

## PRESSQUOTES

### Camilla Roberts

SOPRANO

**Santuzza / Cavalleria Rusticana / Welsh National Opera / 2016**  
**Cond. Carlo Rizzi / Dir. Elijah Moshinsky**

*"Camilla Roberts is simply Stunning as Santuzza"*  
(Broadway World / Emma Cann)

*"...with a warm presence and richly coloured tone – the best singing I've heard from this stylish performer"*  
(The Arts Desk / Stephen Walsh)

*"Camilla Roberts's fine Santuzza is heartfelt..."*  
(The Guardian / Rian Evans)

*"As Santuzza, Camilla Roberts delivered the Easter Hymn radiantly, her soprano cutting through the magnificent WNO Chorus."*  
(Bachtrack / Mark Puling)

*"Her voice has a gloriously rich middle register that brought much depth and charisma to the interpretation"*  
(ClassicalSource / Alexander Campbell)

*"Camilla Roberts's subtle and tonally nuanced reading of Santuzza was as fine a performance as I have heard from her, deeply touching, with an underlying strength beneath the eloquent suffering."*  
(Seen & Heard International / Glyn Pursglove)

**Donna Anna / Don Giovanni / English Touring Opera / 2016**  
**Cond. Michael Rosewell / Dir. Lloyd Wood**

*"Camilla Roberts was an imperious Donna Anna"*  
(Opera / Peter Reed)

*"Camilla Roberts is a suitably matronly Donna Anna, very much the prima donna swept away on a wave of emotion from beginning to end."*  
(Seen & Heard International / Roger Jones)

*"Camilla Roberts as a well-sung Donna Anna"*  
(Planet Hugill / Robert Hugill)

*"...brought a convincing pathos to the role."*  
(Bachtrack / Jack Johnson)

**Die Walküre Act III / Welsh National Opera / 2015**  
**Cond. Lothar Koenigs**

*"Camilla Roberts showed again that her voice is proving more and more suited to Wagner"*  
(Opera / Rian Evans)

**First Lady / The Magic Flute / Welsh National Opera / 2015**  
**Cond. Lothar Koenigs / Dir. Dominic Cooke**

*"First Lady Camilla Roberts's crystal clear tone and vibrancy delivered a strong lead for the individually differentiated but well-blended trio of 'maids'"*  
(Opera Today / Claire Seymour)

*"...a full-voiced Camilla Roberts"*  
(Bachtrack / Simon Rees)

**Mathilde / Guillaume Tell / Welsh National Opera / 2014**  
**Cond. Carlos Rizzi / Dir. David Pountney**

*"Camilla Roberts was an impressive Mathilde"*  
(ClassicalSource / Alexander Campbell)

*"...she sang powerfully and often rather beautifully"*  
(Seen & Heard International / Glyn Pursglove)

*"Roberts brought a big, rich sound..."*  
(The Spectator / Higo Shirley)

**Andromache / King Priam / English Touring Opera / 2014**  
**Cond. Michael Rosewell / Dir. James Conway**

*"For me, Camilla Roberts as Andromache was the undoubted queen of the evening: she alone made her music sound natural and beautiful..."*  
(Bachtrack / Charlotte Valori)

*"Camilla Roberts was wonderfully tragic and passionate... Roberts brought forth a stream of lyrical passion and intensity."*  
(Planet Hugill / Robert Hugill)

*"Camilla Roberts's noble Andromache"*  
(The Spectator / Hugo Shirley)

*"Camilla Roberts the fierce, prudish Andromache"*  
(The Guardian / Tim Ashley)

*"Laure Meloy and Camilla Roberts both gave sterling performances"*  
(Seen & Heard International / Mark Berry)

**Elisabetta / Maria Stuarda / Welsh National Opera / 2013**  
**Cond. Graeme Jenkins / Dir. Rudolf Frey**

*"...her singing was first rate in variety of tonal colour and expression adding to her consummate acting..."*  
(Seen & Heard International / Robert J Farr)

**Irene / Belisario / Opera Rara / 2013 (recording)**  
**Cond. Sir Mark Elder**

*"Roberts's bright, agile voice suits the role handsomely and the singer adds to the touching nature of the duet with Belisario."*

(Opera / Michael Tanner)

*"...she brings beauty of tone along with commendable legato and vocal expression."*

(MusicWeb International / Robert J Farr)

**Irene / Belisario / Opera Rara at the Barbican Hall / 2012**  
**Cond. Sir Mark Elder**

*"the lustre in her tone is remarkable"*

(The Guardian / Tim Ashley)

*"singing with a bright fullness of tone and supple flexibility"*

(ClassicalSource / Peter Reed)

*"Camilla Roberts provided warmth and dignity"*

(Opera / Yehuda Shapiro)

**Donna Anna / Don Giovanni / Welsh National Opera / 2011**  
**Cond. Lothar Koenigs / Dir. John Caird**

*"...as Donna Anna, Camilla Roberts gave what must count as her most promising performance to date"*

(Opera / Rian Evans)

*"Camilla Roberts is assured as the vengeful and devastated Donna Anna"*

(The Stage / Susie Wild)

*"Camilla Roberts's gutsy Anna"*

(South Wales Argus / Nigel Jarrett)

**Fiordiligi / Così fan tutte / Welsh National Opera / 2011**  
**Cond. Daniele Rustioni / Dir. Benjamin Davis**

*"Camilla Roberts's Fiordiligi was full-blooded, the voice thrilling..."*

(The Telegraph / Hugo Shirley)

*"Camilla Roberts is a genuinely touching Fiordiligi..."*

(The Arts Desk / Stephen Walsh)

**Adina / L'elisir d'amore / Welsh National Opera / 2009**  
**Cond. Rory Macdonald / Dir. Daniel Slater**

*"Camilla Roberts makes a confident enough WNO debut as Adina"*

(The Guardian / Rian Evans)

*"This was Roberts' debut in the role and the considerable promise was clear"*

(Seen & Heard International / Glyn Pursglove)

**Foreign Princess / Rusalka / English Touring Opera / 2008**  
**Cond. Alexander Ingram / Dir. James Conway**

*"Camilla Roberts sang strongly as the Foreign Princess"*  
(Opera / Margaret Davies)

*"There was some confident singing from Camilla Roberts's Foreign Princess"*  
(The Financial Times / Richard Fairman)

*"...as the Foreign Princess, Camilla Roberts was vocally powerful, full of hauteur and chillingly unpleasant..."*  
(Opera Today / Ruth Elleson)

**First Lady / The Magic Flute / Opera North / 2007**  
**Cond. Paul McGrath / Dir. Tim Supple**

*"The Three Ladies (Camilla Roberts, Gweneth-Ann Jeffers and Karina Lucas) are excellent"*  
(Opera / Michael Kennedy)