

PRESSQUOTES

Claire Wild

SOPRANO

Lilli Vanessi/Katharine / Kiss Me, Kate / Welsh National Opera / 2016
Cond. James Holmes / Dir. Jo Davies

"Claire Wild stepped into the role as if born to play it. She was sassy, headstrong, had a nice line in anger, mixed with a bit of hysteria and a voice to die for..."
(Behind the Arras / Roger Clarke)

"...a triumphant performance."
(Birmingham Post / Richard Edmonds)

"Claire Wild assumed the role of Katharine - by turns, infuriatingly haughty and winningly capricious. The songs sung by Lilli Vanessi and Shakespeare's Katharine showed Wild's range. 'So in love' was sung with fine feeling and sensitive phrasing while the deliciously puffed-up 'I hate men' was a feast of feisty fury."
(Opera Today / Claire Seymour)

"Hats off to understudy Claire Wild, who stepped in to perfectly take over the Kate role and belt it out with numbers such as Wunderbar, So In Love and We Open in Venice."
(The Birmingham Press / Richard Lutz)

"However, star of the show, and delightfully so given the circumstances, is Claire Wild... Wild brings a fearlessness and flair that means she steals a great many of the scenes... Her Kate is a stunning mix of anger and compassion, a woman scorned by many yet understood by so few, and her Lilli is a scintillating, at times heartbreakingly unguarded creation. Her vocal prowess is on full show – beautifully realised renditions of 'So in Love' and 'Wunderbar' being particular highlights in a flawless vocal performance."
(Redbrick Culture / Olivia Boyce)

Susanna /Le nozze di Figaro / Regents Opera / 2015
Cond. Benjamin Woodward / Dir. Nicholas Heath

"Claire Wild steals the show as a spirited and sassy Susanna, a first-class actress with a rich soprano and superb projection, crisply convincing at all times with her beautifully enunciated Italian. Wild's performance is full of keenly observed detail, never flagging or switching off on stage... In a strong and sustained performance, Susanna's duet with the Countess, "Sull'aria...che soave zeffiretto" is a moment of sheer beauty, while her "Deh vieni non tardar" is sensuous and teasing."
(Bachtrack / Charlotte Valori)

Girlfriend / Dart's Love / Tête à Tête Opera Festival / 2013
Cond. Timothy Burke / Dir. Bill Bankes-Jones

"...his Girlfriend (marvellously performed and sung by Claire Wild)"
(London Theatre Reviews)

"Girlfriend (brilliantly played by Claire Wild)"
(One Stop Arts / Charlotte Valori)

Zerlina / Don Giovanni / Opera North / 2012
Cond. Tobias Ringborg / Dir. Alessandro Talevi

"...the best singing in Don Giovanni comes from Zerlina, here the sparky Claire Wild..."
(The Telegraph / John Allison)

"The two outstanding performances come from Claire Wild as a very positive, clear-eyed Zerlina, and from Alastair Miles as Leporello"
(The Independent / Anthony Arblaster)

"Claire Wild's peppy Zerlina"
(Opera / Martin Dreyer)

"...the stars are Claire Wild's voluptuous big-voiced Zerlina and Oliver Dunn's striking Masetto"
(The Sunday Times)

"The devil may get all the best tunes, but it is the girls who are the real powerhouses, musically... Claire Wild is a sassy, saucy Zerlina"
(ChronicleLive)

"...deserved applause for Claire Wild's energetic performance as keen to please, newly-wed, Zerlina"
(WhatsOnStage / Carmel Thomason)

"Claire Wild's focused and creamy toned Zerlina allied to her lively characterisation illuminated every one of her scenes"
(Opera Britannia / Geoffrey Mogridge)

"a racy performance from Claire Wild as a bobby-socked Zerlina"
(The Guardian / Alfred Hickling)

"...Claire Wild as Zerlina sings her two arias beautifully, especially since she is being screwed by Masetto throughout 'Batti, batti'"
(The Spectator / Michael Tanner)

"...the sexual aspect of the opera is not over-egged and is in fact discreetly conveyed although not too subtly in the case of Zerlina's impassioned performance of "Batti, batti, o bel Masetto". Zerlina's betrothed lies on the floor and she lifts her frock and sits astride him; their movements suggest the sexual act. Zerlina's ecstatic singing of the words "Si, si, si" towards the end of that aria indicated to the delight and amusement of a packed Grand Theatre that Masetto had hit the spot!"
(Opera Britannia / Geoffrey Mogridge)

"The flighty Zerlina was played by Claire Wild who has an extraordinary comedic talent reminiscent of the great Natalie Dessay. Her aria, Batti, batti, in which she tries to placate her man Masetto was sung horizontally on top of him in a reasonably tasteful yet energetic copulation. Prudes might have objected, but it was brilliantly done, climaxing with a suitably satisfying orgasm"
(Seen & Heard International / John Leeman)

"Claire Wild's sexy Zerlina and her tall, teddy-boy boyfriend Masetto - strikingly sung by Oliver Dunn - bring the dynamic of their more upfront, demotic group along to revitalise the mix. The result is lively and entertaining..."
(The Stage / George Hall)

"Claire Wild is a delightfully perky little sparrow of a Zerlina"
(The Telegraph / Rupert Christiansen)

"...Claire Wild's lively and zestful Zerlina"
(Jildy Sauce)

"Claire Wild's vivacious Zerlina grows in assurance"
(The Times)

"the other star here is the diminutive Claire Wild, whose spirited Zerlina steals every scene she's in"
(Exeunt Magazine / Atar Hadari)

"Claire Wild, the most animated of Zerlinas who makes "Batti Batti" a sexy fusion of the physical and the musical"
(WhatsOnStage / Ron Simpson)

Pussycat / The Owl & the Pussycat / ROH2 / 2012
Cond. Lindy Tennent-Brown / Dir. Martin Constantine

"Claire Wild's petite, stylish Pussycat... Wild and Willcock acquit themselves nicely"
(The Times)

Alyeya / From the House of the Dead / Opera North / 2011
Cond. Richard Farnes / Dir. John Fulljames

"Claire Wild's vulnerable Alyeya was immensely touching"
(Opera)

"Claire Wild is deeply moving as the young boy Alyeya"
(The Stage / George Hall)

"The voice of Claire Wilde, playing the boy Alyeya, took to the stratosphere as she sang of the eagle soaring away"
(Northern Echo)

"Another all-too-brief glimmer of the hope of humanity can be seen in the relationship that blossomed between Goryanchikov and Alyeya. Played by Richard Morrison and Claire Wild, their vocal dexterity and emotional intelligence served as a welcome break from the coarseness of the other prisoners. The smooth clarity of Morrison's voice elegantly portrayed the father-like quality needed for his interaction with Alyeya. And although Miss Wild's part is not as prominent as others, it is an essential part of the fabric of the opera. She brought an ideal balance of youth, innocence and humility, yet also a quiet inner strength, to the part"
(Opera Britannia / Katy Thomson)

"...youthful protégé Alyeya, vividly and movingly portrayed by Claire Wild"
(WhatsOnStage / Ron Simpson)

"Claire Wild is an agile Alyeya"
(York Press / Martin Dreyer)

Frasquita / Carmen / Opera North / 2011
Cond. Andreas Delfs / Dir. Daniel Kramer

"Annie Gill and Claire Wild in seedy goth get-up were fabulous as Carmen's friends Mercedes and Frasquita and their flawless singing bubbled with energy"
(Bachtrack / Jane Shuttleworth)

Zerlina / Don Giovanni / Opera Holland Park / 2010
Cond. Robert Dean / Dir. Stephen Barlow

"...the excellent Elvira (Laura Mitchell) and Zerlina (Claire Wild)"
(Bloomberg / Warwick Thompson)

"Claire Wild was an amusingly gawky, bespectacled Zerlina."
(Classicalsource / Arnold Jarvist)

"However, for once, the couple that dominate much of the evening are Claire Wild's delightful Zerlina and Robert Winslade Anderson's angry Masetto"
(The Express / Claire Colvin)

"Garrett (Don Giovanni) and Wild were outstanding"
(The Guardian / Tim Ashley)

"Prim and bespectacled until 'La ci darem la mano', Wild's diminutive Zerlina is the biggest character and the biggest voice, not averse to selling her virginity or rifling the Don's corpse for money"
(The Independent on Sunday / Anna Picard)

"Ana James's Donna Anna and Claire Wild's Zerlina were the pick of the rest"
(Intermezzo)

"Claire Wild's beautifully nuanced Zerlina – achieved a great deal of impact through delicacy"
(MusicalCriticism / Alexandra Coghlan)

"The pick of the onstage performers are the betrothed couple, Zerlina and Masetto (Claire Wild and Robert Winslade Anderson). Their mellifluous duets are a joy..."
(WhatsOnStage / Mark Valencia)

"The gawky plain-looking girl in glasses (a marvellously engaging and ample-voiced Claire Wild) is suddenly all-woman as the Don lets down her hair and removes the horn-rims"
(The Independent / Edward Seckerson)

"Vocally the best moments of the evening were Zerlina's two arias. Claire Wild sang gloriously, an appealing soprano voice, in no way smaller than the 'Donnas' despite her smaller stature. Initially presented as quite bookish, in glasses with hair tied up, she submits remarkably quickly to Don Giovanni's advances; the recitative before 'Là ci darem la mano' was deliciously done, her would-be seducer removing her specs and untying her hair to release her inhibitions. 'Batti, batti, o bel Masetto' was tenderly sung as she gently chided her intended. There can be few venues where soprano and solo cellist can be as close to each other than here – Joely Koos rightly receiving applause for her contribution. 'Vedrai, carino' was, if anything, even better, despite being punctuated by the cries of the peacocks at sunset...Wild is already a very fine singer"
(Opera Britannia / Mark Pullinger)

"The pick of the voices ... Claire Wild's lusciously powerful one for an unusually sensual and sexually proactive Zerlina"
(The Sunday Times)

"Claire Wild's Zerlina, no more stylish perhaps, is properly penetrating as well as decently acted"
(The Stage / David Gutman)

"Among the women, Claire Wild's Zerlina is the most seductive"
(This is London)

"To my ears Claire Wild's juicy Zerlina fills Holland Park's canopy better than either of the grander ladies..."
(The Times)

Waiter/Prodigy/Scholar / The Adventures of Mr Brouček / Scottish Opera / 2010
Cond. Martin André / Dir. John Fulljames

"Claire Wild (Apprentice waiter/Child prodigy/Scholar) is quite the opposite: so physically small that her first, full-throated utterance was startlingly unexpected, what really caught my attention was an extraordinary talent for movement. It is the kind of combination that the traditional repertoire offers little scope for, and for which (I imagine) contemporary composers will want to write for"

(MusicalCriticism / Peter Cudmore)

"Claire Wild, an astronaut as Apprentice Waiter, is amazingly flexible as a high-kicking lunar Child Prodigy, and an irritatingly argumentative Scholar in Hussite Prague"

(The Opera Critic / Catriona Graham)

Quin / Knight Crew / Glyndebourne / 2010
Cond. Nicholas Collon / Dir John Fulljames

"...Claire Wild is deeply affecting as Art's love, Quin"

(Gramophone blog)

"...this is an extraordinarily accomplished piece of work... Soprano Claire Wild and tenor Pascal Charbonneau are wonderfully convincing as the chief protagonists, with mezzo Yvonne Howard doubling brilliantly as the bag-lady and Arthur's despairing mother... it's certainly a major achievement"

(The Independent / Michael Church)

"...Claire Wild sang and acted well as Quin"

(Musical America)

"...there is lyrical power from Pascal Charbonneau as Art, Claire Wild as Quin, and Yvonne Howard as a mystic bag-lady called Myrtle (presumably Merlin in a skirt)"

(The Times)

Waiter/Prodigy/Scholar / The Adventures of Mr Brouček / Opera North / 2010
Cond. Martin André / Dir. John Fulljames

"Claire Wild is sparky as Apprentice, Prodigy and Scholar"

(The Independent on Sunday / Anna Picard)

"...there is terrific support too in what is a real company show from Anne Sophie Duprels, Claire Wild..."

(Tablet)

"Donald Maxwell's friendly publican, Jonathan Best's earnest Sacristan and Claire Wild's waiter / prodigy / scholar add useful contributions"

(York Press / Martin Deyer)

Hansel and Gretel / Opera North / 2008
Cond. Andrew Griffiths / Dir. Oliver Mears

"Claire Wild was a brilliant young girl"

(The Guardian / Charlotte Higgins)

Bird / Blond Eckbert / The Opera Group / Linbury Theatre, ROH / 2006
Cond. Patrick Bailey / Dir. John Fulljames

"The bird itself is arrestingly sung by Claire Wild: part raven, part jetty cabaret act"
(The Observer / Kate Kellaway)

Leona / La Belle Hélène / English National Opera / 2006
Cond. Emmanuel Joël / Dir. Laurent Pelly

"Parthenis and Leona (Amy Freston and Claire Wilde) were cartoon characters, delightful as two courtesans."
(Seen & Heard International / Marc Bridle)

Cricket / The Cricket Recovers / Aldeburgh Festival / 2005
Cond. Roland Kluttig / Dir. Nicholas Broadhurst

"It's all done with a light, witty touch, and the performances (led by Claire Wild as the Cricket and Jonathan Gunthorpe as the Elephant) deal with the vocal challenges deftly"
(The Guardian / Andrew Clements)

Gretel / Hansel & Gretel / Scottish Opera / 2005

"Wild's Gretel stands out — this is a young singer with some future and a good generous open voice"
(The Times)

Martine / Babette's Feast / Linbury Theatre, ROH / 2005
Cond. Yuval Zorn / Dir. Tim Supple

"Yvette Bonner and Claire Wild please as the desirable sisters Philippa and Martine"
(Musical Pointers / Graham Woolf)

"There are some striking moments - such as the supper in the opening scene - as the two sisters, Martine and Philippa, sung by Claire Wild and Yvette Bonner, are trapped within the confines of their father's Protestant strictures"
(The Guardian / Tom Service)

Despina / Così fan tutte / Opera North / 2004
Cond. Yves Abel / Dir. Tim Albery

"Claire Wild's spunky Despina is a delight... with some peals of truly ferocious coloratura"
(The Guardian / Alfred Hickling)

"Claire Wild makes a delightfully sassy Despina"
(The Observer/ Anthony Holden)

Nausicaa / Birds, Barks, Bones / The Opera Group / Linbury Theatre, ROH / 2004
Cond. Gerry Cornelius / Dir. John Fulljames

"Claire Wild as Nausicca was the only singer who made every word audible"
(Concertonet / HE Elsom)