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# Katherine Watson

## Selected Reviews

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CD AP209D *L'Opéra du Roi Soleil / Les Ambassadeurs* (October 2019)

"An imaginatively-assembled programme...Katherine Watson is an excellent guide in this repertoire. The abundant ornamentation required is always integrated into her seamless and highly expressive vocal line."

Jan Smaczny, BBC Music Magazine, performance \*\*\*\*

"... the pellucid, languid sensitivity and affecting charm of Watson's voice, which always displays an ability to colour text with an understanding of the French language rare among non-French singers... The extract from his Polydore (Paris Opéra, 1720) allows Watson to conclude this outstanding recital with a display of virtuosity."

Brian Robins, Opera Magazine

"[In] Eurydice's aria, "Ah! que j'éprouve bien que l'aimoureuse flame" ... [Katherine Watson] has a painful tone that perfectly matches the existential situation. ... From Polydore the aria of Ilione "C'en donc fait" again shows the soprano's technical competence alongside sensitivity and intensity in her sound production."

Benrd Hoppe, Opera Lounge

CD GCD924005 *Les Indes galantes / Purcell Choir* (April 2019)

"The loveliest singing comes from Katherine Watson's pellucid and sensitive *Émilie* in 'Le Turc', with its Entführung-like plot."

Brian Robins, Opera Magazine

"The singers, some of whom have appeared with Vashegyi before, are all one could desire. ... In 'Le Turc', Katherine Watson is spine-tingling at the start of the tempest and touching when she is reunited with the *Valère* of Reinoud..."

Richard Lawrence, Gramophone

CD ALPHA442 *L'opéra des opéras / Le Concert Spirituel* (January 2019)

"As the princess, Katherine Watson duets euphoniously with the oboe of Héloïse Galliard in a prayer to Cupid from Bertin de la Doué's *Le Jugement de Paris*."

Richard Lawrence, Gramophone

Bach Mass in B minor, The Choir of Trinity College, Cambridge / Orchestra of the Age of Enlightenment, Hyperion  
CDA68181/2 (May 2018)

"Katherine Watson's soaring soprano also strikes up an alluring partnership with Iestyn Davies for the 'Et in unum Deum'... After a splendidly august 'Gratias agimus tibi' comes a 'Domine Deus' in which Katherine Watson and Gwilym Bowen flirt as if Bach had written an operatic love duet."

Paul Riley, BBC Music Magazine

Bach Mass in B minor, Les Arts Florissants, Harmonia Mundi (March 2018)

"Mead and Katherine Watson are gloriously compatible in 'Et in unum'"

Jonathan Freeman-Attwood, Gramophone

Handel *Jephtha* (Iphis), Opéra National de Paris, Palais Garnier, Paris (January 2018)

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"The musical performance, meanwhile, is gripping. As Iphis, soprano Katherine Watson brings a pure, bell-like timbre and stylish ornamentation to her arias, evolving from a girlish coquette into a pious martyr."

Rebecca Schmid, Financial Times

"Watson's high, clear soprano was well suited to the character, and her interpretation of "Happy they!" (an aria borrowed from Ariodante) was particularly poignant."

Laura Servidei, bachtrack.com

"Katherine Watson's Iphis, already heard at the Beaune Festival in 2015, is even more striking. It feels like a long time has passed since Le Jardin des Voix introduced the young British soprano on to the French operatic stage. Today, the artist regularly stands out in the principle roles of the baroque repertoire thanks to a luminosity carried by a delicious treble and agile trills."

Charlotte Saulneron, Res Musica

"Katherine Watson's trills are the natural prolonging of a deliciously vibrated and vibrant treble."

Charles Arden, Olyrix

"Katherine Watson sang the role of Iphis with a high soprano of great beauty. Her rendition of "Happy they!" was quite moving."

James L. Paulk, Classical Voice America

"Katherine Watson is a noble and sensitive Iphis...a remarkable debut at the Opéra de Paris."

Christine Ducq, La Revue du Spectacle

"Katherine Watson sings with a light, agile and well-controlled soprano voice, at first so happy-in-love, then as a visibly mature Iphis."

Alexander Jordis-Lohausen, Opera Point

Handel Messiah, Le Concert Spirituel/Hervé Niquet, Alpha 362 (CD) (January 2018)

"Katherine Watson's nonchalant 'Rejoice greatly' is sung flawlessly"

David Vickers, Gramophone

Lully Persée (Merope), Le Concert Spirituel/Hervé Niquet, Alpha 967 (CD)

"Even better is the Merope of Katherine Watson, a singer I keep encountering at the moment whose vocal production and lovely tone again delight me, and whose loss of Persée is expressed with especially touching sensitivity."

Brian Robins, Opera Magazine

Handel Theodora (Title), Les Arts Florissants/William Christie (DVD), (April 2017)

"Katherine Watson captures the full measure of Theodora's dignity, lyricism and profound sublimity in every crucial scene; the middle part of Angels, ever bright and fair has seldom been so beautifully illustrative of the heroine's desperate plight"

David Vickers, Gramophone

"Katherine Watson's easy-flowing soprano unites emotional power with textual directness as Theodora."

George Hall, Opera Magazine

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Mondonvillé Isbé, Orfeo Orchestra/György Vashegyi, Glossa GCH924001 (January 2017)

"Vashegyi directs his Hungarian forces in a lively, touching reading and Watson and Van Mechelen excel in the lead roles."  
Stephen Pettitt, The Sunday Times

"Katherine Watson's Ibse is an unqualified joy."  
Opera Now

Handel Messiah, Les Arts Florissants, Barbican Hall, London (December 2016)

"Katherine Watson took on 'How beautiful are the feet' and created an eloquent partnership with the leader and two continuo-players. But it was her rendition of 'I know that my redeemer liveth' that took the palm, wedding glorious tone to musical intelligence. It was breathtaking."  
David Truslove, Classical Source

Restoration London, Theatre of the Ayre, Wigmore Hall, London (February 2016)

"[Watson] sang with fervour and elegance...The Italian influence was underlined in Watson's shapely reading of Carissimi's 'Lucifer, coelestis olim'. "  
Anna Picard, The Times

Handel Samson, Irish Baroque Orchestra, National Concert Hall, Dublin (January 2016)

"Of course, only the most curmudgeonly of husbands could not be seduced by the exquisite soprano voice of Katherine Watson as Dalila. Constrained to Act II, she comes with an amende, only to be roughly rejected. I particularly enjoyed her aria "With plaintive notes and amorous moan". Possessing an exquisite pronunciation and a pleasing projection, Watson wowed with the sweet sound of her voice. In her "Traitor to love" she showed a feistier side to her, though given such a delectable voice, it was difficult to think of her as truly treacherous."  
Andrew Larkin, Bachtrack

Handel Theodora (Title), Les Arts Florissants, The Lincoln Center, New York (November 2015)

"A fine roster of soloists was led by the creamy-voiced soprano Katherine Watson as Theodora... In air after air, Ms. Watson brought vocal bloom, emotional depth and beguiling phrasing to her exemplary performance."  
Anthony Tommasini, The New York Times

Handel Theodora (Title), Les Arts Florissants, Théâtre des Champs-Élysées, Paris (October 2015)

"A voice which combines strength and shape, [Watson's] Theodora has serious dramatic impact and beauty."  
Frank Cadenhead, Opera Today

Handel Theodora (Title), Les Arts Florissants, Concertgebouw, Amsterdam (November 2015)

"The pure voice of Watson is full of beauty and inner persuasion. In her duets with Didymus it blended beautifully with the tones of Jaroussky...there were moments when the voices of Watson and Jaroussky were completely at one

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with the orchestra, growing out of it, melting with it in perfect harmonic expression."

Olga de Kort, Bachtrack

Haydn Nelson Mass, The Britten Sinfonia, Concertgebouw, Amsterdam (February 2015)

"Soprano Katherine Watson delighted with Quoniam tu solus. Her voice continued to move during her aria in the Credo."

David Pinedo, Bachtrack

The Tempest, Orchestra of the Age of Enlightenment, Sam Wanamaker Playhouse, London (January 2015)

"Singers interwove a tissue of masques and dances with songs of the period, soprano Katherine Watson and tenor Samuel Boden being outstanding"

Michael Church, The Independent

Rameau Grand Motets, Les Arts Florissants, BBC Proms, Royal Albert Hall (July 2014)

"The playing and choral singing had all the familiar Arts Florissants finesse, while the classy lineup of soloists included exquisite soprano Katherine Watson."

Tim Ashley, The Guardian

J.C. Bach Cantata, Arcangelo, Carnegie Hall, New York (November 2013)

"The soprano for this performance, Katherine Watson, was so terrific that I actively missed her when we moved on to the purely instrumental Handel concerto that closed the first half, even though Handel may well be my favorite composer of all."

Wendy Lesser, The Threepenny Review

Rameau Hippolyte et Aricie (Diana), Glyndebourne Festival Opera (July 2013)

"With the Orchestra of the Age of Enlightenment supplying sinuous instrumental timbres, and vocal delights also coming from Katherine Watson's Diana...Rameau's music is one reason to hasten to East Sussex."

Richard Morrison, The Sunday Times

Bach Christmas Oratorio, The Choir of **Trinity College, Cambridge, St John's, Smith Square, London (December 2013)**

"Katherine Watson made quite an impression at Glyndebourne this year with her Diana in Hippolyte et Aricie: she allies a bell-like clarity of tone with gravity of manner, and her recitatives and aria gave constant pleasure."

Melanie Eskenazi, Music OMH

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Mozart Lucio Silla (Celia), Classical Opera, Cadogan Hall, London (March 2012)

"The Celia of baroque specialist Katherine Watson was deliciously stylish." Hilary Finch, The Times

Bach St Matthew Passion, **Exultate Singers, St George's, Bristol (April 2011)**

"Katherine Watson's soprano was of the highest standard throughout especially in the beautiful Aus Liebe Will Mein."  
John Packwook, The Evening Post

Music by Carissimi, Monteverdi, Purcell, Le Jardin des Voix, Alice Tully Hall, New York (March 2009)

"This concert was the most completely satisfying of the three Jardin performances I've heard...Katherine Watson has a brighter, freer sound, and plenty of power. Her solo spot, the closing lament from Carissimi's "Historia di Jephte," was the program's most affecting moment."  
Allan Kozinn, The New York Times