

Sally Matthews
Soprano

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 Rosenkavakier*, 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 Hewitt, 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 Matthews'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

UNSUUK 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 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...

Hillary 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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