

**Sally Matthews**  
Soprano

**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, 09 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*

The outstanding portrayal came from Sally Matthews as Anne Truelove, who sang beautifully and imprinted her personality on every phrase

*Richard Fairman, The Financial Times, 8 July 2008*

Anne is the wonderful Sally Matthews, whose rapturous sadness is the highlight of the

evening. The voice soars so freely and true. 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 true. 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, 09.07.2007*

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 Hewitt, 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 *Exsultate, 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*

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