PRESS QUOTES

Gweneth-Ann Jeffers
SOPRANO

Die Walkure Act I / St. John’s Smith Square / 2013
Pf. Peter Selwyn

“Gweneth-Ann Jeffers… shining and wonderfully feminine sounding Sieglinde was a very sympathetic presence.”
(Capriccio)

Santuzza / Cavalleria Rusticana / Opera Holland Park / 2013
Cond. Stuart Stratford / Dir. Stephen Barlow

“full-blooded performances from Gweneth-Ann Jeffers’ fiery Santuzza and Sarah Pring’s Mamma Lucia.”
(The Times / Neil Fisher)

“Gweneth-Ann Jeffers once again proves her vocal authority with Santuzza”
(The London Evening standard / Barry Millington)

“Gweneth-Ann Jeffers pours out rich tone as the betrayed Santuzza”
(The Stage / George Hall)

“sang with considerable power and authority”
(Seen and heard International / Robert Beattie)

“she has a big voice with a shimmering edge”
(MusicalCriticism / Michael Migliore)

Tigrana / Edgar / New Sussex Opera / 2012
Cond. Nicholas Jenkins

“Mary Plazas's tender Fidelia, and Gweneth-Ann Jeffers's seductive Tigrana were the stars.”
(The Guardian / Fiona Maddocks)

“Mary Plazas and Gweneth Ann Jeffers are gloriously full-blooded as the angelic and diabolical female parties.”
(The Independent / Rupert Christiansen)

Mélodies Passagères: Songs of Samuel Barber (Quartz)
Gweneth-Ann Jeffers (sop), Stephen De Pledge (pf)

“Jeffers catches each mood with poise and grace; solid accompaniments from de Pledge.”
(BBC Music Magazine, 5 Stars)
"She is at her best in the witty and touching Hermit Songs... Jeffers gets the swing; her high note are impressive..."
(Gramophone Magazine / Peter Dickinson)

**Strauss Four Last Songs / St Magnus Festival / Royal Scottish National Orchestra / 2012**
Cond. Thomas Søndergård

"there was much to savour in soprano Gweneth-Ann Jeffers performance of Strauss’s Four Last Songs, not least the sustained heat of her resonating voice."
(Scotsman / Kenneth Walton)

**Lunchtime Recital / St Magnus Festival / 2012**
Pf. James Baillieu

"She is made for Wagner, startlingly so in this cathedral's natural amplification, where she fully embraced the ravishing extremes of the emotionally exhaustive Wesendonck Lieder, not least in the melting stillness of Im Treibhaus. And what a knockout Ravel's Chansons Madécasses are. Jeffers conveyed all that is wild, sensuous and extravagant about them."
(Scotsman / Kenneth Walton)

**Leonora / La forza del destino / Chelsea Opera Group / 2012**
Cond. Robin Newton

"In La forza del destino, Jeffers is a force of nature, expressing levels of Leonora’s personality hinted at in the score... Jeffers smoulders, caressing the low tessitura, soaring to crescendi and extended high passages. Forceful voice, well applied technique. Jeffers is a born diva, but her powers come from within, fuelled by intelligence and understanding of how music shapes role... Dramatic sopranos like Gweneth-Ann Jeffers are rare — why don't we hear her more often in this country?"
(Opera Today / Anne Ozorio)

**Clotilde / Norma / Opera North / 2012**
Cond. Oliver von Dohnányi / Dir. Christopher Alden

"I would suspect that Gweneth-Ann Jeffers has the vocal chops to one day go on and sing Norma herself. It's a big voice, warm and attractive and used in her small scenes with security and plenty of colour."
(Opera Britannia / Antony Lias)

**Title role / La Wally / Opera Holland Park / 2011**
Cond. Peter Robinson / Dir. Martin Lloyd-Evans

"The vocal highlight for me, however, was Gweneth-Ann Jeffers in the title role. Jeffers possesses a wonderfully rich, warm and mellow soprano, with enormous power right through her range”
(MusicOMH / Lottie Greenhow)

"Gweneth-Anne Jeffers incarnates the title role with tremendous bravado and vibrant Italianate tone."
(The Telegraph / Rupert Christiansen)

"Gweneth-Anne Jeffers captures the complex, vulnerable character of Wally and her powerful voice with its tone of burnished gold suits the Italianate score."
(Sunday Express / Claire Colvin)
“Gweneth-Ann Jeffers produced power and dramatic intensity in the title role”
(The Times / Richard Morrison)

"in a taxing assignment, her plush, weighty soprano was firmly controlled and proved tireless."
(Opera News / George Hall)

“Gweneth-Ann Jeffers’ singing is so sensationally rich, ample and detailed that she tinges the spine with her vocal conviction.”
(Metro / Warwick Thompson)

“Gweneth-Ann Jeffers pumped out impressive, verismo-style singing as the tomboy.”
(Financial Times / Richard Fairman)

“In Gweneth-Ann Jeffers Opera Holland Park offers a vocal heroine of strength and purpose as well as lyricism”
(The Stage / George Hall)

**Title role / Aida / Oldenburgisches Staatstheater / 2011**
Cond. Roger Epple / Dir. Nina Gühlstorff

“Gweneth-Ann Jeffers is an Aida with a restrained passion and beautifully fulfilled pianissi”
(NWZ Online / Horst Hollmann)

**Leonora / La forza del destino / Opera Holland Park / 2010**
Cond. Stuart Stratford / Dir. Martin Duncan

“Gweneth-Ann Jeffers, a striking stage presence, sang Leonora’s three magnificent arias with alluringly warm tone and a gleaming top register which easily rode over the ensembles.”
(The Telegraph / Rupert Christiansen)

“As the tragic Leonora, Gweneth-Ann Jeffers offers a soprano of huge potential.”
(The Guardian / George Hall)

“It’s the maddest career trajectory for any of Verdi’s heroines, and yet Jeffers invests it with meaty vocal passion and heart-rending pathos.”
(Bloomberg/ Warwick Thompson)

“There’s grit and shimmer in this ample voice, and she soars magnificently over the chorus.”
(The Independent / Anna Picard)

**Title role / Aida / Oper Kiel / 2009**
Cond. Georg Friztsch / Dir. Uwe Schwarz

“An extremely touching intensification of Aida from anxious disquiet through immense emotional fluctuations to inner peace portrayed by Gweneth-Ann Jeffers with a shimmering, always clear and illuminating soprano.”
(KN-Online)
Senta / Der fliegende Holländer / London Lyric Opera / 2008
Cond. Lionel Friend

"Her first essay into the role, it had the seeds of a very interesting interpretation, as well as a blooming, powerful sound.....If Jeffers gets a chance to develop her characterisation in a full staging, we can look forward to a well-rounded portrayal with considerable vocal heft."
(MusicOMH / Simon Thomas)

"In a remarkable portrayal of near- psychotic obsession, Gweneth-Ann Jeffers's gleaming soprano leapt all her vocal hurdles, ballad included, with lacerating force and deep emotional insight."
(The Times)

"The performance's unquestionable highlight was the British soprano, Gweneth-Ann Jeffers, making her role début as Senta. Lyrical and muscular of tone, with an assured stage presence and innate sense of drama.... This 'authentic' performance edition has the Ballad in its original A minor, a tone higher than the familiar key, and it fit Jeffers's athletic soprano like a glove."
(Opera Today / Ruth Elleson)

Title role / La Gioconda / Opera Holland Park / 2008
Cond. Peter Robinson / Dir. Martin Lloyd-Evans

"a portrayal that was both emotional and vocally accomplished... There were some wonderfully steely top notes, while her sense of line and text was impeccable"
(MusicalCriticism / Dominic McHugh)

"In the title role, Gweneth-Ann Jeffers smothers, shudders and shimmers with a gleaming timbre and rock-solid technique."
(The Independent / Anna Picard)

"She has a very distinctive voice, strong in the lower register and able to produce some really thrilling tone"
(Musical Pointers / Serena Fenwick)

Oxford Lieder Festival / Late Night Messiaen / 2008
Simon Lepper (pf)

"Gweneth Ann Jeffers has made something of a speciality of Messiaen's powerful, idiosyncratic Poèmes pour mi, the composer's setting of his own pungently devout religious verses. It doesn't take long to see that Jeffers suits the highly-strung and visionary emotionalism of this music perfectly."
(MusicalCriticism / Hugo Shirley)

Messiaen – Harawi, Cinq Rechant / Queen Elizabeth Hall / 2008
Simon Lepper (pf)

"Gweneth-Ann Jeffers is perhaps the most experienced Messiaen singer of her generation, as this performance showed... Jeffer's brooding, animal-like intensity conveyed the profound power in the music so her notes seemed to grow effortlessly from deep within, quite a feat as the breath control and vocal dexterity needed in this piece is truly formidable."
(Seen and Heard International / Anne Ozorio)
Cond. Donald Runnicles

"Gweneth-Ann Jeffers made the most of the part of Gutrune, coming across well despite the lack of potential in the writing."
(MusicalCriticism / Dominic McHugh)

"was particularly moving in her third act monologue"
(Classicalsourse / Timothy Ball)

Leonora / La forza del destino / Opera Köln / 2006
Cond. Enrico Delamboye / Dir. Christian Schuller

"Her tone, rich in vibrato as well as her expressive miming and gestures make the aria, a combination of conflict, conscience and the longing for forgiveness, authentic. With Jeffers there was always a feeling of witnessing a great unity between the sung word, throughout the whole tessitura, and a superb dramatic achievement."
(Klassik.com / Rebecca Vogels)

Carter Of Rewaking / City of Birmingham Symphony Orchestra / 2004
Cond. Martyn Brabbins

"Here the soloist Gweneth-Anne Jeffers, creamy-toned and secure in her handling of Carter's soaring, aspiring writing, while Brabbins, Cheltenham artistic director-in-waiting, deftly fitted the CBSO's counterpoints around her."

Schoenberg Gurrelieder / Melbourne Symphony Orchestra / 2004
Cond. Markus Stenz

"Soprano Gweneth-Ann Jeffers sang a sombre, doom-laden Tove with a generous amplitude of colour"