



## Claudia Huckle

### Contralto

#### **Song recital with Simon Lepper, Djanogly Hall Nottingham**

Claudia sang the best-known song 'Where Corals Lie' with a haunting, yearning quality whilst reserving maximum vocal power and her remarkable vocal range for the final song 'The Swimmer' ... Claudia Huckle and Simon Lepper [also] performed Wagner's Wesendonck Lieder, the duo inhabiting the world of the poems with rich, vibrant colouring of the words. This was especially true in their sensitive (rather than sentimental) performance of the opening song 'Der Engel' ... There was one short encore, Benjamin Britten's folk song arrangement 'O Waly Waly', which gave us in a nutshell the qualities of the Huckle/Lepper partnership: a deep richness of sound, insight into meaning and sensitivity to tonal colour.

*William Ruff, Nottingham Post, February 2020*

#### **MENDELSSOHN Elijah, BBC Symphony Orchestra, Barbican Centre**

No less impressive was the contralto voice of Claudia Huckle, with its sensuous range of dark-chocolate and vanilla tones. Her recitatives as an Angel were delivered with absolute assurance, and in the moments of exposed writing in her arioso 'Woe unto them who forsake Him!' she moved effortlessly through all her registers. An additional highlight was the gentle vibrancy she brought to her aria 'O rest in the Lord'.

*Alexander Hall, Classical Source, February 2020*

Contralto Claudia Huckle (Angel/Queen) has the most beautiful velvety voice and uses it to perfection. Her aria 'O rest in the Lord' - with BBCSO principal flautist Daniel Pailthorpe accompanying her with utmost musicality on his wooden flute – did indeed feel comforting in many dimensions.

*Agnes Cory, Seen and Heard International, February 2020*

#### **MAHLER Kindertotenlieder, BBC Scottish Symphony Orchestra, City Halls Glasgow**

[Claudia's] was a performance of elegance and poise ...

*Keith Bruce, Herald Scotland, January 2020*

#### **HANDEL Messiah, Freiburg Baroque Orchestra, on tour**

Contralto Claudia Huckle has a bewitching tone in amber colours.

*Julian Sykes, Le Temps, December 2019*

Claudia Huckle's contralto was in a dark bloom, with characteristically wounding low notes (her 'grief' in 'He was Despised' was heart-stopping).

*Benjamin Poore, Music OMH, December 2019*

#### **STRAUSS Die Aegyptische Helena (Die allwissende Muschel), Teatro alla Scala Milan**

The prophetic mussel, which lives inside the radio but often comes out on stage, is [sung by] Claudia Huckle, wrapped in gold and with an angelic voice.

*Giornale della Musica, November 2019*

Claudia Huckle is an enchanting Omniscient Mussel, with a dark contralto voice of shapely velvet.

*Connessi all'Opera, November 2019*

Claudia Huckle's Mussel, Thomas Hampson's Altair and Attilio Glaser's Da-ud are all really sumptuous.

*NonsoloCinema, November 2019*

On the whole, the complementary roles are particularly well done. Claudia Huckle, the omniscient seashell, asserts a beautiful contralto voice with a velvety tone.

*Wanderer, November 2019*

Finally, Claudia Huckle's shimmering contralto, applauded in Schwertleite three years ago, has a great effect in the role of the Prophetic Shell, to which she lends a tender tone and perfect suppleness.

*Anaclose, November 2019*

**WAGNER *Götterdämmerung* (Flosshilde), Edinburgh International Festival**

Danae Kontora, Catriona Morison and Claudia Huckle added a delicious effervescence as Rhinemaidens.

*Ken Walton, The Scotsman, August 2019*

**MAHLER *Symphony No. 2*, Orchestre Philharmonique de Radio France, Festival de Saint-Denis**

As the last notes of the thrilling third movement explode, Claudia Huckle comes to the proscenium to open with remarkable serenity the brief fourth movement, "Urlicht". The dense and airy timbre of her contralto is ideally matched with the solemn chorale of brass, whose even and consistent sound, similar to the colours of an organ, accompany with gravity the declamation of the metaphysical text.

*Arthur Macé, Bachtrack, June 2019*

**HVERGAL BRIAN *The Vision of Cleopatra*, Chorus and Orchestra of English National Opera, Martyn Brabbins. CD**

... Claudia Huckle as Cleopatra, whose final soliloquy is exquisite.

*Guy Rickards, Gramophone, December 2018*

Claudia Huckle sings the contralto role of Cleopatra with total conviction and impressive engagement.

*Nick Barnard, Music Web International, November 2018*

**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*

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*

**WAGNER *Das Rheingold* (Erda), Leipzig Opera**

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

*John Allison, Opera, July 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 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*

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*

**PUCCHINI *Madama Butterfly*, Glyndebourne on Tour**

Claudia Huckle delivered a rich-toned, sympathetic Suzuki ...

*Hugh Canning, Opera, December 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*

**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*

**HUMPERDINCK *Hänsel und Gretel*, Garsington Opera at Wormsley**

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*