
Rowan Hellier

Selected Reviews

Dido and Aeneas (Dido), Trevor Pinnock, Wigmore Hall, London (October 2015)

"Our doomed heroine was Rowan Hellier, her glossy mezzo-soprano fiercely emotional from the start." – **Neil Fisher, *The Times***

"Rowan Hellier was a beautifully poised and dignified Dido. She sang with a lovely even, strong mezzo-soprano voice which gave the music a sculpted quality, yet was touching too. We were able to appreciate both the beauty of Purcell's music and the emotions behind it." – **Robert Hugill, *planethugill.com***

Salzburg Landestheater, Haydn *Il mondo della luna* (Lisetta), Salzburger Landestheater (September 2015)

"Of the women, Rowan Hellier stood out as Lisetta, with her dark, velvety tones." – **Tiroler Tageszeitung**

"Especially convincing [was]...Rowan Hellier as the highly-beehived home help Lisetta." – **Peter Jungblut, *BR Klassik***

"The mezzo soprano Rowan Hellier brought lots of charm to the role of housekeeper Lisetta."
– **Reinhard Kriechbaum, *DrehPunktKultur***

Classical Opera, J.C. Bach *Adriano in Siria* (Adriano), Britten Theatre, London (April 2015)

"In this production, there's some accomplished singing from Rowan Hellier as a forthright Adriano."
– **George Hall, *The Guardian***

"There's no weak link in this young cast: mezzo Rowan Hellier deals ably with the other castrato role."
– **Michael Church, *The Independent***

"The singing is nimble and stylish...In the castrati roles of Adriano and the prince Farnaspe, Rowan Hellier and Erica Eloff deliver glitter and limpity." – **Anna Picard, *The Times***

"Rowan Hellier essayed the relatively minor mezzo role of Adriano well." – **Brian Robin, *Opera***

"As Adriano, mezzo-soprano Rowan Hellier was appropriately restless and headstrong...the lovely richness of her tone gave stature to the Emperor despite his fickle caprices, while in higher registers her voice shone beautifully."
– **Claire Seymour, *Opera Today***

Dunedin Consort, Handel *Messiah*, St John's Kirk, Perth (December 2014)

"Mezzo Rowan Hellier had gentle, subtle grace." – **Kate Molleson, *The Guardian***

"Alto Rowan Hellier shone in (her) gentler, reflective contributions." – **Ken Walton, *The Scotsman***

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Junges Ensemble Berlin Chor, Honegger *König David*, Rondeau Production ROP6088 (November 2014)

"Rowan Hellier...often managing Honegger's less than lyrical vocal lines with an ease eclipsing [her] recorded predecessors."
– Patrick Stearns, *Gramophone*

Music Theatre Wales, *The Trial*, Linbury Studio at the Royal Opera House, Covent Garden (October 2014)

"There are standout cameos from Rowan Hellier, Paul Curievici, and Gwion Thomas. I only wish they had had more to get their teeth into." – Rupert Christiansen, *The Telegraph*

"...the cast project just the right blend of gallows humour, with Rowan Hellier...bringing real beauty to [her] arias."
– Michael Church, *The Independent*

"Rowan Hellier's bright clear mezzo, as wife of the court usher and washerwoman, conveyed wonderfully both the sensuality and sobriety of the roles." – Peter Reynolds, *bachtrack*

"...the vocally rounded mezzo Rowan Hellier deal[t] well with Kafka's casual misogyny in the female role."
– Mark Valencia, *whatsonstage.com*

The Prince Consort, *A Superior Schubertiade – Fit for a Prince*, Wigmore Hall (July 2014)

"Hellier gave us some exquisite shaping of the line in *Auf dem Wasser zu singen* and there were gorgeous changes in tone colour used to enhance the enharmonic changes at the end of each stanza." – Robert Beattie, *Seen and Heard International*

Iford Opera, Monteverdi *Il Ritorno d'Ulisse in Patria* (Penelope), Iford Manor (July 2014)

"Rowan Hellier's fine mezzo embodies the dignity of this suffering in a tightly focused performance." – Rian Evans, *The Guardian*

"The rich-toned Rowan Hellier drew as much lyrical line as she dared from Penelope's long recitatives, bringing out the character's essential integrity and tenacity rather than languishing in self-pity." – Rian Evans, *Opera*

"Mezzo Rowan Hellier makes a noble, troubled Penelope, her rich lyric tone a huge asset." – George Hall, *The Stage*

"Here experience tended to tell: standouts had to be Rowan Hellier as a noble, plangent Penelope with rich mezzo tones throughout." – Sue Loder, *Opera Today*

Dunedin Consort, Mozart *Requiem*, Linn Records CKD 449

"Ms. Hellier's fruity timbre melds well... and she sings with superb control and composure." – Joseph Newsome, *Voix des Arts*

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Dunedin Consort, Mozart *Requiem*, Lammermuir Festival (September 2013)

"From this inferno rang out Rowan Hellier's wonderfully mature, powerful and warm solo mezzo-soprano voice."

– Alan Coady, *bachtrack.com*

BBC Symphony Orchestra, Alasdair Nicolson Premiere, St. Magnus Festival (June 2013)

"Complementing these lively musical narratives was a world premier by festival director Alasdair Nicolson, *Shadows On The Wall* (Five Hauntings For Voice And Orchestra). Mezzo soprano Rowan Hellier was compelling, with her rich, matt velvet tone, as she performed these haunted and expressive melodies with focus, drama and clarity." – Rosenna East, *The Herald*

***Der Kaiser von Atlantis* (The Drummer), Staatsoper Berlin (February 2013)**

"Rowan Hellier gave a stand-out performance as the Drummer." – Rebecca Schmid, *Opera Today*

"The Drummer, the almost dramatically haunting contralto Rowan Hellier, was played like a fragile action figures."

– Irene Constantin, *Neues Deutschland*

"[Rowan Hellier as] the singing Drummer was vocally excellent." – Udo Badelt, *Der Tagesspiegel*

"There was excellent support from mezzo-soprano Rowan Hellier as the Drummer." – Ingrid Wanja, *Der Opernfreund*

***Carmen* (*Carmen Highlights*), The Gannochy Trust's 75th Birthday Concert, Perth Concert Hall (June 2012)**

"Rowan Hellier, dressed in a bright scarlet satin dress carrying a red carnation, sang the *Habanera* and *Seguedilla* simply beautifully." – David Smythe, *BachTrack*

"Extracts from Bizet's *Carmen*, featuring superb Perth-born mezzo Rowan Hellier in the title role." – Michael Tumelty, *The Herald Scotland*

***Cecilio* (Mozart's *Lucio Silla*), Classical Opera Company, Cadogan Hall, London (March 2012)**

"Rowan Hellier as *Cecilio* is a strongly focused, bright-hued mezzo" – Hilary Finch, *The Times*

"Rowan Hellier, as *Cecilio*, delivered the other really excellent performance of the evening and was the singer that impressed me the most. She possesses a wide mezzo range, with a dark edge in the lower register and clear, easy high notes in the top of her voice, which she is capable of sustaining above the orchestra with remarkable ease. Her tone is warm and varied and she also displayed an elegant, delicate legato line, particularly during her final aria"

– Margarida Mota-Bull, *Seen and Heard International*

"[Rowan Hellier's] mezzo...was agile, characterful and almost casually virtuosic." – Peter Reed, *Classical Source*

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"Rowan Hellier as the hero Cecilio...won over the audience completely with her extraordinarily warm voice, which has an astonishingly beautiful and introspective quality to it" - **Tullia Giersberg, *British Society for Eighteenth-Century Studies***

Lucretia (*The Rape of Lucretia*), British Youth Opera (September 2011)

"And at the centre of everything, the Lucretia of the young Scottish mezzo Rowan Hellier is totally gripping, neurotically yet credibly acted, superbly sung in a rich, expressive contralto-like timbre." - **Richard Morrison, *The Times***

"There was a real intensity here, from the almost aggressive purity of Rowan Hellier's Lucretia"

- **Robert Thicknesse, *Opera Now***

"In the title role, Rowan Hellier switched from long-suffering devotion, to impassioned rejection of Tarquinius's demands, to all-consuming guilt, her maturing Mezzo richly expressive." - **Margaret Davies, *Opera Magazine***

"Sung with fierce sweetness by Hellier" - **Anna Picard, *The Independent***

"Rowan Hellier manages the even harder feat of representing the violated Lucretia in terminal meltdown."

- **George Hall, *The Guardian***

Cherubino (*Le nozze di Figaro*), Welsh National Opera (April 2009)

"...a fine Cherubino from Rowan Hellier" – **Crackerjack**

"Rowan Hellier as Cherubino gave a fine performance and genuinely seemed to be enjoying all the frivolity of her role – even the masquerade" - **Primi Divi**

Oxford Lieder Festival (2009)

"Hellier's sublime performance of Brahms's famous lullaby was a highlight...Hellier demonstrated both vocal and dramatic prowess to give compelling accounts of these songs." - **The Oxford Times**

woman.life.song, LSO St.Luke's (2009)

"sung with a real sense of celebration by Rowan Hellier" - **The Independent**

Balkis (*La Rencontre imprévue*), GSMD (2009)

"Rowan Hellier was a characterful Balkis" - **Opera Magazine**