

Katherine Broderick
Soprano

HONEGGER *Joan of Arc at the Stake*, London Symphony Orchestra, Marin Alsop

...the soloists, both actors and singers were all very strong...there were fine contributions from Katherine Broderick and the tenor Paul Nilon.

Neil Fisher, The Times, 7 November, 2011

WAGNER *Die Walküre*, Hallé Orchestra, Sir Mark Elder

Katherine Broderick was the outstanding member (Helmwige) of a ferocious team of Valkyries.

Michael Kennedy, Opera, October, 2011

If Katherine Broderick (Helmwige) can continue to fling out Cs with such easy brilliance, she seems set to follow Bullock (Brünnhilde.)

Anna Picard, The Independent, 24 July, 2011

And Katherine Broderick's Helmwige (a Brünnhilde in waiting) flamed out in the formidable lineup of Valkyries.

Hilary Finch, The Times, 18 July, 2011

BRITTEN *Complete Songs, Vol 1*, Malcolm Martineau, Onyx Classics recording

...the soprano of Katherine Broderick brings by turns a forlorn beauty and a fiery plangency to the Pushkin settings of *The Poet's Echo*...this fine performance...

Hilary Finch, BBC Musci magazine, August 2011.

They are brilliantly performed by eight young singers. Katherine Broderick's *The Poet's Echo* is especially fine, her timbre appropriate to music composed for Vishnevskaya.

Michael Kennedy, The Sunday Telegraph, 29 May, 2011

...and *The Poet's Echo* (Katherine Broderick) are very fine...

Nicholas Kenyon, The Observer, 12 June, 2011

MOZART *Don Giovanni*, English National Opera, Kirill Karabits

The women struck me as uncommonly strong, especially Katherine Broderick, making her ENO debut as Anna. She possesses a very large soprano which...admirably met the considerable demands of the part...she carried herself with dignity and maintained a consistent sense of character.

Russ McDonald, Opera, December, 2010

Katherine Broderick's Donna Anna and Brindley Sherratt's Leporello are, in fact, the strongest things on stage....repressed hysteria glinting through her laser-bright high register.

Hilary Finch, The Times, 8 November, 2010

As Donna Anna, Katherine Broderick displays a voice packed with exiting potential.

Anna Picard, The Independent, 14 November 2010

(Broderick)...vocally of thrilling potential.

Hugh Canning, The Sunday Times, 14 November, 2010

MAHLER *Resurrection Symphony*, BSO, Alsop, Festival Hall, London

Karen Cargill, her deep, densely focused mezzo-soprano finding lament and primordial light in *Urlicht*. Then the soprano Katherine Broderick, almost imperceptibly gilding the hushed chorus in their anticipation of immortal life. Together, their vocal timbres pleaded for belief....

Hilary Finch, The Times, 12 May, 2010

PUCCINI *Il Tabarro*, BBC Proms, Royal Albert Hall, August 2008

... the touchingly sung young lovers Katherine Broderick and Edgaras Montvidas, ...

Hilary Finch, The Times, 14 August 2008

National Opera Studio Showcase, Hackney Empire, June 2008

... Donna Anna beautifully sung by Katherine Broderick, her ample soprano scaled to the music's demands, and the coloratura of 'Non mi dir' finely controlled.

Margaret Davies, Opera, August 2008

National Opera Studio Showcase, Theatre Royal, Glasgow, February 2008

... here it was the soprano Katherine Broderick, winner of last year's Kathleen Ferrier award. Aside from the quality of her voice, what stands out about Broderick is her easy ability to inhabit the characters and make them believable.

Rowena Smith, The Herald, 11 February 2008

STRAUSS *Capriccio*, Guildhall School of Music and Drama, June 2007

Broderick rises to the challenge with astonishing assurance. It isn't just her flawless diction or the silvery timbre of her gleaming soprano. What impresses most about this 24-year-old is her uncommon maturity of expression. That, and the fact that she still has plenty in the tank when it comes to the denouement, sung with all the passion of a woman who admits that she is "afame" because she couldn't make up her mind.

Neil Fisher, The Times, 11 June 2007

Kathleen Ferrier Awards, Wigmore Hall, April 2007

At 24, Katherine Broderick is one of the youngest first-prize winners of the annual Kathleen Ferrier Awards – and one of the most remarkable. At the end of her finals recital it was thrilling to hear one of the first green buds opening in this burgeoning Wagnerian soprano, when Broderick, accompanied exuberantly by the pianist Jonathan Beatty, sang *Dich teure Halle* from *Tannhäuser*. She brought the house down.

Dame Janet Baker, chairing the jury, spoke of the finalists' accomplishment and heart. Broderick sings with an ardour and generosity of communication that goes way beyond her already formidable technical ability. Her Tatyana last year for British Youth Opera was deeply moving; and in this competition the imaginative wonder within her *Phänomen*, Hugo Wolf's meditation on a rainbow, and her *Sleep*, by Ivor Gurney, showed her to be as sensitive a recitalist as she is a powerful stage presence.

Hilary Finch, The Times, 1 May 2007

TCHAIKOWSKY *Onegin*, British Youth Opera, September 2006

Katherine Broderick – still only in her twenties – now confirms and expands her thrilling burgeoning vocal skills in her formidable stage presence as a Tatyana of outstanding character and power

Hilary Finch, The Times, 12 September 2006

As Tatyana, Katrina Broderick showed a potentially rich lyric soprano, with a gleaming top and plenty of expressive power.

Rupert Christiansen, The Telegraph, 29 September 2006

Maxine Robertson Management Ltd
info@maxinerobertson.com
tel: 44 20 7993 2917