
Anna Harvey

Selected Reviews

***Dido & Aeneas (2nd Witch)*, London Philharmonic Orchestra, Royal Festival Hall (January 2019)**

"...the two witches who were deliciously malicious, with strong accurate singing from all three, notably Anna Harvey"
-Mark Thomas, *Bachtrack******

***Lili Boulanger Psalm 130 "Du fond de l'abime"*, Three Choirs Festival, Hereford Cathedral (August 2018)**

"Mezzo-soprano Anna Harvey acted as a spokesperson and focal point for this community, her repeated cries of "qui donc pourra tenir" (Who can stand?) suggested a palpable fear lurking beneath their universal complaint."
-Simon Cummings, *Bachtrack******

***L'incoronazione di Poppea (Nerone)*, Longborough Festival Opera (July 2018)**

"As Nerone, Anna Harvey's exceptionally full and developed mezzo-soprano"
-Sam Smith, *MusicOMH******

"Anna Harvey's Nerone is crisp and exact"
-Curtis Rogers, *Classical Source*

"...every member of the 16-strong cast gave great performances, particularly the British mezzo-soprano Anna Harvey as Nerone"
-Chris Smith, *Stratford Herald*

***Le Nozze di Figaro (Cherubino)*, Nevill Holt Opera (June 2018)**

"Anna Harvey's beautifully sung Cherubino"
-Richard Morrison, *The Times*

"Anna Harvey ... made an endearing Cherubino"
-Rupert Christiansen, *The Telegraph******

"Mezzo Anna Harvey's Cherubino had the right hormonal charge underpinned by some sensitive and beautiful (if resolutely female-sounding) singing."
-Augustin Blanco-Bazan, *Opera Now*

"Anna Harvey's Cherubino was ideally quick-witted and a little ludicrous and she sang with endearing freshness and vocal dexterity"
-Nigel Simeone, *Opera Magazine*

"Mezzo Anna Harvey offers a pleasingly sung account of the male role of Cherubino"
-George Hall, *The Stage******

"Anna Harvey ... is splendid, with her performance of 'Voi che sapete' being particularly fine."
-Sam Smith, *MusicOMH******

***Mozart Requiem*, Manchester Camerata (January 2018)**

"The four soli were wondrous in the *Recordare* ... and Anna Harvey and Peter Harvey adding well judged contributions"
-Robert Beale, *The Arts Desk*

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New Year's Eve concert, Arcangelo, Wigmore Hall (December 2017)

"Alto Anna Harvey contributed a lovely, well-modulated 'Qui sedes'"

-Robert Hugill, Planet Hugill

Die Fledermaus (Prince Orlovsky), Welsh National Opera (November 2017)

"As Orlovsky, were his antecedents an intended link with the Russian season I wondered, was well acted and sung with vocal aplomb by Anna Harvey with the addition of a pleasing stage presence."

-Robert J Farr, Seen and Heard International

"Emma Carrington and Anna Harvey. They even look a lot like one another, from midway back in the stalls at any rate – both sing well, both create a psychologically plausible Orlovsky. Both are attractively animated presences, on stage and vocally."

-Glyn Pursglove, Seen and Heard International

"Anna Harvey makes her WNO debut as the Prince, an in-trousers role that she performs with great effect, showcasing a fabulous voice as she sings "Chacun à son gout""

-Olivia Boyce, Redbrick

Haydn Creation Mass, Royal Philharmonic Orchestra, Cadogan Hall (October 2017)

"Of the quartet of soloists, the mezzo of Anna Harvey stood out, not least for the fervour that she brought to Qui tollis peccata mundi."

-Alexander Hall, Bachtrack

Rinaldo (Goffredo), Theater Chemnitz (March 2017)

"Anna Harvey deserves special praise, who jumped in for this production ... with three days notice. The young singer ... sang and acted with natural beauty."

-Christoph Suhre, Der Neue Merker

"Baritone Andreas Beinhauer ... combines cultivated singing with a dramatic approach; the same can be said about mezzo-soprano Anna Harvey as Goffredo, the leader of the crusaders." **-Boris Gruhl, Dresdner Neueste Nachrichten**

"Their leader is Goffredo, who is sung impressively and played with parodic irony by Anna Harvey."

-Jens Daniel Schubert, Sächsische Zeitung

"Anna Harvey (Goffredo) and Jud Perry (Eustazio) complete the ensemble on a classy level."

-Joachim Weise, Online Merker

Gold!, Landestheater Altenburg (November 2016)

"A lovely staging... entirely lived out by the main actress. For 50 minutes she slips between all the roles, creating

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both atmosphere and suspense... Vocally and dramatically a fantastic performance."

-Ulrike Kern, Ostthüringer Zeitung

Le nozze di Figaro (Cherubino), Longborough Festival Opera (June 2016)

"The singing was uniformly excellent, with the vocal highlights coming from ... most particularly, Anna Harvey's excellent Cherubino."

-Independent

"Cherubino, sung by Anna Harvey, was excellently performed. Harvey has a naturally youthful mezzo, and the higher register is in perfect condition, gleaming at the very top. Everything she sang was packed with flavour with high quality of acting, and there was a clear enjoyment in rising to the hamminess that the part requires."

-Bachtrack

"A mellifluous mezzo-soprano who commanded attention whenever she appeared on stage"

-Stratford Herald

"Anna Harvey reveals a beautiful and rich mezzo-soprano as Cherubino"

-MusicOMH

"...the dynamic, restless character of Anna Harvey's Cherubino ... she captured the Lovable roguishness of the part with enjoyable flair"

-ClassicalSource

"A cast of excellent singers who assume the character of the roles they play to perfection ... Anna Harvey as Cherubino comes over as a particularly gauche adolescent unable to keep his passions under control and managing hilariously to be forever in the wrong place at the wrong time."

-Seen and Heard International

Spohr's The Last Judgement, Faust Chamber Orchestra, LSO St Luke's (March 2016)

"Mezzo Anna Harvey stood out among the quartet of soloists with her rich tone and sensitive phrasing."

-Tim Ashley, The Guardian

"The mezzo soprano Anna Harvey created exactly the right atmosphere, her rich sound, idiomatic German and calm, devotional stage presence making us wish Spohr had given her much more to sing."

-Ruth Hansford, Planet Hugill

Bach Cantatas BWV 11&. 75, Lincoln Center, New York, cond. Masaaki Suzuki (June 2015)

"Harvey was simply wonderful, and her aria in Cantata No. 11, "Ach bleibe doch" was the evening's high point."

-James R. Oestreich, New York Times

The Bear (Popova), Royal Academy of Music (May 2015)

"Anna Harvey, both uptight and sexy as Popova, sounded impressively ample and seamless."

-Yehuda Shapiro, Opera Magazine

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The Ice Break (Astron), Birmingham Opera Company (April 2015)

"Anna Harvey and Meili Li (in the joint role of space messenger Astron) rounded out a first-rate cast without any weak links."
-Warwick Thompson, *Opera Now*

Suor Angelica (Zia Principessa), Royal Academy of Music (November 2014)

"The supporting cast had not a weak link, and Anna Harvey's elegantly-sung Zia Principessa made for a cruel foil indeed."
-Mark Berry, *Seen and Heard International*

The Cunning Little Vixen (Lapak), Garsington Opera (July 2014)

"There's not a weak link to be found amongst the many small roles, but even in such excellent company Anna Harvey's gleefully priapic Lapak shone - with her spivvy checked trousers and 'tache, she was so convincingly masculine that I thought we were to have a tenor Dog until she revealed a big, bright, characterful mezzo that's surely destined for exciting things."
-Katherine Cooper, *What's on Stage*

Ariodante (Title role), Royal Academy of Music at the London Handel Festival (March 2014)

"[Ariodante] has become a showcase for big-personality divas. Anna Harvey's performance here is remarkable: not just delivering great arias such as *Dopo notte* and *Scherza infida* with clarity, energy and feeling, but also catching the macho swagger and subsequent hopelessness of a guy who thinks he is being handed the world on a plate, then has it dashed from his hand."
-Richard Morrison, *The Times*

"Mezzo Anna Harvey stood out for her clear, accurate singing as Ariodante, as well as her remarkably convincing acting of the young, passionate knight."
-Hugo Shirley, *The Spectator*

"Anna Harvey was a treat as Ariodante, her bell-clear voice, with its perfect projection, nicely weighted throughout its range. The music fitted her voice perfectly, and she sang with infectious joy. Her rendition of the famous "Dopo notte" was masterly."
-Charlotte Valori, *Bachtrach*

Eugene Onegin (Larina), Royal Academy of Music (March 2013)

"Madame Larina was cleverly portrayed and warmly sung by Anna Harvey."
-Peter Reed, *Opera Magazine*

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Arias with the London Mozart Players, Fairfield Halls (November 2012)

"The high point was the young mezzo Anna Harvey singing Berlioz's *Villanelle* and Mozart's *Voi che sapete* with sensitivity and lustre"
-Hilary Finch, *The Times*