



## Sally Matthews

Soprano

### **SCHUMANN *Das Paradies und die Peri*, Berlin Philharmonic, Mikko Franck**

With a warm middle range and bright high notes that carry above full chorus and orchestra, she brings the right dose of distress to the second part and captures the ecstasy of the final scene in which the Peri enters heaven.

*Rebecca Schmid, The Financial Times, May 2018*

### **VERDI *Don Carlos*, Opera de Lyon**

La distribution de premier ordre, tout à fait homogène, faisait briller le somptueux soprano britannique Sally Matthews, qui faisait résonner sa triste condition mélancolique de reine malheureuse sans y surexposer des effets vocaux inutiles

*A first-class cast, homogenous, which made the sumptuous British soprano, Sally Matthews, shine, echoing her sad, melancholic condition as queen without overexposing unnecessary vocal effects.*

*Olivier Brunel, Concertonet.com, March 2018*

Déjà la voix envoûtante de Sally Matthews se détache, qui prête à Élisabeth une émission puissante dont le vibrato prononcé traduit l'émotion qui la saisit dans le duo avec Don Carlos ... tout au long de l'opéra, l'expressivité alliée à la présence scénique font d'elle une interprète convaincante ...

*The spellbinding voice of Sally Matthews lends Elisabeth a powerful outpouring whose pronounced vibrato reflects the emotion that is captured in the duet with Don Carlos... throughout the opera, her expressiveness combined with stage presence makes her a convincing interpreter, with grace and a schillerian dignity...*

*Fabrice Malkani, Forum Opera, March 2018*

Sally Matthews was an imposing, regal Elisabeth ...

*George Loomis, Opera, June 2018*

### **ADES *The Exterminating Angel*, The Metropolitan Opera, New York**

Sally Matthews makes hysteria sound musical ...

*Wilborn Hampton, The Huffington Post, October 2017*

Sally Matthews was deliciously obnoxious as the self-absorbed Silvia de Ávila, singing with piercing brightness ...

*Eric C Simpson, The New York Classical Review, October 2017*

The soprano Sally Matthews brings a radiant voice and natural allure to Silvia de Ávila, a young widowed aristocrat ...

*Anthony Tommasini, The New York Times, October 2017*

The cast was largely familiar from earlier stops, with Audrey Luna, Sally Matthews, Iestyn Davies, Christine Rice, Sophie Bevan and John Tomlinson, all superb, and Adès conducting.

*John Rockwell, The Financial Times, October 2017*

The lovely soprano Sally Matthews as Silvia, had a striking, fragmented lullaby to her son with whom she is reunited before the story takes another turn for the worse.

*Richard Sasanow, Broadway World, November 2017*

#### **ADES & Friends recital, Carnegie Hall**

But the most astonishing performances on Sunday's program came in the set with which Matthews finished the top half... She showed the depth of her artistry in a selection of Schubert lieder, starting with "Der Unglückliche," where she sang with a focused, cool tone that could be either haunting or bracing, depending on the intensity of the music. In "Seligkeit" she perfectly captured that essentially Schubertian melancholic joy ... stunning dynamic range made for a riveting performance of a truly great song.

*Eric C Simpson, The New York Classical Review, October 2017*

#### **TURNAGE *Hibiki*, BBC Symphony Orchestra, Ono. BBC Proms**

... two Japanese poems were feelingly delivered by the international reconciliation duo of the British soprano Sally Matthews and the mezzo Mihoko Fujimura.

*Geoff Brown, The Times, August 2017*

#### **STRAUSS *Capriccio*, La Monnaie**

Die Sanger - in den Hauptrollen Sally Matthews als Grafin, Edgardas Montvidas als Musiker, Lauri Vasar als Dichter - sind alle so delikat, phantasievoll und genau in ihrer Darstellung, dass sie die Vergroerung durch die Kamera nicht zu furchten brauchen

The singers in the principal roles – Sally Matthews as the Countess, Edgaras Montvidas as the Musician, Lauri Vasar as the Poet – are all are all so delicate, imaginative and accurate in their representation that they need not fear the close-up of the camera.

*Jan Brachmann, Frankfurter Allgemeine Zeitung, 9 November 2016*

Si Capriccio est un narcotique, la Comtesse Madeleine de Sally Matthews est carrément une dose d'opium : son timbre divin nous fait planer à des hauteurs dont il est bien difficile de redescendre. On ne sait qu'admirer le plus, du souffle infini, du sens de la ligne longue, si indispensable chez Strauss, de la clarté de la diction, chose rare chez les sopranos, du port altier, de la beauté physique, ... On comprend qu'elle tourne tant de têtes

If Capriccio is a narcotic, Sally Matthews' Countess Madeleine is squarely a dose of opium: her divine timbre makes us glide to heights from which it is very difficult to go down. One can only admire her infinite breath, the sense of the long line, so indispensable to Strauss, the clarity of the diction, a rare thing in sopranos, the haughty bearing, the physical beauty ... you can see how she turns heads.

*Dominique Joucken, Forum Opera 2 November 2016*

Sally Matthews a thrilling countess ...

*John McCann, Opera, February 2017*

**ADÈS *The Exterminating Angel* (world première), Salzburg Festival.**

Two self-absorbed characters, Silvia, the Duchess of Avila, a young widowed mother worried about her boy at home, and her arrogant, idle brother, Francisco, are oddly sympathetic, especially as performed by the sweet-toned soprano Sally Matthews and the dynamic countertenor Iestyn Davies.

*Anthony Tommasini, The New York Times, 29 July 2016*

...a huge cast (22 named parts!) that includes John Tomlinson, Thomas Allen, Anne Sofie von Otter, Sally Matthews and Iestyn Davies negotiate some merciless music with skill.

*Neil Fisher, The Times, 1 August 2016*

And the Salzburg cast is superb, dominated by three generations of British singers, with Thomas Allen and John Tomlinson, Christine Rice, Charles Workman, Sally Matthews, Sophie Bevan, Iestyn Davies, as well as Anne Sofie von Otter, Amanda Echalaz and Audrey Luna. It's a magnificent piece of ensemble work.

*Andrew Clements, The Guardian, 29 July 2016*

...while Amanda Echalaz ... and Sally Matthews (as Silvia de Avila) brought bright, shining tone to their roles ...

*Hugo Shirley, Opera, October 2016*

**MOZART *Die Entführung aus dem Serail*, Glyndebourne Festival Opera, Robin Ticciati. DVD – Opus Arte**

As his [Belmonte's] beloved Costanze, Sally Matthews sings superbly: an anguished 'Traurigkeit' and, despite having to veer between self-defence and tenderness, a heroic 'Marten aller Arten'.

*Richard Lawrence, Gramophone, August 2016*

Sally Matthews is in many ways impressive as Costanze, her voice tirelessly bright and retaining its sheen even through the trials of 'Marten aller Arten' ...

*Hugo Shirley, Opera, September 2016*

**POULENC *Les Dialogues des Carmélites*, Netherlands Opera**

Sally Matthews conveyed Blanche's insecurity and fear with a mellifluous, expressive voice ...

*Erna Metdepenninghen, Opera, April 2016*

**VAUGHAN WILLIAMS *Sea Symphony*, Philharmonia, John Wilson**

... with Sally Matthews and Roderick Williams as the admirable soloists, there was a real sense of awe and discovery on this spiritual journey.

*Barry Millington, The Evening Standard, 25 January 2016*

**SCHUMANN *Das Paradies und die Peri*, LSO, Sir Simon Rattle, LSO LIVE recording**

Sally Matthews is just fantastic, really heroic in the Wagnerian sense as well as every other.

*Iain Burnside, BBC Radio 3 CD Review, 31 October, 2015*

...her singing is consistently luscious of tone.

*Hugh Canning, Sunday Times, 15 December 2015*

Matthews is utterly convincing in the taxing role of the Peri.  
*Guy Weatherall, Classical Music Magazine, December 2015*

**MOZART *Die Entführung aus dem Serail*, Glyndebourne Festival Opera, Robin Ticciati**

...there's no doubt she commands the extreme agility and extreme endurance needed and she sang *Traurigkeit* with extraordinary intensity...  
*Roger Parker, Opera, August, 2015*

Sally Matthews as Konstanze – growing in vocal lustre towards a blazing assertive *Martern aller Artern*.  
*Richard Morrison, The Times, 15 June 2015*

Sally Matthews as Konstanze is outstanding for the way she deploys a superlative technique to convey conflicted emotions...  
*Barry Millington, London Evening Standard, 16 June 2015*

...a good role for Matthews, giving full scope to her emotional intensity and showcasing the strong points of her technique...a ferociously poised *Martern aller Artern*...  
*Alexandra Coghlan, New Statesman, 15 June 2015*

...the wonderful Sally Matthews playing Konstanze with just the right combination of strength and vulnerability. She also has a voice that is perfect for Mozart and is always a delight to hear.  
*William Hartston, Daily Express, 24 June 2015*

Sally Matthews was Konstanze. Her tone is pure silver...she sang *Ach Ich liebte* exquisitely...  
*Rupert Christiansen, The Telegraph, 14 June 2015*

Edgaras Montvidas and Sally Matthews exude opera seria pathos...  
*Michael Church, The Independent, 16 June 2015*

Sally Matthews is an elegant, touching Konstanze...  
*Richard Fairman, Financial Times, 16 June 2015*

**SCHUMANN *Das Paradies und die Peri*, London Symphony Orchestra, Sir Simon Rattle**

...the soaring magnificence of Matthews's arias...  
*Michael Church, The Independent, 12 January 2015*

...top-notch soloists...Sally Matthews seems to have made the role of the Peri a speciality in recent times...fervour and sheer stamina.  
*Andrew Clements, The Guardian, 12 January 2015*

Sally Matthews as the Peri fully engaged our sympathies for her resourceful spirit, capturing alike her plaintive entreaties and her vibrant exultation at the prospect of redemption.

*Barry Millington, London Evening Standard, 12 January 2015*

**STRAUSS *Daphne, La Monnaie, Brussels***

The splendid, velvet-toned soprano Sally Matthews makes Daphne's expression of grief a matter of deep poignancy, the high point of an impressive portrayal.

*George Loomis, New York Times, 15 September 2014*

Sally Matthews's radiant Daphne manages to alternate between ethereal warbling and dramatic force.

*Francis Carlin, Financial Times, 10 September 2014*

**POULENC *Les Dialogues des Carmélites*, The Royal Opera, Covent Garden, Sir Simon Rattle**

It is gloriously sung...Sally Matthews is aptly rapturous as Blanche...

*Richard Morrison, The Times, 2 June 2014*

Quite properly, the vocal palms went to the last two nuns standing...Sally Matthews's Blanche was of such intensity that, in scene after scene, the opera's strange, unlikely, even troubling attractions seared themselves on the mind.

*Roger Parker, Opera, August 2014*

Sally Matthews captures Blanche's impulsive temperament from first scene to last...

*Andrew Clark, Financial Times, 1 June 2014*

Sally Matthews sings creamily...an initially timorous, ultimately steadfast Blanche...

*Hugh Canning, Sunday Times, 5 June 2014*

The cast is distinguished...Sally Matthews is Blanche, ideal as actress and in appearance, and singing quite beautifully...

*Michael Tanner, The Spectator, 7 June 2014*

...outstanding performances from Sally Matthews and Anna Prohaska, the one ardent, the other bubbling with life.

*Fiona Maddocks, The Observer, 1 June 2014*

Sally Matthews embodies all of Blanche's neurasthenic agitation...

*Rupert Christiansen, The Telegraph, 30 May 2014*

The intensity and fearlessness of Matthews's performance...commanding...

*Edward Seckerson, The Review, 30 May 2014*

**HAYDN *The Creation*, Orchestra of The Age of Enlightenment, Sir Simon Rattle, Royal Festival Hall, London**

Sally Matthews was the ecstatic soprano.

*Andrew Clark, Financial Times, 7 May 2014*

There was an excellent trio of solo singers, with Sally Matthews's fluidly expressive soprano buoyed by the orchestra.

*Eric Jeal, The Guardian, 7 May 2014*

John Mark Ainsley and Sally Matthews brought exceptionally intelligent musicianship to the tenor and soprano roles.

*Barry Millington, London Evening Standard, 7 May 2014*

...Sally Matthews, who has a tender tone exactly right for the innocence of her sentiment...In all it was a delight.

*Ivan Hewitt, The Telegraph, 7 May 2014*

**ORFF *Carmina Burana*, Berlin Philharmonic Orchestra, Sir Simon Rattle, EuroArts Blu-ray**

...Matthews's floating finesse...

*Malcolm Riley, Gramophone, May 2014*

Superlative soloists...

*Geoff Brown, BBC Music Magazine, May 2014*

**BRAHMS *German Requiem*, Philharmonia, Andris Nelsons**

Sally Matthews's solo brought a moment of true spiritual radiance.

*Hilary Finch, The Times, 26 February 2014*

**BRITTEN *Peter Grimes*, Accademia Nazionale di Santa Cecilia, Antonio Pappano**

...exceptional singing...memorable performances from Sally Matthews (Ellen Orford)...

*Luigi Bellingardi, Opera, February 2014*

**JANACEK *Jenufa*, La Monnaie, Brussels, Ludovic Morlot**

Sally Matthews's soprano has the right blend of purity and power for Jenufa...

*John McCann, Opera, May 2014*

The gifted soprano Sally Matthews never shortchanges Jenufa's many gripping moments... Ms. Matthews's voice...soars rapturously...And she scores in the final scene...

*George Loomis, New York Times, 30 January 2014*

**BEETHOVEN *Cantata on the Death of Emperor Joseph II*, San Francisco Symphony Orchestra, Michael Tilson Thomas, SFS Media recording**

Sally Matthews sustains the long phrases with warm, consolatory tone.

*Richard Lawrence, Gramophone, February 2014*

**UNSUK CHIN *Alice in Wonderland*, Bayerische Staatsoper, Kent Nagano, Euroarts DVD**

...these performances are outstanding. Soprano Sally Matthews in the demanding lead role as the innocent, continually bemused, occasionally exasperated Alice draws us into this topsy-turvy world.

*Christopher Dingle, BBC Music Magazine, May 2014*

The cast, led by Sally Matthews's beautifully managed Alice is uniformly good.  
*Christophe Webber, Opera, February 2014*

**DIETSCH, *Le Vaisseau fantôme*, Les Musiciens du Louvre Grenoble, Marc Minkowski, naïve recording**

Sally Matthews's Minna has excellent French and well-studied dramatic projection of the role.

*Mike Ashman. Gramophone, April 2014*

The cast sings with conviction, notably...Sally Matthews' Lucia-like Minna...  
*Michael Scott Rohan, BBC Music Magazine, February 2014*

Sally Matthews is a bright-voiced, touching heroine...  
*Michael Scott Rohan, Opera, February 2014*

**BRITTEN *The Turn of the Screw*, London Symphony Orchestra, Richard Farnes, LSO LIVE recording**

There are two main glories to the performance...the second is Sally Matthews's Governess; this is a voice with infinite colours and the soprano knows how to maximise her gift...with a shimmering soprano that never fails her.

\*\*\*\*\* Opera Now Choice *Francis Muzzo, Opera Now, May 2014*

His cast is perfect...Matthews spot on in conveying the Governess's growing horror and resolve...

*Guy Weatherall, BBC Music Magazine, January 2014*

Sally Matthews's passionate Governess and Katherine Broderick's thrilling Jessel are vividly characterised...

*Hugh Canning, The Sunday Times, 12 January 2014*

Sally Matthews' Governess, appealingly passionate and involved...

*Malcolm Hayes, BBC Music magazine, February 2014*

Sally Matthews is a comparably subtle Governess, who colours her singing with many shades of anxiety...

*BBC Music Magazine, April 2014*

**MOZART *Concert Arias*, Milton Court, London, Edward Gardner**

Better still were the virtuoso Mozart arias delivered with incandescent verve by the soprano Sally Matthews...

*Richard Morrison, The Times, 30 September 2013*

Sally Matthews's bright soprano was crystal clear in two Mozart arias, and she was engagingly coquettish in the second, *Voi avete un cor fedele*.

*Hugo Shirley, The Daily Telegraph, 30 September 2013*

..Sally Matthews who displayed her fabulous, liquescent top in two Mozart concert arias...

*Helen Wallace, BBC Music Magazine, September 2013*

**VAUGHAN WILLIAMS *Sea Symphony*, BBC SO, BBC Proms, Sakari Oramo**

Sally Matthews and Roderick Williams as radiant soloists...

*Andrew Clark, Financial Times, 14 July 2013*

...performed with such winning generosity (especially by the soloists, Roderick Williams and Sally Matthews.)

*Ivan Hewitt, The Telegraph, 12 July 2013*

**MOZART *Le Nozze di Figaro*, Glyndebourne Festival Opera, Robin Ticciati, DVD**

Sally Matthews as the Countess is outstanding: in *Dove Sono*, miserably clutching a cushion as a security blanket, then singing out gloriously.

*Richard Lawrence, Gramophone, August 2013*

Sally Matthews uses exceptional technique to surmount the big challenges, with glorious phrasing.

*David Nice, BBC Music Magazine, September 2013*

...a perfect Countess...her predicament was clear...the voice itself is gorgeous, full lyric...

*Robert Levine, International Record Review, June 2013*

**DIETSCH, *Le Vaisseau fantôme*, Les Musiciens du Louvre Grenoble, Marc Minkowski, tour**

Sally Matthews...apart from singing her French part impeccably, there's also a grain of endearing salt in her sultry Minna. It's the third scene (act 2) that stimulates the senses a bit more, and which showed off Sally Matthews the most; making it a Minna-tour de force. Her part, and her performance, left little room for others to shine...

*Jens F. Laurson, Ionarts, Washington DC, 20 June 2013*

Sally Matthews' velvety soprano and polished delivery brought Minna to life, not least in her big solo scene that began with a prayer and concluded with a bouncy cabaletta.

*George Loomis, New York Times, 28 May 2013*

**WEBER *Der Freischütz*, London Symphony Orchestra, Sir Colin Davis, LSO Live recording**

Sally Matthews' big lyric soprano...she would have been better suited to the role of Agathe.

*Mark Pullinger, International Record Review, July/August 2013*

Sally Matthews is a delightful and true sounding Aennchen.

*Mike Ashman, Gramophone, August 2013*

...the glory of her Act 3 aria.

*Neil Fisher, 10 May 2013*



Among an excellent supporting cast, Sally Matthews (Ännchen) and Stephan Loges (Samiel) stand out. It's a pity that Matthews wasn't promoted to the role of Agathe...

*Anna Picard, BBC Music magazine, August 2013*

Sally Matthews, the rich-toned Aennchen...

*Hugh Canning, The Sunday Times, 12 May 2013*

**BRITTEN *The Turn of the Screw*, London Symphony Orchestra, Richard Farnes, Barbican Hall, London**

Sally Matthews sketched a detailed portrait of the Governess, rising to a pitch of intensity in the later stages of the drama.

*Richard Fairman, Financial Times, 18 April 2013*

Sally Matthews's powerful, ripe soprano made her Governess a convincing match for him (Quint)...

*Erica Jeal, The Guardian, 18 April 2013*

...Sally Matthews a splendidly focused, anguished Governess whose horror at the unfolding events was palpable.

*Barry Millington, London Evening Standard, 17 April 2013*

**SZYMANOWSKI *Stabat Mater*, LSO, Barbican Hall, London, Valery Gergiev**

Sally Matthews lifted her soprano high in an ecstasy of anticipated joy. And earlier in the evening her ardent vibrato had recreated the angst of the believer empathising with the maternal grief of Mary, in a rapt performance...

*Hilary Finch, The Times, 31 March 2013*

**HANDEL *Deidamia*, Netherlands Opera, Ivor Bolton, DVD**

Sally Matthews looks simply gorgeous in the title role...her limpid soprano...very touching at the end.

*Rodney Milnes, Opera, April 2013*

Sally Matthews shines as a vocally and physically poised Deidamia.

*George Hall, BBC Music magazine, March 2013*

Sally Matthews is perfect as Deidamia: saucy in *Nasconde l'usignol*, heartfelt in *M'hai resa infelice*...

*Richard Lawrence, Gramophone, February 2013*

**MOZART *Così fan tutte*, Scottish Chamber Orchestra, Robin Ticciati**

Matthews has the loveliest voice, creamy, palpating in both arias...

*Hugh Canning, Sunday Times, 14 October 2012*

...the evenly-matched cast was of recording quality...Sally Matthews' Fiordiligi...emotional intensity and erotic flair...

*Andrew Clark, The Financial Times, 8 October 2012*

Sally Matthews, dressed in virginal white, caught her essence. The moment when she realises she's going to fail is a moment of real anguish, and both she and the orchestra made sure we felt it.

*Ivan Hewitt, The Telegraph, 5 October 2012*

**MOZART *Le Nozze di Figaro*, Glyndebourne Festival Opera, BBC Proms Robin Ticciati**

Sally Matthews's flower-child Countess was the pick of the bunch, and her *Dove Sono* in act three the most treasurably Mozartian piece of singing of the evening.

*Martin Kettle, The Guardian, 30 August 2012*

**POULENC *Dialogues des Carmélites*, Vienna Radio Symphony Orchestra, Theater an der Wien, OEHMS Classics recording**

...outstanding cast...Sally Matthews' golden soprano is perfect for Blanche, and hers is a most moving impersonation; she does not skimp on the woman's moments of ill-temper and snobbery.

*Rodney Milnes, Opera, July 2012*

**MOZART *Le Nozze di Figaro*, Glyndebourne Festival Opera, Robin Ticciati**

The cast amounts to a classic Glyndebourne ensemble. Sally Matthews sings the Countess's arias with perfect poise.

*Rupert Christiansen, The Telegraph, 28 June 2012*

Sally Matthews brings dignity and touching vulnerability to the Countess.

*Barry Millington, London Evening Standard, 28 June 2012*

...Sally Matthews' classy Countess – lovely singing...

*Edward Seckerson, The Independent, 28 June 2012*

**WEBER *Der Freischütz*, London Symphony Orchestra, Sir Colin Davis**

Sally Matthews, as Ännchen, was by far the most entertaining singer of the evening, though. Not only did she make far more of an effort to be dramatically engaging...but her voice is one of rare beauty. Add to that serious artistic gravitas and you have a great singer, leagues above the rest.

*Michael Migliore, Musical Criticism, 26 April 2012*

There are great strengths elsewhere, a fine Ännchen from Sally Matthews...

*Tim Ashley, The Guardian, 21 April 2012*

Sally Matthews a delectable Ännchen.

*Hilary Finch, The Times, 23 April 2012*

**HANDEL *Deidamia*, Netherlands Opera**

Sally Matthews' enchanting, dumb-blonde Deidamia...

*Hugh Canning, Opera, July 2012*

The aria (*M'hai resa infelice*) crowns the soprano Sally Matthews' captivating performance, her velvety voice bringing out all of Deidamia's despair and pent-up rage. In an earlier aria about a nightingale, Ms Matthews combines vocal

acrobatics with physical ones, singing agilely while her acting, which includes the active participation of her shapely legs, mimes going for a swim.

*George Loomis, New York Times, 27 March 2012*

Matthews enchants as Deidamia...rarely is velvety soprano singing paired with such sensual dancing...Matthews carries the show...warm sound and great presence.

*Misha Game, NRC Handelsbad, 16 March 2012*

**Recital at Wigmore Hall, MENDELSSOHN, BRAHMS, CHAUSSON etc. with Karen Cargill and Simon Lepper**

The blend of their timbres is quite uncannily close, smooth and clean, and in terms of phrasing and colouring their musicianships seemed nicely compatible...the melancholy dying fall of *Lost is my quiet* was exquisitely rendered...Solos were also included, allowing Cargill to float *On wings of song* across a warm breeze and Matthews to go hunting alongside Queen Mab in *Neue Liebe...* a rapturously ardent *Die Boten der Liebe...*Chausson's *La nuit* and Emile Paladilhe's *Au bord de l'eau* were painted with an enchanted sensual glow...voices as sumptuous as these united in such heavenly harmony...

*Rupert Christiansen, The Telegraph, 19, December 2011*

**BRITTEN *The Turn of the Screw*, Theater an der Wien**

The adults were also fully inside their roles...above all Sally Matthews (Governess).

*Christopher Norton-Welsh, Opera, December 2011*

**MAHLER *Symphony No 8*, Philharmonia, Lorin Maazel, Royal Festival Hall, London**

The most impressive contributions in Part Two came from the soloists – Sally Matthews and Aylish Tynan soaring ecstatically in the soprano parts...

*Andrew Clark, The Financial Times, 10 October 2011*

**MOZART *Solemn Vespers & C Minor Mass*, Le Cercle de L'Harmonie, Jérémie Rhorer, London**

...the beautiful *Laudate Dominum* at the end, where Sally Matthews' soprano eloquently soared...The shining source of inspiration here (*C Minor Mass*) was again Matthews, who sang the soprano solos with a burning intensity that was out of the ordinary...her radiant singing of the *Et incarnatus est*.

*Richard Fairman, The Financial Times, 29 June 2011*

He took the meltingly beautiful *Laudate Dominum* at a luxuriously slow pace...The slow tempo might have taxed a lesser soprano than Sally Matthews, but she lofted her arched ecstatic line over the choir with what seemed like total ease...In the *C Minor Mass*...Mozart gives pride of place to the women and wonderful they were, too...Matthews' creamily intense soprano...All in all a marvel.

*Ivan Hewitt, The Telegraph, 30 June 2011*

...Rhorer stretched the pulse of the *Laudate Dominum* to a point just shy of incoherence, though Sally Matthews' dark vowels and even vibrato made something wonderful out of its timelessness...as glamorous as a movie star, the

British soprano engaged in an exhilarating rally of high Bs and As with mezzo Ann Hallenberg in the *Domine Deus* and delivered a flawless *Et incarnatus est*.  
*Anna Picard, The Independent, 3 July 2011*

**STRAUSS *Der Rosenkavalier*, Netherlands Opera, Sir Simon Rattle**

Sally Matthew's captivating Sophie endows the girl with uncommon depth of personality and vocal allure...  
*George Loomis, The New York Times, 24 May 2011*

**MAHLER *Symphony No 2*, Philharmonia Orchestra, Lorin Maazel**

Sally Matthews infused the soprano's invocation to life with great intensity.  
*Martin Kettle, The Guardian, 20 April 2011*

**STRAUSS *Four Last Songs*, LSO, Sir Colin Davis**

Her voice, in Strauss, is ravishing...and Davis's tempi allowed us to appreciate her quite exceptional breath control.  
*Tim Ashley, The Guardian, 23, March 2011*

**HAYDN, FAURÉ, Scottish Chamber Orchestra, Robin Ticciati**

In Haydn's *Scena di Berenice* she expressed fury, confusion, and tender regret while keeping an essential core of tragic dignity. In a group of seven Fauré songs she was equally fine.  
*Ivan Hewett, The Telegraph, 15 February 2011*

Soprano Sally Matthews gave a compelling account of the suicidal Berenice in Haydn's emotionally charged *Scena di Berenice*. Her mellow tone, particularly in the lower registers, was well suited to the thrilling vocal lines that flowed freely with the narrative...Matthews brought a similar dynamism to *Seven Songs* by Fauré, originally written for piano and voice, but brilliantly arranged for orchestra in this version by Colin Matthews.  
*Susan Nickalls, The Scotsman, 13 February 2011*

**FAURÉ *Requiem*, London Philharmonic Orchestra, Nézet-Séguin, 2011**

The whole performance was at once ample in expression and light as a feather. Sally Matthews was luxury casting for her *Pie Jesu* solo...  
*Edward Seckerson, The Independent, 23, January 2011*

...and Sally Matthews, a ravishingly religious soprano in the *Pie Jesu*,...  
*Paul Driver, The Sunday Times, 30 January 2011*

...this performance certainly gave a sense of being beautifully honed in every detail...Soprano Sally Matthews proved that a ripe soprano sound is every bit as apt for *Pie Jesu* as a boy's voice...  
*Ivan Hewitt, The Telegraph, 25 January 2011*

**MOZART *Don Giovanni*, Vienna State Opera, Frantz Welser-Möst, 2010**

Sally Matthews is a memorable Donna Anna, riveting in the accompanied recitatives in which Anna reacts to her father's murder and, later, recognizes Don Giovanni as the culprit, and eloquent in investing her arias with resonant tone.  
*George Loomis, New York Times, 22 December 2010*

...Sally Matthews' vulnerable Donna Anna...  
*Christopher Norton-Welsh, Opera, March 2011*

**MOZART *Così fan tutte*, Glyndebourne Festival, 2010**

...but it is Sally Matthews as Fiordiligi who steals the vocal honours with a bravura account of *Come scoglio* and a gorgeously melancholy *Per pietà*.  
*Rupert Christiansen, The Telegraph, 25 May 2010*

Sally Matthew's Fiordiligi is the main attraction, her voice warm and supple and the perfect size for this hall...and she brings a smattering of pathos to Fiordiligi's asinine predicament.  
*Kate Molleson, Opera, July 2010*

**MOZART *Così fan tutte*, Royal Opera House, January 2010**

In this latest cast everything gravitates towards the centre, pulled by the magnetism of Sally Matthew's Fiordiligi – a charismatic portrayal sung and acted with a whole-hearted commitment that marks another big step in this young singer's career. Every director must long to work with a singer who is so slim and gracious, while the firmness of her voice belies the slender physique. In *Come scoglio* she set sparks flying off every phrase, getting more out of the aria than any other singer on this stage for years.  
*Richard Fairman, Financial Times, 1 February 2010*

**MESSIAEN *Poèmes pour Mi*, Barbican Hall, October 2008**

Soprano Sally Matthews gave the words just the right ambiguous intensity - part mystical, part erotic...  
*Ivan Hewett, Telegraph, 10 October 2008*

Sally Matthews' elegant and gleaming light soprano shone as well as any, especially as she had felt her way sympathetically into the music's heavily perfumed French atmosphere.  
*Richard Fairman, Financial Times, 11 October 2008*

**CAVALLI *La Calisto*, Royal Opera House, September 2008**

In the title role, Sally Matthews gloriously exploits the fabulous top and ever-ripening bottom of her beautiful voice...  
*Edward Seckerson, The Independent, 25 September 2008*

... Sally Matthews in the title role, acting and singing her way with beguiling charm ...  
*Anthony Holden, The Observer, 28 September 2008*

**STRAVINSKY *The Rake's Progress*, Royal Opera House, July 2008**

The few real pluses come from those singers who manage to transcend the difficulties, especially Sally Matthews's beautifully sung Anne Trulove  
*Andrew Clements, The Guardian, 9 July 2008*

The musical standout was Sally Matthews: every time Anne appeared, the audience stirred slightly, relishing the pure sound of her soprano and the skill with

which she used it . The first act with thrilling, crowned with perfect sustained C, the lullaby lovely.

*Russ Macdonald, Opera, September 2008*

Anne is the wonderful Sally Matthews, whose rapturous sadness is the highlight of the evening. The voice soars so freely and ture. The moment in her great Act I Anne is the wonderful Sally Matthews, whose rapturous sadness is the highlight of the evening. The voice soars so freely and ture. The moment in her great Act I aria when, with solo horn, she prays, Fidelio-like, for Tom's deliverance is as haunting as the cabaletta - "I go to him" - is brilliant. Sensational top C.  
*Edward Seckerson, The Independent, 8 July 2008*

#### **BRITTEN *Les Illuminations*, Royal Festival Hall, April 2008**

With her clear French, she gave Rimbaud's poems a potent mix of seductive beauty and hint of menace.

*Richard Fairman, Financial Times, 27 April 2008*

Another discovery was the way in which Sally Matthews's soprano has blossomed into a mature, sumptuous instrument. Britten's *Les Illuminations* she brought a glorious, liquid tone that washed over the orchestral sound to lap on the back wall of the auditorium.

*Erica Jeal, The Guardian, 30 April 2008*

#### **SCHUMANN *Das Paradies und die Peri*, Royal Festival Hall, December 2007**

And what an asset was Sally Matthews, our most entrancing lyric soprano, giving voice to The Peri's quest for immortality. She was well-matched with tenor Mark Padmore's characteristically pristine evangelist, but it was she who voiced Schumann's rapture, carrying us onwards and upwards with tone so pure and sure and finally exultant.

*Edward Seckerson, The Independent, 13 December 2007*

#### **HAYDN *The Seasons*, Proms, July 2007**

Among the soloists, the soprano Sally Matthews gave the performance an extra touch of class, singing with a beauty of tone and an ability to shape phrases in a personal way that made her outstanding.

*Richard Fairman, Financial Times, 27 July 2007*

... and Sally Matthews, the truest of lyric sopranos, was deliciously saucy in her sly tale of seduction thwarted.

*Edward Seckerson, The Independent, 25 July 2007*

#### **UNSUK CHIN *Alice in Wonderland*, Bayerische Staatsoper Munich, July 2007**

Sally Matthews renders flesh and blood, innocence and vulnerability, inquisitiveness and due gustiness onto her oversized doll-headed character, singing with dramatic conviction, emotional clarity and an often bravura musicality in a demanding role.

*Michael Quinn, Opera, August 2008*

Sally Matthews is outstanding as the innocent, inquisitive Alice, centre stage and masked throughout

*Rick Jones, The Times, April 2008*

The soprano Sally Matthews did a wonderful job as Alice, giving her voice a remarkable range of colors to suit Alice's varied experiences.

*George Loomis, International Herald Tribune, 10 July 2007*

... soprano Sally Matthews, as Alice, is superb in a hugely demanding role.

*Andrew Clemens, The Guardian, 9 July 2007*

It takes a while to get used to Alice, spectacularly sung by Sally Matthews, since she wears a mask almost throughout the show and thus is without facial expression.

*Mark Swed, Los Angeles Times, 7 July 2007*

Sally Matthews was magnificent as Alice.

*Herald Tribune, 7 July 2007*

#### **HANDEL/MOZART Alexanders Feast, Proms, August 2006**

But the star of the evening was the soprano, Sally Matthews. She has the kind of peachy, rich pianissimo that actually blooms best in the vast space of the Albert Hall. It was especially ravishing in her aria about King Darius's death.

*Ivan Hewett, Daily Telegraph, 2 August 2006*

the ravishingly soft-focus soprano of Sally Matthews

*Hilary Finch, The Times, 3 August 2006*

#### **MOZART Mitridate, Royal Opera House, July 2005**

All the more credit...above all to Sally Matthews as Mitridate's younger and nicer son Sifare. She has the star numbers-and the richly coloured resonance and stylish agility of her soprano almost made up for that forever-lost clarion ring of the male castrato. Only Matthews, though, and Susan Gritton, really have the consistent focus and bright colour to lay bare those brief moments when flesh and blood peep out from under those vast costumes...

*Hilary Finch, The Times, 7 July 2005*

Matthews, always a fine singer and now a potentially great one, combines warmth of tone with impeccable technique.

*Tim Ashley, The Guardian, 7 July 2005*

Sally Matthews shone in the dizzyingly difficult castratos role of Sifare.

*Rupert Christiansen, The Telegraph*

Her account of the role of Sifare was absolutely ravishing.

*Barry Millington, Evening Standard, 6 July 2005*

Matthews' vibrant singing, so bright and true above the stave, is developing fast.

*Edward Seckerson, The Independent, 7 July 2005*

#### **MOZART Exsultate, jubilate, Mostly Mozart Festival, July 2005**

Sally Matthew's performance of Exultate, jubilate, with her lustrous soprano polished, agile and unerringly expressive, was a blissful journey into seventh heaven.

*Geoffrey Norris, The Daily Telegraph, 13 July 2005*

Sally Matthews, one of this country's rising stars, passed with flying colours. Even in the most exorbitant passages, her fruity vibrato, creamy tone and impeccable breath control gave the impression of ease.

*Nick Kimberley, Evening Standard, 11 July 2005*

#### **MOZART Requiem, London Symphony Orchestra, Franz Welser-Möst, Feb 2004**

The quartet of soloists was dominated by Sally Matthews's seraphic, rapturous soprano.

*Tim Ashley, The Guardian*

Sally Matthews's numinous soprano brought a touch of class to the vocal quartet.

*Richard Fairman, Financial Times*

#### **DVORAK Rusalka, Royal Opera, July 2003**

...the successor to Renée Fleming, whose signature role this is, was standing right next to her. Regally poised, glowingly pregnant, deliciously supple and deftly nuanced, Sally Matthews (First Wood Nymph) again showed herself a young soprano great divas should regard with caution; the Anne Baxter to Fleming's Bette Davis, a singer with shiveringly ambiguous lustre and, along with the indefatigably sexy Alexandra von der Weth, a potential Rusalka for the next decade.

*Anna Picard, Independent on Sunday*

#### **VERDI Falstaff (Nannetta), Royal Opera conducted by Bernard Haitink, January 2001**

The other star performance was that of the 25-year old English soprano Sally Matthews, who jumped in at short notice for an indisposed colleague with tremendous confidence and panache as a vocally entrancing Nannetta, spinning ravishing, high pianissimi in her fairy song and her heavenly duets with Steve Davislim's handsome-voiced Fenton....

she is delectably pretty and her creamy, lyrical soprano has huge potential. With careful nurturing, Covent Garden might have its Kiri Te Kanawa for the new millennium on the books.

*Hugh Canning, The Sunday Times*

...a highly promising British soprano, Sally Matthews, making an auspicious Covent Garden debut as Nannetta. Matthews's promise is immense.

*Rupert Christiansen, The Daily Telegraph*

Sally Matthews....won a big ovation for some lovely singing, very light of voice, but spun on an exquisite silvery thread.

*Richard Fairman, Financial Times*

...she floats (the music) with spine-tingling beauty.

*Tim Ashley, The Guardian*





Sally Matthews...proved herself with a bright and fresh Nannetta.  
*Rodney Milnes, The Times*

It was a wonderful debut; her high notes had the purest shimmer and her acting was utterly convincing.  
*Anna Picard, The Independent on Sunday*