

## PRESSQUOTES

### Elizabeth Donovan

SOPRANO

**Countess Almaviva / Le nozze di Figaro / Les Azuriales Opera / 2015**  
**Cond. Bryan Evans / Dir. Camron Menzies**

*"At the centre of Menzies's highly enjoyable and witty production was the dignified Elizabeth Donovan who, as the Countess sang gloriously with appropriately aristocratic poise. Donovan, the 2002 Welsh Singer of the year and 2003 contestant in the BBC Cardiff Singer of the World, was very good in 'Porgi amor', and even better in 'Dove sono'. 'Che soave zeffiretto', the great duet between the Countess and the lively Susanna (Lucy Hall) was, as it should be, meltingly beautiful."*  
(Opera / Michael Proudfoot)

**Under Milk Wood: an opera / Taliesin Arts Centre / 2014**  
**Cond. Wyn Davies / Dir. Keith Turnbull**

*"In multiple roles as the flawed villagers, the singers Elizabeth Donovan, Helen-Jane Howells, Gweneth-Ann Jeffers, Paul Carey Jones, Karina Lucas, Richard Morris and Eamonn Mulhall are all excellent in getting the words across and capture a world of delight and regret, gossip and black humour."*  
(The Telegraph / John Allison)

*"Elizabeth Donovan's Polly Garter had a lovely quality to her sound, giving the character an earthy humanity"*  
(Opera / Rhian Evans)

*"...any misgivings are countered by the stylish singing, with baritone Paul Carey Jones and soprano Elizabeth Donovan's sympathetic characterisations standing out."*  
(The Guardian / Rian Evans)

*"The strong cast of singers move between playing several parts and in the main this was achieved, thankfully through voice and gesture rather than heavy over acting. Sopranos Elizabeth Donovan, Helen-Jane Howells, Gweneth-Ann Jeffers and mezzo soprano Karina Lucas charm us with their myriad of roles"*  
(Wales Online)

*"a series of often very beautiful arias, of which Polly Garter's returned at intervals as a sort of refrain (radiantly sung by Elizabeth Donovan)."*  
(Seen & Heard International / Paul Corfield Godfrey)

**Pamina / Die Zauberflöte / Longborough Festival Opera / 2012**  
**Cond. Gianluca Marciànò / Dir. Jenny Miller**

*"Pamina was vibrantly sung by Elizabeth Donovan, warm of voice and urgent in stage action"*  
(Opera / Christopher Morely)

*"Elizabeth Donovan's Pamina... a warm-hearted personality which shone through, especially in her duet with Papageno extolling the benefits of married life...she became the tragic heroine as she contemplates suicide – a dramatic and convincing sequence."*  
(Seen & Heard International / Roger Jones)

*"Elizabeth Donovan's movingly sung Pamina"*  
(Oxford Times / Giles Woodford)

*"Particularly outstanding were...the touchingly human Pamina of Elizabeth Donovan"*  
(The Birmingham Post / Christopher Morley)

*"Elizabeth Donovan with her wonderful soprano voice and warm personality is an empathetic Pamina, who has the audience gasping as she threatens to kill herself after Tamino's apparent rejection of her."*  
(Gloucestershire Echo / Roger Jones)

**Fiordiligi / Così fan tutte / Longborough Festival Opera / 2011**  
**Cond. Gianluca Marcianò / Dir. Jenny Miller**

*"the women are outstanding... Elizabeth Donovan brings tragic power to Fiordiligi's noble dilemma."*  
(The Independent / Michael Church)

*"Elizabeth Donovan and Louise Callinan playing the two fiancées, Fiordiligi and Dorabella, were well differentiated dramatically, and their singing was superb. Elizabeth Donovan, who represented Wales in the 2003 Cardiff Singer of the World, has a gorgeous, expressive voice and almost moved me to tears in the 'Per pietà'"*  
(Seen & Heard International / Roger Jones)

*"Elizabeth Donovan stuns as Fiordiligi, her range encompassing the depths of Neapolitan submarine darkness to the stellar heights of a nocturnal panorama."*  
(The Birmingham Post / Christopher Morley)

**Handel's Leading Ladies / Ten Tors Orchestra / 2011**  
**Cond. Simon Ible**

*"Handel's Leading Ladies' was an effective mix of vocal and instrumental music, with a particular emphasis of his operatic arias, stunningly performed by soprano, Elizabeth Donovan.*

*Here was a superb voice, full of power and a rich tone, still able to create such fine dynamic nuances, yet with a light and articulate coloratura when required.  
But if there was one thing which made Elizabeth's performance so much more effective than some of her predecessors, it was the total absence of any musical score, for here was a self-confessed opera singer simply doing what comes naturally."*  
(South West Shows / Philip R Buttall)

**Donna Anna / Don Giovanni / Longborough Festival Opera / 2010**  
**Cond. Gianluca Marcianò / Dir. Jenny Miller**

*"Elizabeth Donovan's warmly accomplished Donna Anna found the soprano reasserting the considerable gifts she showed early in her career, evidenced here in a natural Mozartian expressivity and an instrumental suppleness."*  
(Opera / Rhian Evans)

**Marzelline / Fidelio / Welsh National Opera / 2009**  
**Cond. Lothar Koenigs & Anthony Negus / Dir. Giuseppe Frigeni**

*"Elizabeth Donovan and Robin Tritschler made an attractive Marzelline and Jaquino"*  
(The Daily Telegraph / Rupert Christiansen)

*"A first-rate cast ...Elizabeth Donovan was a warm-toned Marzelline."*  
(Birmingham Post / Richard Bratby)

*"Elizabeth Donovan's Marzelline trippingly coquettish."*  
(Theatre in Wales / Nigel Jarrett)

*"Welsh soprano Elizabeth Donovan takes one more step forward in her operatic career with an assured, sweet-voiced performance as Rocco's daughter Marzelline."*  
(South Wales Echo / Jenny Longhurst)

*"As his daughter, Marzelline, Elizabeth Donovan was my personal favourite on the night. A bright colourful soprano she was a perfect fit for her role."*  
(Hairmanattheopera.blogspot)

**Konstanze / The Seraglio / English Touring Opera / 2007**  
**Cond. Gary Cooper / Dir. Gavin Quinn**

*"Containing some of the most difficult soprano arias ever written, the role of Constanza, the Spanish lady held captive in a Turkish harem, finds Elizabeth Donovan cutting a fine figure and more than holding her own vocally."*  
(The Stage / George Hall)

**Leila / The Pearl Fishers / Chelsea Opera Group / 2003**  
**Cond. Feliz Kreiger**

*"...the temple priestess Leila, Elizabeth Donovan sang with a bright, forward soprano and she had a nice way with the role's coloratura as well as displaying an attractive trill. In her cavatina 'Me voila seule dans la nuit' she spun the line beautifully."*  
(Planet Hugill / Robert Hugill)

**Zerlina / Don Giovanni / Royal Northern College of Music / 2003**

*"As Zerlina, Elizabeth Donovan (an excellent Governess a few months ago in The Turn of the Screw) had an easier task and is clearly a name to note, her tone bright and pure with impeccable intonation."*  
(Opera)

**Welsh Singer Competition / St David's Hall, Cardiff / 2002**

*"The central soprano, Elizabeth Donovan, was exceptional. A wonderful opening with Dove sono from Mozart's Figaro was followed by a gorgeous rendition of Schubert's Die junge nonne while her interpretation of Gershwin's My Man's Gone Now was remarkably moving. She is a mere 22 years of age but shows great maturity.*

*She was a hugely popular winner and the audience's response was unanimous as I imagine that of the judges to have been. She will certainly not disgrace herself as the Welsh representative in the bigger competition."*  
(South Wales Echo / Dewi Savage)

**Governess / The Turn of the Screw / Royal Northern College of Music / 2002**

*"The central figure of the Governess was superbly played by Elizabeth Donovan, with impressive richness of tone and dramatic intelligence."*  
(The Guardian)

*"Elizabeth Donovan sang the Governess superbly, with an extra moving intensity in the final scene."*  
(The Sunday Telegraph)

*"Elizabeth Donovan as Governess was spectacular, and is surely assured a glittering career after her powerfully moving performance."*  
(Cheshire Daily Post)