



## Elizabeth Watts

### Soprano

#### BRITTEN SINFONIA, Richard Blackford *Songs of Nadia Anjuman*

It was superbly performed by the Britten Sinfonia and Elizabeth Watts, who not only sang the solo part with flawless musicality and extraordinary passion, but somehow also managed to conduct the players as well.

*Richard Morrison, The Times, October 2023*

... Watts captured the spirituality of Finzi's *Dies Natalis* while a tribute to Afghan poet Nadia Anjuman was sung with overwhelming commitment.

*Martin Kettle, The Guardian, October 2023*

#### MOZART *The Magic Flute*, Edinburgh International Festival

Watts' silky soprano floating over the deeply rich contraltos...

*David Smythe, Bachtrack, August 2023*

#### MOZART *Mitridate, re di Ponto*, Garsington Opera

Elizabeth Watts frequently soars with a sweet-voiced charm as Aspasia, bringing the sort of intensity and variety to her anguished 'Nel grave tormento' ... that looks ahead to the roles of the Countess Almaviva or Fiordiligi

*Curtis Rogers, Seen and Heard International, June 2023*

Elizabeth Watts brings pearly tone and coloratura attack to Aspasia...

*John Allison, The Telegraph, June 2023*

Elizabeth Watts is an immaculate Aspasia, stopping time in Act III's ravishing "Pallid' ombre"...

*Alexandra Coghlan, The i, June 2023*

...while Elizabeth Watts's Aspasia wrings the heart in her lamentations.

*Michael Church, The Independent, June 2023*

#### R WIGGLESWORTH *Till Dawning*, BBC Symphony Orchestra

Watts's soft-edged, buoyant soprano and clear diction put it across compellingly, really drawing us in during the quietest passages.

*Erica Jeal, The Guardian, January 2023*

#### MOZART *The Marriage of Figaro*, English National Opera / Edusei, Coliseum

Elizabeth Watts' Countess brought real poise to her moments in the spotlight as the opera's least comic character.

*Flora Willson, The Guardian, March 2020*

Elizabeth Watts was a commanding Countess, and struck an excellent balance between vulnerability and determination, reflected in a vocal profile mixing timbral flexibility with fulsome power.

*Benjamin Poore, Bachtrack, March 2020*

#### MENDELSSOHN *Elijah*, BBC Symphony Orchestra / Sakari Oramo, Barbican Hall

There was an admirable operatic sweep to Elizabeth Watts' contributions, with a fine sense of anguish as the Widow, and a touching simplicity in the extended Adagio aria which opens the second half, 'Hear ye, Israel', exquisitely sustained.'

*Alexander Hall, Classical Source, February 2020*

**VAUGHAN WILLIAMS *Symphony No.3 'Pastoral'*, BBC Symphony Orchestra / Martyn Brabbins, Hyperion**

Half-remembered, haunting bugle calls are beautifully handled here, as is the long, wordless soprano solo that closes the last movement, a meditation on all that has gone before, lovingly realised by Elizabeth Watts.

*Stephen Pritchard, The Guardian, January 2020*

**HANDEL *Brookes-Passion*, Academy of Ancient Music / Richard Egarr  
CD recording – AAM Records**

In the Daughter of Zion's 14 solos ... Elizabeth Watts sings with fervent intensity, the brightness of her tone tempered by a warm mezzo glint. Highlights among her arias are legion. I would just pick out the sublime 'Die ihr Gottes Gnad' after Judas's suicide, voice and oboe vying with each other in grieving eloquence, and her no-holds-barred attack in the violent 'Schäumst du, du Schaum der Welt' as she rails against Christ's mockery by the Jews.

*Richard Wigmore, Gramophone, November 2019*

The solo singing is outstanding, with ... Elizabeth Watts ravishing as the Daughter of Zion

*Hugh Canning, The Times, September 2019*

The soprano Elizabeth Watts is powerfully expressive in the generous 16 arias given to the Daughter of Zion ... piercing every word as if it's a matter of life or death.

*Geoff Brown, The Times, September 2019*

**HANDEL *Brookes-Passion*, Academy of Ancient Music / Richard Egarr, Barbican Hall**

Elizabeth Watts's Daughter of Zion, who loved, lamented, witnessed and reflected in cantata-like sequences of arias and recitatives with warmth, generosity of tone and tireless focus on the text.

*Anna Picard, The Times, April 2019*

The highest accolades, however, go to Elizabeth Watts for demonstrating such consistency and feeling over what is a notably large sing for the Daughter of Zion.

*Sam Smith, Musicomh.com, April 2019*

The Daughter of Zion gets no less than 16 [arias] and Elizabeth Watts, warm of voice, spirited in delivery, was well chosen for this big assignment.

*Richard Fairman, The Financial Times, April 2019*

**ROSSINI *Petite Messe Solennelle*, London Philharmonic Orchestra / Gustavo Gimeno, Royal Festival Hall**

... a top-flight quartet of soloists ... Elizabeth Watts and Sara Mingardo got the vocal plums with their exquisite duet 'Qui tollis' in sixths and thirds, and their bel canto solos Crucifixus, O salutaris and Agnus Dei.

*Hugh Canning, The Sunday Times, November 2018*

**BRITTEN *Spring Symphony*, London Symphony Orchestra / Rattle, Barbican Hall**  
...and three soloists – Alice Coote, Elizabeth Watts and Allan Clayton – who made every word count of the magpie stash of poetry that Britten had set.

*Erica Jeal, The Guardian, September 2018*

**RAVEL *L'enfant et les sortilèges*, London Symphony Orchestra / Rattle, BBC Proms 2018**

... there were nicely chiselled cameos from Patricia Bardon, Anna Stéphany, Elizabeth Watts, Sunnyboy Dladla, Gavan Ring and David Shipley.

*Richard Fairman, Financial Times, August 2018*

Elizabeth Watts presented the evening's surprise package: normally the Bat's little family tragedy whisks by unheeded, but not when as amusingly inflected and crisply conveyed as here.

*Christopher Webber, Opera, October 2018*

**SCHUBERT (orch. Liszt) *Songs*, BBC Philharmonia / Storgards, BBC Proms 2018**

Elizabeth Watts characterised the terror, resignation, longing, regret and malevolence in each narrative vividly, her bright soprano gleaming with conviction.

*Anna Picard, The Times, July 2018*

Elizabeth Watts exploited Liszt's rich orchestral palette to develop an extra degree of expressive freedom in four of Schubert's most popular songs. The results were electrifying, notably in Erlking, where she perfectly embodied the dialogue between a panicking child and his father's vain attempts to comfort him.

*Nick Kimberley, Evening Standard, July 2018*

**VAUGHAN WILLIAMS *A Sea Symphony*, BBC Scottish Symphony Orchestra/Brabbins, Edinburgh International Festival 2018**

...the Sea Symphony, in which soloists Elizabeth Watts and Christopher Maltman were superb...

*Keith Bruce, The Herald, August 2018*

... soloists Elizabeth Watts and Christopher Maltman adding a truly sublime dimension to a compelling performance...

*Ken Walton, The Scotsman, August 2018*

**MOZART *Don Giovanni* (Donna Elvira), Welsh National Opera**

Elizabeth Watts' Donna Elvira burned with a dark, mesmerising fury: utterly purposeful, one of the few meaningful moral adjudicators in the opera, but also wounded, and vocally able to change colours on the head of a pin, particularly in her Act Two aria, *Mi tradì quell'alma ingrata*.

*Benjamin Poore, Bachtrack, February 2018*

Elizabeth Watts' highly spirited singing as Donna Elvira pointed up the difficulties of inhabiting a damaged psyche, the deepening mezzo colours of her soprano adding to her interpretation.

*Rian Evans, Opera, May 2018*

**VAUGHAN WILLIAMS *A London Symphony & other works* BBC Symphony Orchestra, Brabbins. Hyperion Records**

Elizabeth Watts makes a radiant showing in *Orpheus With His Lute*, and she is joined by Mary Bevan and Kitty Whately for a disarmingly idiomatic rendering of *Sound Sleep* ...

*Andrew Achenbach, Gramophone, November 2017*

**MAHLER *Symphony No.2*, BBC Symphony Orchestra, Oramo. BBC Proms**

...luminous solo singing from Elizabeth Watts...

*Richard Bratby, The Spectator, August 2017*

**SCHUBERT *A Serenade to Music*, Wigmore Hall Schubert Gala**

Mirjams Siegesgesang, a mini-oratorio for dramatic soprano, chorus and piano, that found Elizabeth Watts on blazing form

*Tim Ashley, The Guardian, July 2017*

**LIGETI *Le Grand Macabre*, London Symphony Orchestra, Sir Simon Rattle**

A uniformly strong cast included especially fine contributions from Peter Hoare as the inebriated Piet the Pot, Elizabeth Watts as Amanda, Heidi Melton as Mescalina and Pavlo Hunka as Nekrotzar, a suitably menacing harbinger of death.

*Barry Millington, The Evening Standard, 16 January 2017*

There are splendid performances from Peter Hoare as drunken Piet the Pot, Elizabeth Watts as young lover Amanda and Heidi Melton as voracious Mescalina – all living for the day.

*Clare Colvin, The Express, 22 January 2017*

... the scintillating Elizabeth Watts and Ronnita Miller duetted sensuously as the love couple, Amanda and Amando.

*Richard Fairman, The Financial Times, 18 January 2017*

**COUPERIN *Leçons de Tenebres*, La Nuova Musica, Lucy Crowe. CD recording – Harmonia Mundi**

In the second lesson, Elizabeth Watts is grainier, softer-edged, earthier. When they [Watts and Lucy Crowe] sing together in the third lesson, the combination is breathtaking.

\*\*\*\* *Kate Molleson, The Guardian, 8 September 2016*

Elizabeth Watts takes centre stage in the second setting – her voice plummy and voluptuous ...

*Kate Bolton-Porciatti, BBC Music Magazine, December 2016*

**MOZART *The Marriage of Figaro* & LANGER *Figaro Gets a Divorce*, Welsh National Opera**

Elizabeth Watts, once herself a delightful Susanna for WNO and now graduated to the Countess, displayed her maturing tone and insight into a wife's anguish at living with a pathological lecher.

*Rian Evans, The Guardian, 19 February 2016*



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Elizabeth Watts excelled as the Countess in both operas, exuding despair and determination.

*Steph Power, The Independent, 22 February 2016*

... two impassioned arias, quite beautifully delivered by Elizabeth Watts.

*Rupert Christiansen, The Telegraph, 22 February 2016*