Ryan Center, she displayed a leggiero voice that added a gleaming sound to the ensembles in which she appears”–Opera Warhorses

“A final crowd pleaser is the work of soprano Angela Mannino, who plays the bratty page, Oscar. Her lines are written for comic relief, and the laughter in the house was testament to her success”–Stanley Kowalski, Nola Defender

“New Orleans native Angela Mannino was the soul of joy in the trouser role of Oscar, her soprano voice running high and low with the giggling precision of the piccolo that accompanied some of her solos”–Chris Waddington, Times Picayune

Colombina, Wolf Trap Opera

“Angela Mannino sang and danced through Colombina’s antics with inspired wit and panache”–Joan Reinthaler, Washington Post

“Soprano Angela Mannino trilled her way delightfully through the slapstick shtick of the wily servant Colombina”–Terry Ponick, Washington Times

Giannetta, Lyric Opera of Chicago

“In the role of Giannetta, Angela Mannino gave full-voiced lyrical expression to a memorable characterization”–Salvatore Calomino, Opera Today

Fiorilla, Wolf Trap Opera

“Angela Mannino played Fiorilla with a bright-eyed, buxom mien and a voice that in its best passages had the fresh naturalness of an old-school singer”–Anne Midgette, Washington Post

“As the over-the-top libertine Fiorilla, Angela Mannino got to strut most of Rossini’s showiest material. She made the most of her opportunities, expressing herself in a light yet elegant soprano that articulated her imperiousness and disdain toward the male animal with a light, ironic touch”–Terry Ponick, Washington Times

“Angela Mannino sang a meringue of a Fiorilla, Geronio’s flirtatious wife, with flawless intonation, fairly good agility in the fioriture, and an airy tone that had none of the vocal weight familiar from earlier interpreters of the role”– Charles T. Downey, Ionarts

Blonde, Lyric Opera of Chicago

“Angela Mannino’s feisty maid-of-all-trades sparkled above the staff with acrobatic ease and won an ovation second only to Polenzani’s”--Mark Thomas Ketterson, Opera News

“Angela Mannino filled in admirably as Blonde, Konstanze’s English maid. Ms. Mannino’s energetic performance was enthusiastically received by the audience”--Bill Gowen, Daily Herald

“Mannino exuded perky vitality and abundant charm”--John Von Rhein, Chicago Tribune

Rising Stars in Concert, Lyric Opera of Chicago

“I found it fascinating to listen to Angela Mannino in the three roles she performed this evening. The roles all varied and were different from the role of Blonde she stepped into on the opening night of The Abduction from the Seraglio. Her voice was clear and on pitch and lovely to hear”--Barbara Keer, L.A. Splash Magazines Worldwide

“Angela Mannino earned her soubrette’s wings with comic and decorated numbers from Donizetti and Ambroise Thomas”--WFMT

Yum Yum in The Mikado, Tulane Summer Lyric Theater

“Angela Mannino created a Yum-Yum, the object of everyone’s affections, who was by turns saucy, tough and poignant, and made her big number, The sun, whose rays are all ablaze, a touching lament with her very pretty voice”—Ambush Magazine, New Orleans

Josephine in HMS Pinafore, Jefferson Performing Arts Society

“Here her upper register was showcased and what one heard was delightful and thoroughly pleasing; to say nothing of this young lady's comic acting ability -she's the real thing” —Ambush Magazine, New Orleans