

PRESSQUOTES

Linda Richardson

SOPRANO

Title role / Suor Angelica / Royal Northern College of Music / 2018
Cond. Martin André / Dir. Robert Chevara

"The leading role in this tragic tale was taken by Linda Richardson. Singing the title role admirably, her warm voice stood out from the students performing alongside her, but contrasted and complemented them nicely. Her voice had all the necessary qualities needed to bring out the full range of emotions in her character."
(Bachtrack / Leighton Jones)

"Her acting and singing are ideal for the role in both the dramatic vocal weight and, above all, flexibility. She is an ideal partner for the students to take as an example. In her singing of this highlight scene and aria from the work her vast professional experience comes to the fore and seems to inspire all those around her."
(Seen & Heard international / Robert J Farr)

"Linda Richardson's performance was a deeply moving one, sung with richness and sincerity."
(Number 9 Review / Thalia Terpischore)

Violetta / La traviata / Welsh National Opera / 2018
Cond. James Southall / Dir. David McVicar

"...utterly believable and genuinely moving..."
(Seen & Heard International / Glyn Pursglove)

"Linda Richardson is in fine voice with a delightful coloratura, she takes us, very movingly through the whole gamut of emotions as her story progresses."
(Theatre in Wales / Michael Kelligan)

"Linda Richardson is highly appealing as Violetta, somehow managing to convince as a fragile woman despite filling the auditorium with a flawless soprano."
(Arts Scene in Wales / Othniel Smith)

"Linda Richardson's Violetta is sung with assurance..."
(The Stage / Steph Power)

"She portrays the role with touching vulnerability"
(Morning Star / David Nicholson)

"Linda Richardson is a strong and expressive Violetta, her brilliant coloratura early on in the Opera becoming darker in tonal colour as her strength ebbs."
(Henley Standard / Amanda Sadler)

"In the central role was Linda Richardson as Violetta whose voice is capable of fully rising above a powerful chorus and orchestra with a magnificent display of precision and control. Her duets with Wang were compelling and every ounce of emotion was drained from the score. When Violetta reluctantly agrees to give up her love a proud countenance and resolve showed through in Richardson's performance."
(Behind the arras / Jeff Grant)

"Linda Richardson delivers a consistently strong performance as Violetta; her vocals are confident and refined throughout..."

(We Reviewed This / Chiara Strazzulla)

"Linda Richardson was moving and sympathetic as Violetta. Her character was so emotionally engaging and unlike most opera, you felt moved by her acting."

(South Wales Argus / Brad Channer)

Cio-Cio-san / Madama Butterfly / Welsh National Opera / 2017
Cond. Andrew Greenwood / Dir. Joachim Herz (revival)

"Linda Richardson was vocally and histrionically outstanding in the title role, her voice soaring or agonising as the words and situations required; her acted portrayal matching her vocal strengths."

(Seen & Heard International / Robert J Farr)

"But of course there's no Butterfly without Cio-Cio-San, and Linda Richardson had it all: unsinkable assurance shading into heart-breaking fragility and (at the end) chilling resolve, all conveyed in a voice that never stopped glowing – whether quiet and poised, or soaring above the orchestra at the climax of an Un Bel Di that really blazed."

(The Birmingham Post / Richard Bratby)

"Linda Richardson is a lovely Butterfly – her warm middle register standing her in good stead. She has power, poise and a gloriously expansive high register, and all these facets were evident, breathtakingly so..."

(Classicalsource / Alexander Campbell)

"As the doomed child-bride, Linda Richardson's flexibly fifteen-year-old Butterfly both convinces and captivates."

(The Reviews Hub / John Kennedy)

"It is a voice that is easy on the ear, quiet or commanding, capable of great tenderness or moving emotion..."

(Behind the Arras / Roger Clarke)

Brahms *Ein deutsches Requiem* / Cambridge Philharmonic / 2017
Cond. Timothy Redmond

"Linda Richardson's bright and compelling soprano was perfectly suited to the ethereal promises of joy and consolation in the 5th (movement), her voice fading poignantly on words conveying maternal comfort at its conclusion."

(Cambridge News / John Gilroy)

Elvira / I puritani / Welsh National Opera / 2015
Cond. Carlo Rizzi / Dir. Annilese Miskimmon

"But what music! Linda Richardson as Elvira, Wojtek Gierlach as Giorgio and David Kempster as Riccardo were all magnificently, sonorously on top of everything Bellini threw at them. Richardson, in particular, conveyed both eerie fragility and inner steel in her extended mad scenes."

(Birmingham Post / Richard Bratby)

"As Elvira, the focus of two long mad scenes made famous in the middle years of the last century by the redoubtable Maria Callas, was sung by the lyric soprano Linda Richardson, whom I have admired over many years and who was outstanding in both her sung and acted interpretation. In her period gown she looked the part and acted it to near perfection."

(Seen & Heard International / Robert J Farr)

"Linda Richardson shone in this role, which needs great versatility, ranging as it does from the young, innocent girl to the delirium of first madness, and final pathos. The love duets with her and her tenor lead were thrilling."
(Oxford Prospect / Julia Gasper)

Violetta / La traviata / Welsh National Opera / 2014
Cond. Simon Phillippo / Dir. David McVicar

"Vocally and dramatically Linda Richardson, and Ji-Min Park were at their best as the tragic Violetta's life draws to an end. As well as displaying beautiful control of a series of testing quietly delivered notes Miss Richardson then rose to Ji-Min Park's finely delivered passionate plea for her to live to end the opera on a high emotional note"
(Bristol Post)

"Linda Richardson sings and acts superbly as Violetta"
(Birmingham Post)

"Soprano Linda Richardson's portrayal of the courtesan Violetta was an emotional tour de force... Linda Richardson convinces utterly with her wracked body jolts as the TB takes hold of her Violetta, before her final devastating moment has won our complete sympathy... The call and response passages played by the oboe with Linda Richardson soloing were particularly mesmerising."
(Stage Talk Magazine)

"Linda Richardson is exemplary as Violetta and gives the drama its proper focus"
(South Wales Argus)

"Linda Richardson was superb as the tragic Violetta Valéry, taking the audience through a whole gamut of emotions, as she lives and dies for her beliefs..."
(Planet Hugill / Hilary Glover)

"Richardson's singing was purely moving"
(Seen & Heard International)

"In the intimacy of this closing scene, the nobility of Violetta's sacrifice and the tragedy of her demise was as touching as Verdi intended"
(The Guardian)

"Richardson was vocally safe and secure, dramatically always on the right side of pathos whether in her heartbreaking duet with Alfredo's father Giorgio Germont and the tear jerker of a death scene."
(Wales Online)

Opera Gala / Royal Northern College of Music / 2013

"...beautifully performed was 'E Strano...Ah fors'e lui...Sempre libere' from 'La Traviata' performed by Soprano Linda Richardson the legacy of which has left the hairs on the back of my neck still standing"
(Mancunian Matters)

Title role / Anna Bolena / Welsh National Opera / 2013
Cond. Daniele Rustioni & Andrew Greenwood / Dir. Alessandro Talevi

"...one of the finest vocal ensembles WNO has fielded in recent years. As Anna, Linda Richardson delivered bel canto with a vengeance, her high notes as radiant in the extraordinary final mad scene as they were in Act 1."
(Birmingham Post)

"In Anna Bolena the power came from Linda Richardson's Anna, magnificent in her growing madness as her death approaches. She also shared a superb duet scene with Katharine Goeldner's Jane Seymour."
(Theatre Wales)

"Soprano Linda Richardson in the title role of this Welsh National Opera production, brings out the character's softness and tugs at our hearts – especially in her scenes with tenor Robert McPherson as Lord Percy..."
(Classical-Music.com)

"Linda Richardson gives a stunning performance as Anna Bolena, her clarity of delivery and emotional depth evoke a feeling of affection towards Anne, slowly building to a compelling and impassioned madness in the final scene."
(In The Cheap Seats)

"...Linda Richardson, about whom I can be equally enthusiastic. Her tall elegant stage presence and committed acting, allied to fabulous secure high notes and coloratura were well appreciated by the audience as well as me, not least at the end of the mad scene made famous by Callas. Her interactions with Katharine Goeldner as Giovanna Seymour, her rival for Henry's favours, were beautifully acted, particularly the second act duet as Seymour confesses her relationship with Enrico."
(Seen & Heard International)

"Linda Richardson gave a faultless performance. She looked good and her singing and acting were of a level rarely seen outside the great opera houses of the world. Her performance in the final scene was truly breathtaking on all levels."
(Stage Talk Magazine)

"... the performance of Linda Richardson in the title role was the most important ingredient in an evening dominated by singing of the highest calibre, and she most certainly did not disappoint."
(The Portsmouth News)

"...her rich, clear, well modulated voice beautifully hitting the highs of this demanding role."
(Click Liverpool)

"Richardson has a lovely clarity of delivery, and when her queen's iron exterior finally fractures, she generates a captivating tenderness and a genuine emotional depth. There was also deservedly warm applause for the duet early in Act II between Anne and her replacement in the king's affections, her cousin Jane Seymour (Katharine Goeldner), a famously powerful piece in the female operatic repertoire"
(Liverpool Echo)

"However, the biggest triumph of the night belongs to Linda Richardson singing the title role rather earlier than expected. She gives a stunning performance conveying a raft of emotions from love to grief ending in her dramatic scenes of madness."
(WhatsOnStage)

Alice Ford / Falstaff / Opera Holland Park / 2012
Cond. Peter Robinson / Dir. Annilese Miskimmon

"Linda Richardson's knowing Alice Ford"
(Opera)

"Linda Richardson, Carolyn Dobbin and Carole Wilson were a formidable trio as Alice, Meg and Quickly"
(The Telegraph)

"...her comedic skills are well employed to portray the prim, proper Alice on her mock-amorous assignments."
(Opera Britannia)

"Linda Richardson was a lively Alice, proving herself a strong character actress. At times, a delightfully suggestive blossoming of the voice made it clear that this Mrs Ford would not be averse to an amorous adventure or two"
(Opera Today)

"As the object of Falstaff's misguided desire, Alice Ford – sung with glee by Linda Richardson – sparkles with her crisply calculating delivery and feather-light rebuttals of his lecherous advances. As the wives conspire to bring Falstaff down, their four-part vocal work is marvellously shrill and gossipy, and is complemented perfectly by a rapid, choreographed knitting sequence."
(The Upcoming)

"George von Bergen as Ford, Linda Richardson as Alice, Carole Wilson as Quickly and Carolyn Dobbin as Meg are as near a perfect ensemble as you'll find in this opera."
(WhatsOnStage)

Title role / Madama Butterfly / Longborough Festival Opera / 2010
Cond. Jonathan Lyness / Dir. Richard Studer

"Linda Richardson, later to offer a heart-rending account of Un bel dì vedremo, sang superbly"
(Oxford Times)

A Night at the Opera / Glasgow Royal Concert Hall / Raymond Gubbay Ltd / 2009

"...with Linda Richardson in devastating form for the finale to Act One of Puccini's La Bohème... a class soprano whose voice ranged in character from an intimate caress to a laser-like emotional intensity."
(Glasgow Herald)

Mimi / La bohème / Opera Holland Park / 2009
Cond. Robert Dean / Dir. Elaine Kidd

"Linda Richardson sang generously as Mimi, filling out the tone without any strain or forcing."
(Opera)

"Linda Richardson's superb Mimi was always captivating and intensely believable... The Mimi of Richardson was a dramatic and potent triumph. Dressed as a dour housewife of (maybe) World War II, her soprano was beautifully clean, which gave her Act Three pleadings a sense of naïveté which seemed wholly appropriate"
(Classicalsource)

"...and there are some wonderful performances...Mimi's vulnerability can grate if overplayed, but Linda Richardson made her a more modern, self-sufficient character - I shared Rodolfo's surprise when she finally slipped away."
(Intermezzo)

"...the dramatic blow of Mimi's return to her former love-nest is truly effective, and Richardson and Di Toro's final duet is their best one in the opera, with Richardson squeezing out unprecedented depth of feeling from her ailing Mimi."
(MusicalCriticism)

"...all four principals come into their own. Richardson and Di Toro bring grace and vulnerability to Mimi's death scene"
(WhatsOnStage)

"Musically however, it was a case of strong performances all round led by Linda Richardson's extremely fine Mimi. The last time I saw Richardson was as Amina in Bellini's La sonnambula back in 2005, where she more than adequately displayed her bel canto credentials. As Mimi we got to see the artist immersed in a role which seems a natural fit for her. Vocally she was little short of perfect, with that beautiful voice caressing Puccini's phrases with complete élan. As Mimi's condition worsened the voice became more pallid and empty of life, mimicking Mimi's sad physical decline. Her top C at the end of "O soave fanciulla" was heavenly, whilst her dramatic interpretation was emotionally rich in detail and expression"
(Opera Britannia)

**Title role / Katya Kabanova / English Touring Opera / 2009
Cond. Michael Rosewell / Dir. James Conway**

"Katya is sung expressively by Linda Richardson. When, in the second scene, she confesses her childhood memories and current dreams to Varvara (Jane Harrington), it is clear she is suffering from religious mania and obsessed by sin."
(The Opera Critic)

"The singing and acting are impeccable. Linda Richardson's tall, willowy Katya bends and buckles with guilty desire."
(The Guardian)

"The opening night of Janáček's Katya Kabanova at the Empire was certainly well up to standard with some sterling vocal work from soprano Linda Richardson in the title role; her lyrical passages and duets in the later scenes came like streaks of rosy dawn after a dark night."
(Seen & Heard International)

"Linda Richardson's limpid soprano combines with a firmness of dramatic purpose to uncover Katya's vulnerability and depth of feeling."
(The Stage)

"...she sang with lustrous tone, filling Katya's expansive phrases with ease."
(The Telegraph)

"You can feel the ache within Katya, sung with impassioned radiance by Linda Richardson: the voice can certainly spread its wings, even if the yearning body cannot fly."
(The Times)

"Linda Richardson's tall and attractive Katya plumbs the vulnerability more than the craving for escape but it is a superb performance, around which everything else revolves."
(WhatsOnStage)

"The title role was compellingly and radiantly sung by soprano Linda Richardson, who managed to convey the essence of the lively spirit and physical beauty trapped behind the dowdy façade Katya has been forced to adopt."
(Opera Today)

Countess / Le nozze di Figaro / Diva Opera / 2008

"Linda Richardson fait également partie des grandes satisfactions de la soirée : son timbre crémeux, la longueur de son souffle et ses manières vocales raffinées en font une comtesse de classe, qu'on aimerait entendre un tout petit peu plus animée dans les récitatifs. Pour le reste, rien à redire, un nom à retenir."
(ClassiqueInfo)

Gilda / Rigoletto / Opera North / 2007
Cond. Mark Shanahan / Dir. Charles Edwards

"Linda Richardson makes exquisite sense of Gildas fall into misplaced love and sacrifice."

(British Theatre Guide)

"Linda Richardson stars as Gilda with some lovely singing...she is physically perfect for the part and acts as well as she sings."

(Clitheroe Advertiser)

"The scene where Gilda is abducted is gripping and menacing and Linda Richardson gives the best performance, effortlessly portraying the lovesick innocent...A highlight for me was Gildas tear-jerking confession - her emotions beautifully reflected in her voice... truly fantastic."

(Evening Chronicle)

"Linda Richardson is terrific as daughter Gilda, her voice subtle and beautiful in the surrounding turmoil."

(Oldham Evening Chronicle)

"...a lyric soprano with secure coloratura and trill and a wide range of colour and expression which she uses to build a consummate interpretation vocally matched with skilful acting."

(Seen & Heard International)

"...superbly sung with richness of tone and pin-point accuracy."

(Ilkley Gazette)

"Linda Richardson is superlative as his daughter with a voice of superb range and clarity."

(Yorkshire Post)

Amina / La Sonnambula / Opera Holland Park 2005
Cond. Brad Cohen / Dir. Alasdair Middleton

"Linda Richardson has the right village-girl charm and tosses off her roulades competently."

(Musical Pointers)

"Linda Richardson sang Amina with bright tone, steady legato and spot-on top notes."

(The Telegraph)

Donna Anna / Don Giovanni / English National Opera / 2004
Cond. David Parry / Dir. Calixto Bieto

"Linda Richardson's tall, swoony Anna...coming through beautifully with her act two Non mi dir."

(The Times)

"...an admirably well-acted performance."

(The Independent)

"Linda Richardson, singing her first Donna Anna (and who took the role of Zerlina in the 2001 run of this production) was impassioned in her Fuggi crudele."

(Seen & Heard International)

Helena / A Midsummer Night's Dream / English National Opera / 2004
Cond. Paul Daniel / Dir. Robert Carsen

"...well-sung by Linda Richardson."

(The Guardian)

"Linda Richardson's bright Helena."
(The Independent)

"...outstanding contributions from...Linda Richardson."
(The Telegraph)

"...a good success rate with getting the words across."
(The Times)

Violetta / La traviata / English National Opera / 2002
Cond. Mark Shanahan / Dir. Jonathan Miller

"Linda Richardson's Violetta also impressed mightily... She sang Ah! Dite alla giovine with a touching simplicity and carried herself throughout the encounter with a natural dignity. Richardson's voice has filled out nicely."
(Opera)

Sophie / Der Rosenkavalier / English National Opera / 1999
Cond. Paul Daniel / Dir. Jonathan Miller

"Linda Richardson's touching Sophie was sung with admirable ease."
(Opera)

"Linda Richardson sang her first Sophie with poise and grace."
(The Guardian)

"Linda Richardson, making a signal success of her first Sophie with bright true soprano tone in a nicely spirited impersonation."
(The Times)

Gilda / Rigoletto / English National Opera / 1999
Cond. Noel Davies / Dir. Jonathan Miller

"Her sweet, even and remarkably easy tone perfectly fitted the character, and her performance was entirely convincing."
(Opera)

"...the believable purity and unspoilt innocence of Linda Richardson's affectionate, irresistible Gilda. Verdi wrote her Caro nome number to seem as detached as a human nightingale. So fresh, so sweet and accurate, Richardson must surely become a major star. She trills perfectly, yet doesn't show off."
(The Evening Standard)

"Her tentative, almost fluttering response to Dukes advances was exquisitely done. Caro nome was spot on, with its final trill fading away as Gilda ascends her staircase to what turns out to be not a very good night's sleep. From this distinguished start Richardson built a strong character, showing plenty of resource in the revenge duet with her father."
(The Times)

Eurydice / Orpheus and Eurydice / English National Opera / 1999
Cond. Roy Goodman / Dir. Martha Clarke

"Richardson makes a distinctive Eurydice in timbre and persona."
(The Evening Standard)

"...excellent as Eurydice..."
(Sunday Business)

Micaëla / Carmen / English National Opera / 1998
Cond. Alex Ingram / Jonathan Miller

"Richardson sings with the greatest strength, as befits perhaps truly the strongest character in the opera, Micaela."
(The Times)

Pamina / The Magic Flute / Opera North / 1998
Cond. Brad Cohen / Dir. Annabel Arden

"...the wonderful voice of Linda Richardson (Pamina)."
(Hull Daily Mail)

"...radiant singing..."
(Evening Sentinel)

"...Linda Richardson's wistful and beautifully sung heroine, Pamina..."
(Manchester Metro News)

"Richardson was excellent as Pamina."
(Tadcaster & Sherburn News)

"Richardson is a superb Pamina. Her acting is faultless, she looks gorgeous and there is richness and radiance in her singing."
(Yorkshire Post)

Fiordiligi / Così fan tutte / English National Opera / 1997
Cond. Alexander Sander / Nicolette Molnar

"...this confidently and cleanly sung Fiordiligi had real class."
(Opera)

"Linda Richardson's anxious self-examining Fiordiligi really seemed to relish all her wide-ranging Mozartian opportunities."
(The Evening Standard)

Nannetta / Falstaff / Opera North / 1997
Cond. Paul Daniel / Dir. Matthew Warchus

"...a fresh, attractive Nannetta with easy, limpid high notes."
(Country Life)

"...a classically charming Nannetta."
(Independent on Sunday)

"...an enchanting Nannetta."
(Sunday Telegraph)

"...and Linda Richardson sing rapturously as the lovers..."
(The Sunday Times)

Gilda / Rigoletto / English National Opera / 1996
Cond. Noel Davies / Jonathan Miller

"She held the house in the palm of her hand and richly deserved her ovation."
(Daily Express)

Mimi / La bohème / Opera North / 1996
Cond. Jean-Yves Ossonce / Dir. Phyllida Lloyd

"...clear of voice and totally convincing..."
(Eastern Daily Press)

"...vocally superb..."
(Rotherham & South Yorkshire Advertiser)

"Richardson soars impressively as Mimi."
(Sheffield Telegraph)

"... the most genuine Mimi - and one of the best sung - you are ever likely to meet."
(Manchester Evening News)

"...vocally accomplished..."
(Musical Opinion)

"Richardson is a wonderful soprano."
(Manchester Metro News)

"...her resonance is admirably integrated and her musical intelligence is beyond question."
(Opera)

"Hers was a powerful and affecting performance that should soon be ready to go round the world. Not only is every musical detail in place, but she already gives the character a fully-rounded credibility."
(The Guardian)

"Twenty-something Richardson has the depth, control and power of a forty-something soprano with twice her experience."
(Midweek)

"...scrupulously well sung..."
(The Sunday Telegraph)