



Claudia Huckle

Contralto

WAGNER *Die Walküre* (Schwertleite) & *Götterdämmerung* (First Norn), Royal Opera House, Covent Garden

The Norns, led by Claudia Huckle, and the Rhinemaidens, featuring a striking Lauren Fagan, were superb.

Neil Fisher, The Times, October 2018

And the numerous red lines running through the cycle's earlier operas turn out to be threads woven by the all-knowing Norns, magnificently sung here by Claudia Huckle, Irmgard Vilsmaier and Lise Davidsen.

Flora Willson, The Guardian, October 2018

The opera's two trios, Norns and Rhinemaidens, were pretty much flawless. Contralto Claudia Huckle sang magically as the First Norn...

Mark Valencia, WhatsonStage, October 2018

It's rare to be so gripped by the Norns as this audience clearly was – and it was not just Lise Davidsen's startling, Rita Hunter-like attack which impressed, but Irmgard Vilsmaier's dramatic commitment and Claudia Huckle's warm, beautiful tone.

Melanie Eskenazi, MusicOMH, October 2018

MAHLER *Symphony No. 8*, BBC National Orchestra of Wales, Proms 2018

Yet this was also a performance in which the soloists were beautifully cast and contrasted, from the stratospheric purity of Joëlle Harvey's *Mater Gloriosa* to Claudia Huckle's earthy *Maria Aegyptiaca*....

Anna Picard, The Times, July 2018

Maria Aegyptiaca lies low but held no fears for the rich-sounding Claudia Huckle.

Jim Pritchard, Seen and Heard International, July 2018

WAGNER *Das Rheingold* (Erda), Leipzig Opera

Claudia Huckle's smooth-toned Erda was expressive in her bewilderment.

John Allison, Opera, July 2018

Mezzo-soprano Claudia Huckle as Erda was responsible for one of the best moments of the entire performance.

José Irurzun, Seen and Heard International, May 2018

WAGNER *Siegfried* (Erda), Leipzig Opera

Mezzo-soprano Claudia Huckle made a good Erda, with an attractive and well-managed voice.

José Irurzun, Seen and Heard International, May 2018

BACH *St Matthew Passion*, OAE, on tour

London, Royal Festival Hall:

Claudia Huckle's alto solos shone darkly, treading a line between redemptive warmth and gentle sorrow. "Erbarme dich" was delivered with breathtaking lyrical control, gently imploring, her voice woven seamlessly with the fiercely expressive violin solo of Matthew Truscott, both floating on the ethereal strings of the OAE.

Transporting stuff. Her duet with soprano Louise Kemény was another highlight ...

Benjamin Poore, BachTrack, March 2018

...the lustrous contralto of Claudia Huckle

Nick Kimberley, The Evening Standard, March 2018

... the lustrously youthful Claudia Huckle, whose sublime *Erbarme dich* with Matthew Truscott's eloquent violin obbligato was the emotional climax of the piece.

Hugh Canning, The Sunday Times, April 2018

Weimarhalle, Weimar:

Las arias y recitativos cantados por ... Claudia Huckle (con un bellissimo timbre de contralto) contuvieron una emoción añadida.

The arias and recitatives sung by Claudia Huckle (with a beautiful contralto timbre) contained added emotion.

Luis Gago, El Pais, March 2018

ELGAR *Dream of Gerontius*, Hallé Orchestra, Sir Mark Elder, York Minster

Claudia Huckle made her debut as the Angel with a mezzo of luminous, consoling empathy ...

Hugh Canning, The Times, November 2017

WAGNER *Die Walküre*, RSNO, Davis, Edinburgh International Festival

Collectively and individually, the Valkyries sounded thrillingly intense and musically distinct: congratulations to Lee Bisset, Elaine McKrill, Jennifer Johnston, Claudia Huckle, Katherine Broderick, Madeleine Shaw, Judit Kutasi and Andrea Baker for nearly stealing the show.

Andrew Clark, Opera, October 2017

MAHLER Symphony No.2, Boston Philharmonic, Zander.

It was the best live Mahler Second I've heard over the past 38 years... Contralto Claudia Huckle drifted on stage unobtrusively as the third movement closed, without a book, and looked the audience in the eye as she sang of the child who won't let an angel block her way to heaven.

Jeffrey Gantz, The Boston Globe, 16 April 2017

DE FALLA *El Amor Brujo*, Britten Sinfonia, Mahan Esfahani. Milton Court, London.

For the finale of this fascinating concert, Claudia Huckle dominated the stage with a lovely account of *El Amor Brujo*.

Michael Church, The Independent, February 2017

In a packed programme there was also space for two substantial Falla works for voice (Claudia Huckle's rich-toned mezzo) and instruments: *Psyche* and *El Amor Brujo*, with its Ritual Fire Dance fizzing like a roman candle.

Richard Morrison, The Times, February 2017

PUCCINI *Madama Butterfly*, Glyndebourne on Tour

Claudia Huckle delivered a rich-toned, sympathetic Suzuki ...
Hugh Canning, Opera, December 2016

... there is strong support from Michael Druiett's Bonze and Claudia Huckle's velvet-voiced Suzuki.
Neil Fisher, The Times, 18 October 2016

Francesco Verna and Claudia Huckle were stalwart and sympathetic as Sharpless and Suzuki...
Rupert Christiansen, The Daily Telegraph, 15 October 2016

Claudia Huckle's Suzuki and Michael Druiett's Bonze are the best of a variable supporting cast.
Richard Fairman, The Financial Times, 17 October 2016

... Suzuki - the excellent Claudia Huckle.....Huckle's plum toned Suzuki is silky and warm...
Mark Pullinger, Bachtrack, October 2016

Claudia Huckle's rich contralto gives her Suzuki vocal depth to match her portrayal's compassion.
George Hall, The Stage, October 2016

... and the ever-fabulous contralto of Claudia Huckle ensures that Suzuki, the maid, all but steals the show.
Mark Valencia, What's On Stage, October 2016

The always reliable Claudia Huckle is a first-class Suzuki ...
David Mellor, The Daily Mail, October 2016

BRITTEN A *Midsummer Night's Dream*, Glyndebourne Festival Opera

Claudia Huckle's rich-voiced Hippolyta made more than most of her sketchily conceived role.
Hugh Canning, The Sunday Times, 21 August 2016

ENESCU *Oedipe*, Royal Opera, Covent Garden

Claudia Huckle's interesting performance as a psychoanalyst Mérope was one of the vocal highlights, musically rich and warm.
John Allison, Opera, August 2016

MUSSORGSKY *Khovanskygate: A National Enquiry*, Birmingham Opera Company, CBSO, Stuart Stratford

Most striking of all was the young contralto Claudia Huckle as Marfa, battered between religious and political forces. Mussorgsky gives her a substantial role and Huckle accomplished it magnificently: genuine, graceful and touching- hers is one of the richest, most beautiful contralto voices I've heard in years.
Roderic Dunnett, Opera Now, July 2014

Claudia Huckle sang with absolute conviction as Marfa.
Hugo Shirley, Opera, June 2014

The fast-rising British contralto Claudia Huckle was brave and intelligent as the strange, schismatic Marfa...

Fiona Maddocks, The Observer, 27 April 2014

Best of all are Keel Watson...and Claudia Huckle as his daughter Marfa, whose unswerving love for Andrei Khovansky provides the emotional heart to what can be an intimidatingly unsparing work.

Andrew Clements, The Guardian, 23 April 2014

It's the singers' intensity and veracity that count – qualities exemplified by Claudia Huckle's sensuous, impassioned Marfa.

Andrew Clark, Financial Times, 23 April 2014

The opera is notably well sung...Claudia Huckle's Marfa – Andrei's discarded lover – is a lush-toned siren.

Hugh Canning, Sunday Times, 27 April 2014

The whole cast is memorable...Marfa, finely sung by Claudia Huckle.

Michael Tanner, The Spectator, 3 May 2014

BRITTEN *The Rape of Lucretia*, Glyndebourne Tour 2013

Behind Claudia Huckle's compelling Lucretia one really can sense the distant presence of Kathleen Ferrier, the great contralto for whom this role was written; Huckle's performance is finely judged, with its climax all the more thought-provoking for being understated - this Lucretia's post-rape 'shame' is existential.

Michael Church, The Independent, 20 October 2013

Claudia Huckle's Lucretia...came to full, almost unbearable intensity in the latter stages of the drama.

Roger Parker, Opera, December 2013

The performances, though, are terrific. Huckle, infinitely vulnerable, unflinchingly registers Lucretia's agony.

Tim Ashley, The Guardian, 20 October 2013

...delicately vulnerable Lucretia (the beautifully dark-toned mezzo Claudia Huckle) horrified and disgusted at her violation.

Stephen Pritchard, The Observer, 27 October 2013

And Shaw draws magnificent performances from a mostly young cast...Claudia Huckle's deeply touching and vulnerable Lucretia...

Rupert Christiansen, The Telegraph, 20 October 2013

Claudia Huckle as Lucretia, with a wonderfully rich but clear contralto.

Guy Dammann, The Times Literary Supplement, November 2013

Claudia Huckle's Lucretia holds darkness and light in equipoise in her mobile contralto

Hilary Finch, The Times, 23 October 2013

...her velvety dark voice enfolding her lines in beauty...

Andrew Clark, Financial Times, 23 October 2013

Claudia Huckle's Lucretia, impossibly moving...

Alexandra Coghlan, New Statesman, 21 October 2013

HUMPERDINCK *Hänsel und Gretel*, Garsington Opera at Wormsley

...the stand-out vocal performance...Huckle absolutely nailed the part, singing with a strong, very well-focused mezzo and projecting both her stage and her vocal personality with apparent ease...this was outstanding, truly impressive singing. She is someone to be watched.

Mike Reynolds, Musical Criticism, July 2013

And the central performances are exceptionally strong. Claudia Huckle and Anna Devin play very convincingly off each other as Hansel and Gretel, with Devin's delicately-shaded soprano complemented by Huckle's sumptuous contralto;

Michael Church, The Independent, 28 June 2013

The vocal ingredients here are particularly good...Anna Devin and Claudia Huckle are particularly good and a near ideal match...Huckle's convincingly boyish Hänsel...elegant contralto...

George Hall, Guardian, 24 June 2013

Pack tissues if you're going, for an *Evening Prayer* more exquisite than that sung by Anna Devin (Gretel) and Claudia Huckle (Hänsel) is hard to imagine.

Anna Picard, The Independent, 29 June 2013

Martin André's orchestra is dazzling, as are the performances of Claudia Huckle and Anna Devin in the title roles.

Wall Street Journal, 24 June 2013

Huckle made one of the most believably boyish Hänsels I have seen...The set-pieces were well sung...completely engaging...acts one and two positively flew by.

Robert Hugill, Opera Today, 24 June 2013

ZELENKA *Penitenti al Sepolcro del Redentore*, Freiburger Barockorchester

Claudia Huckles Magdalena, die ihre weiche Alt-Fülle differenziert nutzt...

Claudia Huckle's Magdalena used her smooth, lustrous contralto with subtlety...

Badische Zeitung, 2 April 2013

HANDEL *Messiah*, Academy of Ancient Music, Choir of King's College Cambridge, Stephen Cleobury

Claudia Huckle's *He was despised* conveyed the drama of the Passion, but her warm and creamy mezzo-soprano was a vocal balm as well.

Norman Stinchcombe, The Birmingham Post, 21 December 2012

DONIZETTI *Anna Bolena*, Washington National Opera

Claudia Huckle cut a truly boyish figure as Smeton, spinning out supple lines with her plush contralto.

Tim Smith, Opera, February 2013

...Claudia Huckle, offering some dusky, lyrical singing, as the page Smeton...

Anne Midgette, The Washington Post, 16 September 2012

In addition to Radvanovsky, contralto Claudia Huckle, as Smeton, is a quiet standout.

Mike Paarberg, Washington City Paper, 28 September 2012

Claudia Huckle is excellent as Smeton, the page who loves Anna.

Barbara Mackay, Washington Examiner, 20 September 2012

Claudia Huckle's plummy contralto and beautifully shaded phrasing are matched by refined acting in the trouser role of Smeton, the queen's page.

Tim Smith, Baltimore Sun, 20 September 2012

...Claudia Huckle tender and convincing as Smeton...

Sudip Bose, Washingtonian, 17 September 2012

Claudia Huckle, with her pleasing contralto, plays Smeton, the "breeches" part, with a good sense of the young boy musician who carries a flame for Anna...

Susan Galbraith, DC Theatre Scene, 18 September 2012

MAHLER *Rückert Lieder*, RNSO, Thomas Søndergård, St Magnus Festival

Claudia Huckle may have been a last-minute replacement for Catherine Wyn-Rogers in Mahler's *Rückert Lieder*, but the rapt intensity she imbued in the centrally-placed *Um Mitternacht* was the pinnacle of a truly enchanting performance.

Kenneth Walton, The Scotsman, 29 June 2012

TCHAIKOVSKY *Eugene Onegin*, English National Opera

Claudia Huckle's Olga is a complete success: sweet, uncomprehending and beautifully sung with real Slavonic timbre.

Richard Morrison, The Times, 14 November, 2011

The whole of the Larin household is cast from strength, especially Claudia Huckle as Olga and Catherine Wyn-Rogers as Filipyevna.

Richard Fairman, The Financial Times, 14 November 2011

Claudia Huckle's Olga is beautifully detailed, every wrinkle of her pretty nose expressive of the younger sister's temperament.

Anna Picard, The Independent, 14 November 2011

Claudia Huckle charmed as Olga.

Fiona Maddocks, The Observer, 20 November 2011

There are fine contributions from the British contralto Claudia Huckle, as Tatyana's giddy, bewildered sister Olga...

Paul Driver, The Sunday Times, 20 November 2011

Claudia Huckle's Olga, with a darkly focused mezzo, was nicely distinctive.
John Allison, Opera, January 2012

...Claudia Huckle's deep-toned Olga...
George Hall, Opera News, January 2012

SULLIVAN *The Mikado*, English National Opera

Sophie is well assisted by Claudia Huckle's Pitti-Sing. A genuine old-fashioned contralto, Huckle is a real discovery. English born, American trained and currently based at the Leipzig Opera, she is a talent to be encouraged.

The Mail on Sunday, March 2011

This is also a vintage cast...Claudia Huckle's creamy contralto Pitti-Sing provides articulate assistance.

The Guardian

Claudia Huckle was more at home in the role of Pitti-Sing: her contralto is clear and bright and she acted the dialogue entertainingly.

Opera Today

HUMPERDINCK *Hänsel und Gretel*, Leipzig Opera, 2010

Trotzdem überwiegt auch gesänglich bei weitem das Positive. Viktorija Kaminskaite und Claudia Huckle setzen nicht auf Kindchencharme, sondern setzen die Kraft ihrer grossen Stimmen ein. Und überfrachten damit dennoch nicht den natürlichen Charme der Linie. Vor allem aber sind sie im Doppel schwer zu toppen. Wie sie aufeinander hören und reagieren, ihre Farben abstimmen, inhaltlich wie musikalisch gestalten, ist weit mehr noch als die Summe der Einzelleistungen. Und so schön, so warmherzig und berührend hat der Abendsegen in Leipzig schon lange nicht mehr geklungen.

Victorija Kaminskaite and Claudia Huckle do not rely on the charm of the children but rather use the power of their big voices, without overpowering the natural charm of the line. Most importantly it would be very hard to top them as a pair. The way they listen to each other and react, blend their colours, shape the storyline and music, surpasses the sum of the individual performances. The Evening Prayer has not been heard sounding so beautiful, so warmhearted and touching for a long time in Leipzig.

Leipziger Volkszeitung

TORSTEN RASCH *The Duchess of Malfi*, English National Opera, 2010

There the Duchess (Claudia Huckle, sexy and brilliant) is taunted by her leering brothers...then hanged upside down.

The Times

...and I did encounter the Duchess (the impressive Claudia Huckle) in a blackened room.

The Independent

...the audience play witness to the pleas of Claudia Huckle's compelling duchess, and her ritualistic murder, before the curtains part for a final, chilling coup de théâtre.

The Financial Times

As the Duchess, Claudia Huckle sings seductively, powerful yet doomed.

The Observer

Claudia Huckle as the Duchess deserves a medal for being asked to strip to her underwear and dangle upside-down from a chain after her death.

The Guardian

...harp and marimbas accompanied the mesmerising mezzo Claudia Huckle, who played the Duchess.

BBC Music Magazine

HANDEL *Tamerlano*, Washington National Opera, 2008

Mr Domingo, this company's general director, surrounded himself with worthy accomplices. ... In the smaller roles Claudia Huckle, as Irene, was a forceful presence with a beautiful tone.

Allan Kozinn, The New York Times

Claudia Huckle prêtant à Irene un mezzo aussi sombre qu'agile et une remarquable présence scénique.

Claudia Huckle lends to Irene a mezzo as dark as it is agile, and a remarkable stage presence.

Opéra Magazine (Paris)

As the clever but much-put-upon Irene, would-be queen of *Tamerlano*, Claudia Huckle, a Domingo-Cafritz Young Artist, continues to demonstrate that she has a most promising future.

T.L. Ponick, The Washington Times

Domingo is surrounded by a stellar cast...Claudia Huckle and Andrew Foster-Williams excel in smaller roles.

George Loomis, The Financial Times

Claudia Huckle sang smoothly and vividly as Irene.

Tim Smith, Opera News

HANDEL *Messiah*, National Symphony Orchestra, Kennedy Center

Claudia Huckle has a...mezzo-soprano voice that she employed with deft empathy (a strong He was despised ...)

Tim Page, The Washington Post

HUMPERDINCK *Hansel and Gretel*, Washington National Opera, 2007

The matinee cast, consisting mostly of current young artists, turned out to be the more convincing. Claudia Huckle was equally notable for her luscious mezzo-soprano and her gleefully boyish Hansel.



Ronni Reich, The Washington Post

Ms. Huckle was amazingly convincing as a boy and has the perfect timbre to play this role.

Alan Savada, Opera-L

MOZART *Requiem*, Monteverdi Choir, Sir John Eliot Gardiner, USA & European tour, 2006

The one exception was mezzo-soprano Claudia Huckle, whose full-bodied, piercing contributions to the *Requiem* soared above the crowd.

Joshua Kosman, San Francisco Chronicle

Mezzo-soprano Claudia Huckle was a shock, her voice almost overwhelmingly full and dusky. Listening to the *Benedictus* as the *Requiem* neared its conclusion was like being sung to death by a pair of sirens, Huckle and soprano Elin Manahan Thomas.

Richard Scheinin, The Mercury News

Here it was the mezzo soprano, Claudia Huckle, who surpassed, her tone rich, her phrasing smooth and easy.

Robert P. Commanday, San Francisco Classical Voice