

PRESSQUOTES

Sarah Redgwick

SOPRANO

Mrs Morrell / Silver Birch / Garsington Opera / 2017
Cond. Douglas Boyd / Dir. Karen Gillingham

"...Mrs Morrell (Sarah Redgwick on powerful form)."
(The Arts Desk / Helen Wallace)

"Sarah Redgwick was a convincing alternative source of authority as the schoolteacher, Mrs Morrell..."
(Seen & Heard International / Curtis Rogers)

"Sarah Redgwick as Jack's schoolteacher Mrs Morrell was particularly stunning in her high register."
(Henley Standard / Maureen Idowu)

Opera Gala / Ten Tors Orchestra / 2014
Cond. Simon Ible

"The soloists were first rate. Soprano Sarah Redgwick produced vibrant, audacious coloratura in Sempre Libera from Verdi's La traviata and performed throughout not only with total confidence and pin-point accuracy, but phrasing and colour as well."
(Plymouth Herald / Johnny Johnson)

Mrs Maurant / Street Scene / Théâtre du Châtelet & Gran Teatre del Liceu / 2013
Cond. Tim Murray / Dir. John Fulljames

"Sarah Redgwick (Anna Maurant), Sussanna Hurrell (Rose Maurant) and Paul Curievici (Sam Kaplan) stood out in a well-balanced cast"
(Opera / Xavier Cester)

Donna Elvira / Don Giovanni / English National Opera / 2012
Cond. Edward Gardner / Dir. Rufus Norris

"Sarah Redgwick made Donna Elvira her own in several respects - certainly no easy task considering the difficulty of the role - by ornamenting her first aria (by the way, the only singer in this production to keep that historical practice alive) and singing 'Mi tradi' as easily as though it was 'Batti Batti.' We absolutely must see more of her."
(MusicalCriticism / Michael Migliore)

"Sarah Redgwick (Elvira) had power to burn both musically and dramatically"
(Opera / Flora Willson)

"There's strong work also from Sarah Redgwick as Donna Elvira, whose tightly-wound ardour plays out with technical efficiency"
(The Arts Desk / Alexandra Coghlan)

"Sarah Redgwick... did not disappoint... She managed the difficult act of being edgy and touching, with some

beautifully finished singing."
(Planet Hugill / Robert Hugill)

"Sarah Redgwick is terrifically effective and vocally resilient as Donna Elvira"
(Edward Seckerson)

"I was sold on the magnificent Donna Elvira of Sarah Redgwick, a terrifyingly neurotic stalker hurling herself at Don Giovanni, with compulsive singing to match. She managed to be both magnetic and repellent, at the same time as engaging our sympathies. Of all the roles, Elvira was directed as the most credible and sinned against."
(Classicalsource / Peter Reed)

"Sarah Redgwick's Elvira was probably the best of the bunch... Elvira more or less managed to seem a credible character, thanks to Redgwick's impressive acting skills"
(Boulezian / Mark Berry)

"Sarah Redgwick's harpy-like Elvira in red satin is convincing"
(The Public Reviews / Richard Hubert-Smith)

"Sarah Redgwick is a very fine Donna Elvira indeed... Vocally outstanding, Ms. Redgwick was as at home in the faux-Handelian fire of "Ah, fuggi il traditor" as in the pathos of "Mi tradi". She has a good sized lyric soprano, even from top to bottom, that responds easily to everything she asks of it. She is also an excellent comic actress."
(Opera Britannia / Steve Silverman)

"Donna Elvira... sung with assurance by Sarah Redgwick"
(The Stage / Edward Bhesania)

"Sarah Redgwick repeats her impressive Donna Elvira"
(The Telegraph / Hugo Shirley)

"Sarah Redgwick's Elvira was accomplished"
(London Evening Standard / Barry Millington)

"Sarah Redgwick provides a heartfelt performance as the stubborn, yet needful and forgiving, Donna Elvira."
(Londonist / Sam Smith)

"Sarah Redgwick's neurotic, crazed Donna Elvira, with some good singing and fine acting."
(One Stop Arts / Julia / Savage)

Anna / Intermezzo / Scottish Opera / 2011
Cond. Francesco Corti / Dir. Wolfgang Quetes

"Sarah Redgwick's Anna has charm..."
(The Observer)

"...Sarah Redgwick as Anna had a voice which made one want to hear more."
(Opera Britannia)

"...Sarah Redgwick makes a great deal out of the Storchs' knowing maid, Anna."
(The Stag)

Donna Elvira / Don Giovanni / English National Opera / 2010
Cond. Kirill Karabits / Dir. Rufus Norris

"...Sarah Redgwick was magnificent as Donna Elvira..."
(The Daily Express)

"...Sarah Redgwick's Donna Elvira has the heart-on-sleeve energy of Judy Garland, all liquid eyes, knockout legs and restless hands."
(The Independent on Sunday)

"...Elvira was taken by Sarah Redgwick, and a very convincing portrayal it was. Clad in a raspberry-coloured suit and wearing Ruby Wax hair and make-up, she appeared-appropriately-just a bit demented in the obsessive pursuit of her traditor."
(Opera)

"Redgwick's Elvira took the palm – she was far the best of the ladies – and that first-night chance heralds a brilliant career."
(Musical Pointers)

"...Sarah Redgwick was magnificent as Donna Elvira..."
(The Daily Express)

"Her Act II aria "Mi tradì quell'alma ingrata" is delivered with entirely believable passion."
(Wall Street Journal)

Marzelline / Fidelio / Opera Holland Park / 2010
Cond. Peter Robinson / Dir. Olivia Fuchs

"Sarah Redgwick was the much put upon Marzelline and sang the role with bright and clear tones."
(Classicalsource)

"Sarah Redgwick as Marzelline, for example, was as attention-grabbing as much in the spoken dialogue as when singing."
(MusicalCriticism)

"As his daughter Marzelline, Sarah Redgwick acquitted herself well; her tone was strong and lovely, and she managed to depict Marzelline's naïve infatuation with Fidelio well. Her soprano was at its best in the Act I quartet, where, along with Ms Howard, she drew out the luminous tenderness of the piece."
(Opera Britannia)

"...clean vocalism and crisp characterisation."
(Opera)

"Marzelline, sung with happy brightness by Sarah Redgwick... a channel for the overwhelming joy, hope and freedom that cannot help bursting through even the grimmest moments."
(The Times)

"...the excellent Sarah Redgwick..."
(The Oxford Times)

Rosalinde / Die Fledermaus / London Lyric Opera / 2009
Cond. Madeline Lovell

"I particularly enjoyed the rivalry in the ball scene between Rosalinda (Sarah Redgwick) and her maid Adele (Ana James), two really impressive young sopranos."
(Musical Pointers)

"Redgwick, singing in a warm lyric soprano, had the poise, good taste and understated humour for her

role...the Czardas was agreeably insinuating."
(Opera)

"Ms Redgwick made a very interesting and insightful, and at times moving, Rosalinda. She sang with easiness and style, displaying an assured coloratura and excellent comic timing. Her rendition of the famous Csárdás, in Act II, demonstrated what a fine singer she is"
(Seen and Heard)

"Sarah Redgwick's warm lyric soprano had the poise, good taste and understated humour of the role"
(Classicalsource)

Giannetta / L'elisir d'amore / Scottish Opera / 2009
Cond. Francesco Corti / Dir. Giles Havergal

"...Giannetta turns to gold in the hands of Sarah Redgwick, whose one major aria is worth waiting for."
(The Scotsman)

"An honourable mention must be made of Sarah Redgwick's remarkable Giannetta. Here is a gorgeous lyric soprano who, no doubt, would make an excellent Adina in her own right.... It's a flashy bright sound that makes you wonder why she isn't singing the title role."
(Opera Britannia)

Pousette / Manon / Scottish Opera / 2009
Cond. Francesco Corti / Dir. Renaud Doucet

"...the excellent Sarah Redgwick, Catriona Barr and Louise Poole..."
(The Independent)

Violetta / La traviata / Scottish Opera / 2008
Cond. Emmanuel Joel-Hornak / Dir. David McVicar

"...Sarah Redgwick, who sang and acted the role beautifully."
(The Opera Page)

Actor / A Night at the Chinese Opera / Scottish Opera / 2008
Cond. Sian Edwards / Dir. Lee Blakeley

"...special praise to Rebecca de Pont Davies, Stephen Chaundy and Sarah Redgwick for their hilarious harlequinade."
(The Daily Telegraph)

"...Rebecca de Pont Davies, Sarah Redgwick and Stephen Chaundy are hilariously virtuoso travelling players."
(The Times)

Berta / Il barbiere di Siviglia / Opera Holland Park / 2007
Cond. Robert Dean / Dir. Tim Caroll

"Sarah Redgwick made a huge impression in the small role of Berta..."
(MusicalCriticism)

"Sarah Redgwick sketched a lively Berta and her soprano soared confidently over the first-act finale."
(Opera)

"And Sarah Redgwick's Berta was always a pleasure, bustling around, vocally adroit: the perfect Rossini servant."

(The Times)

Marzelline / Fidelio / Oxford Philomusica / 2007

Cond. Marios Papadopoulos

"Sarah Redgwick was a bewitching Marzelline, wrestling with her mop and bucket but even more with her yearning love for Fidelio. Here was a first-rate singer actress with surely a great career ahead."

(Oxford Times)

Mimi / La bohème / Scottish Opera / 2006

Cond. Derek Clark / Dir. Caroline Sharman

"...Sarah Redgwick and Nicholas Ransley make a quietly sympathetic central couple, her Mimi touchingly believable in her frailty..."

(The Guardian)

Marzelline / Fidelio / Scottish Opera / 2005

Cond. Sir Richard Armstrong / Dir. Tim Albery

"Sarah Redgwick was an enchanting Marzelline with beautiful diction."

(Opera Japonica)

"Sarah Redgwick was a fluent and lyric Marzelline."

(The Independent)

"Sarah Redgwick's clearly and lightly sung Marzelline..."

(The Stage)

Susanna / Le nozze di Figaro / Opera Holland Park / 2004

Cond. Jeremy Silver / Dir. Martin Lloyd-Evans

"Sarah Redgwick's Susanna lights up the stage."

(The Stage)

"Sarah Redgwick's Susanna runs the girl-power show with bustling efficiency."

(The Times)

Marzelline / Fidelio / Opera Holland Park / 2003

Cond. Peter Robinson / Dir. Olivia Fuchs

"Sarah Redgwick's scared, wonderfully sung Marzelline kept this production motoring."

(The Independent)

"Sarah Redgwick was a bright and spirited Marzelline, her doubts over her future with Jaquino after she discovers the truth about Fidelio touchingly drawn."

(The Sunday Telegraph)

"Sarah Redgwick – a 100 watt light bulb of a voice – a most promising songbird."

(The Times)