



Katherine Broderick

Soprano

WAGNER *Götterdämmerung*, Stadttheater Klagenfurt

Katherine Broderick sings Brünnhilde with presence and power. After a strong beginning, she still has enough reserves of strength for her great final song. Her soprano effortlessly manages all the top notes.

Dr Helmut Christian Mayer, Opera Online, September 2023

Vocal highlights were provided...above all Katherine Broderick as the loving, vengeful Brünnhilde, a physically small Valkyrie with a big, powerful voice.

APA, Salzburger Nachrichten, September 2023

WAGNER, BBC Scottish Symphony Orchestra, Ryan Wigglesworth, Usher Hall, November 2022

Soprano Katherine Broderick predictably stole the show in that role [of Brünnhilde], but the manner in which she did so was no less remarkable. Nearly 40 minutes after the orchestra had begun playing, she stood and immediately soared over the vast forces behind her, only to reveal further power and majesty as her long aria unfolded and her voice – as strong in its lower register as in those powerful top notes – was accompanied by a fist-clenching gesture of defiance and triumph.

Keith Bruce, The Herald, November 2022

BEETHOVEN *Fidelio*, Opéra-Comique Paris

The one who deserves all the praise is Katherine Broderick: arriving at 6.10pm to save the performance.....she sang from the pit while her colleague performed on stage. And she did so with astonishing aplomb, in a sound, clear voice, perfectly conducted, with total commitment as a performer despite the discomfort of the situation. Respect!

Le Figaro, September 27 2021

Her voice, broad and powerful (this soprano also sings Brünnhilde)...fits perfectly into the team of soloists, shows herself at ease.....and plays Leonore extremely sensitively. Her performance was greeted, at the final curtain, by a torrent of well-deserved applause!

Stéphane Lelièvre, Bachtrack, September 2021

The title role goes to Katherine Broderick who sings from the pit. We admire the opulent lyricism of this great artist

Bertrand Bolognesi, Anacalse.com, September 2021

.....Katherine Broderick, who came to the rescue that morning, sings in the pit. Her great soprano is that of a seasoned Wagnerian who has retained a beautiful suppleness.....she illuminates the performance.....evoking in turn the roaring waves, and rage, and the rainbow

Thomas Deschamps, Altamusica.com, September 2021

Katherine Broderick, who arrived from London at the last minute and, despite the always strange feeling of this exercise [singing from the pit]...succeeded in bringing the very demanding game to life

Oliver Brunel, Concertonnet, September 2021

Garsington Opera, *Fidelio* in Concert

"Singing her first Leonore, Katherine Broderick is by turns deeply affecting and thrilling: Töt' erst sein Weib is simply electrifying ... The whole thing is haunting, beautiful and extraordinarily moving."

Tim Ashley, The Guardian 14 September 2020

Katherine Broderick presented a thrilling Leonore, seeming to revel in the role's cruellest vocal challenges

Rupert Christiansen, The Daily Telegraph, 13 September 2020

In a strong cast, soprano Katherine Broderick's soaring power as Leonore cuts through everything

Michael Church, The Independent 21 September 2020

The sterling cast stood out in front, led by Katherine Broderick powerful and impassioned as Leonore and Toby Spence as Florestan. Both were stretched to their limits by Beethoven's vocal demands, but their performances were robust and convincing

Fiona Maddocks, The Observer, 20 September 2020

.....there was excitement, drama, sensitivity, commitment. It felt special – full of detail that I'd never previously noticed. Katherine Broderick's Leonore was a tour de force.....

Michael White, Opera Now 18 September 2020

WAGNER *Die Walküre* , Netherlands Radio Philharmonic Orchestra

Soprano Katherine Broderick, taking on the Walküre Brünnhilde for the first time, made a wonderful role debut. Her round, bright timbre suited the rebellious, clever young daughter. She positively revelled in the Valkyrie cries (with trills!), and her

voice also retained its brightness, without losing any richness, in the low-lying Annunciation of Death. This was a beautifully sung, passionate assumption of the role, already emotionally mature in the final scene, when Brünnhilde incredulously hears that Wotan will punish her by divesting her of her immortality. Broderick's heart-rending pleading for the mitigation of her terrible sentence was just one of this indelible performance's extra special moments.

Jenny Camilleri, Opera Today, November 2019

BRITTEN *Turn of the Screw*, Garsington Opera

...Lyon and Broderick are superb as Quint and Jessel; his insidious coloratura, gloriously negotiated, offsets her implacable, almost Wagnerian delivery

Tim Ashley The Guardian, July 9 2019

..the ghostly late governess, Miss Jessel (Katherine Broderick), a performance of strident Wagnerian amplitude

Hugh Canning The Sunday Times, July 7 2019

Katherine Broderick - an unusually forceful and effective Miss Jessel

David Mellor Mail online, July 6 2019

Katherine Broderick brought Wagnerian levels of intensity to Miss Jessel, never allowing her to fade in comparison with her partner in crime

Opera Magazine, September 2019

WAGNER *Tristan & Isolde* (concert performance), Opéra Orchestre National Montpellier

...et, surtout, en prise de rôle, révélation d'une Isolde d'une jeunesse, d'un rayonnement et d'une puissance irrésistibles. Elle est britannique et s'appelle Katherine Broderick.

...especially, making her role debut, she reveals an Isolde of irresistible youth, radiance and power. She is British and she's called Katherine Broderick.

Opéra Magazine, January 2019

Incandescente Elsa (*Lohengrin*) *in loco* il y a deux ans, Katherine Broderick renouvelle notre enthousiasme dans ce qui constitue pour elle une prise de rôle, offrant une intense Isolde. D'une parfaite adéquation vocale avec le personnage, la soprano britannique épouse chaque note, chaque intonation, avec une beauté sonore et une facilité déconcertantes. Ses aigus sont radieux, sa musicalité sans faille, et elle arrive au fameux *Liebested* sans trace de fatigue.

The incandescent Elsa (*Lohengrin*) from two years ago, Katherine Broderick renews our enthusiasm in what constitutes for her a role debut, offering an intense Isolde. Matching the character perfectly, vocally, the British soprano marries every note, every tone, with disconcerting beauty and ease. Her top notes are radiant, her musicality flawless, and she arrives at the famous *Liebested* without any trace of fatigue.

Emmanuel Andrieu Opera Online, January 2019

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

WAGNER *Die Walküre*, Badisches Staatstheater Karlsruhe

Auch Katherine Broderick berührt als Sieglinde mit großer Legatokultur und feinen klangfarblichen Abstufungen. Die dramatischen Passagen nimmt sie mühelos und klar in der Phrasierung

Katherine Broderick is touching as Sieglinde with great legato and fine tonal gradations. She takes dramatic passages effortlessly and with clear phrasing.

Georg Rudiger, Badische Zeitung, December 2016

Katherine Broderick displayed exhilarating vocal security in Sieglinde's sweeping lines and also made eloquent use of the text ...

Reiner Knäbel, Opera, April 2017

WAGNER *Lohengrin* (concert performances), Montpellier Opera

... nous avons été fasciné par la mobilité du visage et l'expressivité du regard de Katherine Broderick ... Comme la chanteuse se confond avec l'actrice on est simultanément ravi par cette voix homogène et souple, moelleuse et soyeuse ...Fragile, pudique et vibrant, le personnage est sous nos yeux, jusque dans sa stupeur, sa contrition et sa douleur finales, couronnant une interprétation admirable.

... we were fascinated by the mobility of Katherine Broderick's face and the expressiveness of her eyes ... As the singer is confused with the actress one is simultaneously delighted by this homogeneous and supple voice, soft and silky ... Fragile, modest and vibrant, the character gives, before our eyes, even in her stupor, final contrition and grief, an admirable interpretation.

Maurice Salles, Forum Opera, 16 October 2016

Katherine Broderick is a robust Sieglinde ...

Shirley Apthorp, Financial Times, 13 December 2016

MAXWELL DAVIES *The Hogboon*, LSO, Rattle

...the generously Wagnerian Katherine Broderick.

Christopher Webber, Opera, September 2016

CHANSON PERPETUELLE French Chamber Songs, Champs Hill

Her powers of expression, so vivid and telling on stage, communicate well in this rewarding recital disc of Gaubert, Berlioz, Debussy, Saint-Saëns, Chausson and Caplet...Broderick turns every song into a miniature drama, delivered with elegance of line, sensuality and sharp wit, well supported by her excellent colleagues.

**** *Fiona Maddocks, The Observer, 9 October 2016*

Broderick is well known on the operatic stage as Donna Anna and Brünnhilde, and her steely soprano and declamatory way with words serve her wonderfully well when it comes to Debussy and Ravel. She delivers 'Aoua' from the *Chansons madecasses* with blistering heft, and her no-frills way with the rest of the cycle makes it sexier and subtler than the suggestive approach favoured by some interpreters.

Tim Ashley, Gramophone, November 2016

MENDELSSOHN A *Midsummer Night's Dream*, BBC SSO, Pintscher, BBC Proms

Katherine Broderick shone in a complete version of Mendelssohn's music for A Midsummer Night's Dream ...

**** *George Hall, The Guardian, 23 August 2016*

MUSSORGSKY *Songs and Romances*, Stone records

Broderick's soprano has Wagnerian power but she controls it well to produce gorgeous *pianos*. *Desire* and *Hebrew Song* find her scaling down her voice beautifully, while *Where are you, little star?* finds her caressing the vocal line tenderly. She can do wit too, and *Gathering Mushrooms* is full of the sort of peasant characterisation you'd find in *Boris Godunov*. ... Broderick's is a supremely accomplished account.

Mark Pullinger, Gramophone, January 2016

Katherine Broderick, while an accomplished young Strauss and Wagner soprano, favours nuance and expression against raw dramatic power, enhanced by bright tone and diction clearer than many native singers.

**** *Michael Scott Rohan, BBC Music Magazine, March 2016*

ROSSINI *The Barber of Seville*, English National Opera

...heartfelt...and her fine soprano added a welcome shine to the ensembles.

Peter Reed, Opera, December 2015

WOLF *Complete Songs, Vol 8*, Stone records

Best of all, Katherine Broderick's star bright soprano creates sensuous nocturnes of silent love in *Verschwiegene Liebe* and *Die Nacht*.

Hilary Finch, BBC Music Magazine, March 2015

***Anthems for a Doomed Youth*, Bath Mozartfest, The Myrthen Ensemble**

It might seem invidious to single out individual performances...but Hulett and Broderick brought the dialogue of a young soldier and his beloved at home vividly to life in Mahler's *Wo die schönen Trompeten blasen*...intense and moving programme.

Hugh Canning, Sunday Times, 16 November 2014

BRITTEN *Owen Wingrave*, Opéra National de Lorraine, Nancy

Katherine Broderick was a sumptuous Mrs Coyle...

Francis Carlin, Opera Now, November 2014

ZEMLINSKY *Waldgespräch*, Scottish Chamber Orchestra, John Storgårds

...the laser-like intensity of soprano Katherine Broderick's singing...

Michael Tumelty, heraldscotland, 3 November 2014

STRAUSS *Vier letzte Lieder*, Queensland Symphony Orchestra

Faithful to every detail of this complex and difficult score, the British soprano Katherine Broderick's voice has a combination of lyrical flexibility and emotional warmth that suits this music admirably. She sang the songs not as a grandiose valediction, in the manner of Jesse Norman for example, but with a fresh immediacy and wonder that brought their beautiful texts, by Hermann Hesse and Eichendorff, into a direct relationship with the audience. Many phrases, especially in the final song, *Im Abendrot* (sunset), were deeply touching in their liquid sensuousness.

Nicholas Routley, Australian Stage, 21 July 2014

VAUGHAN WILLIAMS *Sea Symphony*, Hallé Orchestra, Sir Mark Elder

...an outstanding performance, one of the finest ever...Katherine Broderick the rapturous Wagnerian soprano...

******Tim Ashley, The Guardian, 31 March 2014*

**BRITTEN *The Turn of the Screw*, London Symphony Orchestra, Richard Farnes, LSO
Live recording**

Katherine Broderick unleashes her considerable soprano as the wretched Miss Jessel.

***** *Opera Now Choice Francis Muzzo, Opera Now, May 2014*

Katherine Broderick gives a fully rounded performance as Miss Jessel, fleetly sung when she joins in on Quint's scampering music but so strong in her scene alone with the Governess that this becomes the focal point of the opera.

William R. Braun, Opera News, April 2014

Sally Matthews's passionate Governess and Katherine Broderick's thrilling Jessel are vividly characterised...

Hugh Canning, The Sunday Times, 12 January 2014

...the rest of the cast excels. Katherine Broderick's darker-toned Miss Jessel contrasts well with fellow soprano Sally Matthews.

Malcolm Hayes BBC Music Magazine, February 2014

WAGNER *Die Walküre (Act 3)*, Philharmonia Orchestra, Sir Andrew Davis, Royal Festival Hall, London

...standout contributions from Katherine Broderick's hearty Helmwig and Jennifer Johnston's imposing Waltraute.

Neil Fisher, The Times, 24 May 2013

Katherine Broderick's big sound stood out in an excitingly wild bunch of Valkyries.

Martin Kettle, The Guardian, 23 May 2013

BRITTEN *The Turn of the Screw*, London Symphony Orchestra, Richard Farnes, Barbican Hall, London

But tortured eloquence rang out from Katherine Broderick's magnificent Miss Jessel.

Geoff Brown, The Times, 19 April 2013

Katherine Broderick's gleaming Miss Jessel was excellent.

Erica Jeal, The Guardian, 18 April, 2013

Andrew Kennedy's mellifluous Quint and Katherine Broderick's strong Miss Jessel made a potent pair of ghosts.

Richard Fairman, Financial Times, 18 April 2013

The steely edge to Katherine Broderick's tone was used to great effect to suggest Miss Jessel's malevolence.

Barry Millington, The London Standard, 17 April 2013

ROSSINI *The Barber of Seville*, English National Opera

David Soar's youthful Basilio and Katherine Broderick's saucy Berta make strong impressions with their solos.

Hugh Canning, The Sunday Times, 3 March 2013

Katherine Broderick hovered mischievously as a knowing Berta, and unleashed some powerful top notes in the ensembles and her Act 2 aria.

Hugo Shirley, Opera, May 2013

R STRAUSS, BERG, SCHOENBERG *Lieder*, Malcolm Martineau, Champs Hill recording

Here's an irresistible recital...Katherine Broderick has just the voice and temperament to express these subtle and exciting shifts between innocence and experience, tonality and atonality...A sense of tenderness and vulnerability tempers the high brilliance of her soprano...her voice dances through *Nichts*. The *Seven Early Songs* of Berg see Broderick and Martineau creating a magical sense of tonal and poetic wandering...and Broderick finds darker tones and timbres for a *Nacht* of exquisite beauty. For Schoenberg's *Brettli-Lieder*, Broderick becomes entertainer supreme...

Hilary Finch, BBC Music Magazine, February 2013

A thoughtfully planned programme...In Strauss's early Op 10 *Lieder*, which she enterprisingly sings complete, she is as convincing in the lightly inflected humour of *Nichts* as she is in the lofty sadness of *Gedult*...detailed flexible singing...Broderick is equally engaging in the contrasting demands of Berg's *Seven Early Songs* and Schoenberg's cabaret-based *Brettli-Lieder*...and Broderick, with several Valkyries under her belt, rises to the post-*Tristan* ecstasy of *Nacht* and *Sommertage* generously...a judicious mix of not-too-brash bravado and playful sensuality makes this performance just the ticket.

Richard Fairman, Gramophone, March 2013

VERDI *Requiem*, Orchestra of Opera North, Ryedale Festival

The line-up of soloists was exceptionally good...the wonderful soprano, Katherine Broderick gave us a beautifully moving climax in the *Libera me*; suitably terrified, but with an unflinching strength...a very exciting experience.

Charles Hunt, The York Press, 8 October 2012

WAGNER *Die Walküre*, Royal Opera House, Covent Garden, Anthony Pappano

... the eight fearsome sisters (all well cast, especially Alwyn Mellor's Gerhilde and Katherine Broderick's Ortlinde)

Neil Fisher, The Times, 1 October 2012

HONEGGER *Joan of Arc at the Stake*, London Symphony Orchestra, Marin Alsop

...the soloists, both actors and singers were all very strong...there were fine contributions from Katherine Broderick and the tenor Paul Nilon.

Neil Fisher, The Times, 7 November 2011

WAGNER *Die Walküre*, Hallé Orchestra, Sir Mark Elder

Katherine Broderick was the outstanding member (Helmwige) of a ferocious team of Valkyries.

Michael Kennedy, Opera, October 2011

If Katherine Broderick (Helmwige) can continue to fling out Cs with such easy brilliance, she seems set to follow Bullock (Brünnhilde.)

Anna Picard, The Independent, 24 July 2011

And Katherine Broderick's Helmwige (a Brünnhilde in waiting) flamed out in the formidable lineup of Valkyries.

Hilary Finch, The Times, 18 July 2011

BRITTEN *Complete Songs, Vol 1*, Malcolm Martineau, Onyx Classics recording

...the soprano of Katherine Broderick brings by turns a forlorn beauty and a fiery plangency to the Pushkin settings of *The Poet's Echo*...this fine performance...

Hilary Finch, BBC Musci magazine, August 2011.

They are brilliantly performed by eight young singers. Katherine Broderick's *The Poet's Echo* is especially fine, her timbre appropriate to music composed for Vishnevskaya.

Michael Kennedy, The Sunday Telegraph, 29 May, 2011

...and *The Poet's Echo* (Katherine Broderick) are very fine...

Nicholas Kenyon, The Observer, 12 June, 2011

MOZART *Don Giovanni*, English National Opera, Kirill Karabits

The women struck me as uncommonly strong, especially Katherine Broderick, making her ENO debut as Anna. She possesses a very large soprano which...admirably met the considerable demands of the part...she carried herself with dignity and maintained a consistent sense of character.

Russ McDonald, Opera, December 2010

Katherine Broderick's Donna Anna and Brindley Sherratt's Leporello are, in fact, the strongest things on stage....repressed hysteria glinting through her laser-bright high register.

Hilary Finch, The Times, 8 November 2010

As Donna Anna, Katherine Broderick displays a voice packed with exiting potential.

Anna Picard, The Independent, 14 November 2010

(Broderick)...vocally of thrilling potential.

Hugh Canning, The Sunday Times, 14 November 2010

MAHLER *Resurrection Symphony*, BSO, Alsop, Festival Hall, London

Karen Cargill, her deep, densely focused mezzo-soprano finding lament and primordial light in *Urlicht*. Then the soprano Katherine Broderick, almost imperceptibly gilding the hushed chorus in their anticipation of immortal life. Together, their vocal timbres pleaded for belief...

Hilary Finch, The Times, 12 May 2010

PUCCINI *Il Tabarro*, BBC Proms, Royal Albert Hall, August 2008

... the touchingly sung young lovers Katherine Broderick and Edgaras Montvidas, ...

Hilary Finch, The Times, 14 August 2008

National Opera Studio Showcase, Hackney Empire, June 2008

... Donna Anna beautifully sung by Katherine Broderick, her ample soprano scaled to the music's demands, and the coloratura of 'Non mi dir' finely controlled.

Margaret Davies, Opera, August 2008

National Opera Studio Showcase, Theatre Royal, Glasgow, February 2008

... here it was the soprano Katherine Broderick, winner of last year's Kathleen Ferrier award. Aside from the quality of her voice, what stands out about Broderick is her easy ability to inhabit the characters and make them believable.

Rowena Smith, The Herald, 11 February 2008

STRAUSS *Capriccio*, Guildhall School of Music and Drama, June 2007

Broderick rises to the challenge with astonishing assurance. It isn't just her flawless diction or the silvery timbre of her gleaming soprano. What impresses most about this 24-year-old is her uncommon maturity of expression. That, and the fact that she still has plenty in the tank when it comes to the denouement, sung with all the passion of a woman who admits that she is "afame" because she couldn't make up her mind.

Neil Fisher, The Times, 11 June 2007

Kathleen Ferrier Awards, Wigmore Hall, April 2007

At 24, Katherine Broderick is one of the youngest first-prize winners of the annual Kathleen Ferrier Awards – and one of the most remarkable. At the end of her finals recital it was thrilling to hear one of the first green buds opening in this burgeoning Wagnerian soprano, when Broderick, accompanied exuberantly by the pianist Jonathan Beatty, sang *Dich teure Halle* from *Tannhäuser*. She brought the house down.

Dame Janet Baker, chairing the jury, spoke of the finalists' accomplishment and heart. Broderick sings with an ardour and generosity of communication that goes way beyond her already formidable technical ability. Her Tatyana last year for British Youth Opera was deeply moving; and in this competition the imaginative wonder within her *Phänomen*, Hugo Wolf's meditation on a rainbow, and her *Sleep*, by Ivor Gurney, showed her to be as sensitive a recitalist as she is a powerful stage presence.

Hilary Finch, The Times, 1 May 2007

TCHAIKOWSKY *Onegin*, British Youth Opera, September 2006

Katherine Broderick – still only in her twenties – now confirms and expands her thrilling burgeoning vocal skills in her formidable stage presence as a Tatyana of outstanding character and power



Hilary Finch, The Times, 12 September 2006

As Tatyana, Katrina Broderick showed a potentially rich lyric soprano, with a gleaming top and plenty of expressive power.

Rupert Christiansen, The Telegraph, 29 September 2006