



## Barbara Kozelj

### Mezzo-soprano

#### Wonderfeel Festival, The Netherlands, recital with Judith van Wanroij (soprano) and Thomas Beijer (piano)

Met een intense uitvoering van de Vivaldi-aria *Sposa son disprezzata* bezorgen mezzosopraan Barbara Kozelj en pianist Thomas Beijer je de rillingen.

With an intense performance of the Vivaldi-aria *Sposa son disprezzata*, mezzo-soprano Barbara Kozelj and pianist Thomas Beijer give you the shivers.  
*NRC, Joep Christenhusz, July 2019*

#### VIVALDI/MORETTO: Madame de Tourvel *Dangerous Liaisons* The Netherlands Bach Society, Opera 2day, Hernan Schwartzman

The strongest link of the show is mezzo-soprano Barbara Kozelj (Tourvel). Her acting is mesmerizingly restrained, she sings fantastically and makes you, for a moment, truly feel sorry for her fall for cunning temptation.

*NRC, Micha Spel, March 2019*

Singing with a velvety legato, mezzo-soprano Barbara Kozelj as Madame de Tourvel made her every appearance an event, including the favourite “*Sposa, son disprezzata*” [...] lonely cries rose forlornly out of the darkness in the echo aria “*L’ombre, l’aure e ancora il rio*” from *Ottone in villa*—piercingly beautiful.  
*OperaToday, Jenny Camiller, March 2019*

The deep and powerful heartfelt voice of the Presidente de Tourvel (Barbara Kozelj) remains with the audience for a long time.

*Trouw, Frederieke Berntsen, March 2019*

Dancený’s duet with Cécile takes your breath away, as does the singing of Madame de Tourvel (Barbara Kozelj), so beautifully coloured by emotions.

*8weekly, Kim Saris, March 2019*

#### Song recital, Concertgebouw Amsterdam, with with Julius Drake piano

We’d better keep the Slovenian mezzo-soprano Barbara Kozelj in the Netherlands, it turned out at the Concertgebouw Amsterdam. [...] This is a song recital in which the singer was completely in her role before she has even sung a note. [...] She intonates expressively in Korngold’s *Sterbelied*. And once in a while she reveals such a well-aimed vocal outburst that we instantly understand that she can also handle concert halls ten times this size. [...] Fantastic how she lures you into the night in Berg’s *Warm die Lüfte* and lets you reconcile with the darkness. That little bow in her voice, that final note. *Tiefschön*. [...] In the second half, there is a clear winner. The naive song settings of Joaquín Rodrigo are not equal to those of Enrique Granados. In *La maja dolorosa* one, two and three, the mouths of the audience fall open...

*Volkskrant, Merlijn Kerkhof, April 2019*

#### CD: UNHEARD – Songs of Hans Walter Süsskind, EBONY QUARTET

Die Singstimme wächst aus dem Streichquartettklang heraus, erscheint eingeschmolzen in ihn als fünfte Stimme. Dem wird die wundervoll instrumentale geführte Mezzosopranstimme von Barbara Kozelj voll gerecht. Schwebendes Schreiten durchwirkt das zweite Lied „Heimweg”

zu extremer Lage erhebt sich das dritte Lied „Die Geliebte“, und das Schlusslied „Der Sterbliche“ entfaltet sich von majestätischem Unisono zu tippig bliihendem Klang.

*Musica Reanimata, Gottfried Eberle*

...sublime singing by Barbara Kozelj (how expressive her interpretation!) in four songs of Hans Walther Süsskind: Zauber bei Tag, Heimweg, Der Geliebte en Der Sterbliche.

*Aart van de Wal, Opus Klassiek*

Barbara Kozelj creates a perfect atmosphere in Süsskinds Vier Gesänge...

*Volkskrant, Biëlla Luttmer*

#### **MONTEVERDI Penelope *Il ritorno d'Ulisse in Patria*, Academy of Ancient Music, Richard Egarr**

The vocal star of the show was Barbara Kozelj' s Penelope. This was a noble, dependable portrayal, in which her mellow and controlled singing sounded like a contralto at times, giving natural and soulful expression to the character' s suffering patience. She is certainly a singer to watch.

*Classical Source, Curtis Rogers*

Barbara Kozelj in the role of Penelope set the bar high with her Act One lament. Her voice freighted with the grief of the passing years, it articulated her numbed sorrow with the subtlest of nuances.

*Evening Standard, Barry Millington*

Barbara Kozelj was similarly grounded in her performance, giving us a lovely sense of Penelope's patience and the sense of being cut off and walled in by her emotions. But also, stretched thin, this was someone who might break. Kozelj had a beautifully calm demeanour, combined with a deep expressivity in the way she sang the Monteverdi.

*Planet Hugill*

I was won over by Kozelj' s nuanced singing. Lots of floated notes and delicate inflections – a rather internalised grief, very stylish.

*Opera, Innit*

Barbara Kozelj as Penelope had a more direct voice, but its clarity was matched by equal levels of sensitivity and feeling, and her final reconciliation with Ulisse was deeply moving.

*Music OMH, Sam Smith*

Barbara Kozelj' s melancholy Penelope was the still centre of the opera, fending off the importunate suitors.

*Express, Clare Colvin*

#### **BACH Matthäus-Passion, Orchestra of St Luke's / Iván Fischer / Carnegie Hall New York**

Most to be praised was mezzo Barbara Kozelj whose expressive rounded voice filled the hall, particularly so in “Buß und Reu.”

*Seen and Heard International*

Barbara Kozelj was an affecting mezzo, opening the second half with an unusually cutting cry of “Ach!”

*Bachtrack*

The vocal highlights of the evening, however, belonged to soprano Dominique Labelle and alto Barbara Kozelj, who imbued their respective arias and duets with crystal-clear diction, sophisticated phrasing, and a solemn stage presence. In Part One’s early aria, “Buß und Reu,” Kozelj presented a pious woman filled with reverence after washing the head of Jesus, despite being mocked by the disciples for her extravagant use of expensive oil. Pleading that her “teardrops be an acceptable anointing to you, faithful Jesus,” Kozelj’s rich lower register complemented the falling staccato flute motion of Orchestra I’s Elizabeth Mann and Sheryl Henze.

*Feastofmusic.com*

Barbara Kozelj and Silvie Jensen have splendid voices, the former deep and dark in ‘Buß und Reu’ and enchanting in ‘ Erbarme dich, mein Gott’...

*Classical Source, Lewis M. Smoley*

**MAHLER *Lieder eines fahrenden Gesellen* Holland Symfonia / Otto Tausk / Haarlem**

In Songs of a Wayfarer Barbara Kozelj revealed the art of singing that spoke straight to the heart. With lithe lines and clear articulation.

*Telegraaf*

With wonderfully restrained grief and dramatic outbursts of despair, Kozelj colours Mahler’s rich palette in phenomenally.

*Haarlems Dagblad*