
Francesca Chiejina

Selected Reviews

Clara, Porgy and Bess / Grange Park Opera, June 2019

Cond. Stephen Barlow, dir. Jean-Pierre van der Spuy

“Though there are no weak links in the cast, the revelation of the night is the Francesca Chiejina’s Clara, vocally luminous with superb diction (there are no surtitles), a wonderfully sympathetic stage presence.”

David Gutman, *The Stage*, June 2019

“...even though it’s virtually the first thing we hear, it’s hard to forget the radiance of Francesca Chiejina’s Clara when she delivers her peachy Summertime.”

Neil Fisher, *The Times*, June 2019

“...Francesca Chiejina's lyrically spellbinding Clara...”

George Hall, *Opera* magazine, August 2019

“Francesca Chiejina’s Clara gave us a heart-stoppingly effective “Summertime” at the start of the evening...”

Matthew Rye, *Backtrack*, June 2019

“Some of the other characters are outstanding, in particular Francesca Chiejina (recently one of the Jette Parker Young Artists at the Royal Opera House) as a touching and tender Clara, soaring through ‘Summertime’.”

Jessica Duchen, *The Arts Desk*, June 2019

“Francesca Chiejina gives goosebump-inducing renditions of the opera's big number "Summertime" throughout.”

Fiona Scott, *BroadwayWorld*, June 2019

“...the standard of singing is very high, with several principals really standing out. As Clara, Francesca Chiejina, a former Royal Opera Jette Parker Young Artist, sings ‘Summertime’ with a glistening radiance...”

Sam Smith, *musicOMH*, June 2019

“Recent graduate of the Jette Parker ROH studio, Francesca Chiejina opens the show with a luminous toned “Summertime”, the feeling of ease she captures showing off her vocal prowess. This, teamed with a beautiful stage presence, makes her one to watch—she could certainly hold her own in the title role.”

Louise Lewis, *British Theatre Guide*, June 2019

“Francesca Chiejina launches the evening with a radiant “Summertime”...”

Richard Fairman, *Financial Times*, June 2019

Lady in Waiting, Macbeth / Royal Opera House, April 2018

Cond. Antonio Pappano, dir. Phyllida Lloyd

“Francesca Chiejina produced exquisitely shaped phrases and a luminous sound as the Lady-in-Waiting”

Flora Willson, *Opera Magazine*

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Melantho and Amor, The Return of Ulysses / Royal Opera at the Roundhouse, January 2018

Cond. Christian Curnyn, dir. John Fulljames

“The fluent bass of David Shipley (Antinous) and the pretty soprano of Francesca Chiejina (Melantho) gave special pleasure in an altogether well integrated cast, expertly supported by Christian Curnyn and the Early Opera Company’s chamber orchestra.”

The Telegraph, January 2018

“The discovery of the evening, and the another ‘significant impression’, was Francesca Chiejina’s simply delicious assumption of Melantho. A Jette Parker Artist, Chiejina acts brilliantly, has phenomenal stage presence, and a voice of gold; all were evident from her assumption of the part of Love at the very outset of the evening. Eminently believable at each and every juncture, always completely focused on the moment dramatically, she is set, I predict, to be a major voice in coming years. She also is blessed by not inconsiderable beauty.”

Seen and Heard International, January 2018

“Jette Parker Young Artist Francesca Chiejina was a vibrant, vocally lithe Melantho”

Opera Today, January 2018

“Penelope’s servant Melantho and her swain Eurymachus, enchantingly portrayed by Francesca Chiejina, a Jette Parker Young Artist very much on the up”

Classical Source, January 2018

“Francesca Chiejina as a vivacious, clear-voiced Melantho”

Bachtrack, January 2018

“Jette Parker Young Artist Programme’s wonderful young soprano Francesca Chiejina, so good in last summer’s showcase”

The Arts Desk, January 2018

Micaela in La Tragédie de Carmen / Royal Opera at Wilton's Music Hall, November 2017

Cond. James Hendry, dir. Gerard Jones

“Micaela’s passionate plea to Don Jose then plunges us into the heart of that sound world, all the more powerfully thanks to soprano Francesca Chiejina’s luminous sound.”

Michael Church, *The Independent*, November 2017

“Micaela's sentimental music shows Francesca Chiejina's gorgeously warm and fluently produced soprano to advantage, earning her the audience's biggest applause”

Rupert Christiansen, *The Telegraph*, November 2017

“The most heartfelt singing comes from the Micaela of Francesca Chiejina, giving her all to the plot’s flimsiest character.”

Geoff Brown, *The Times*, November 2017