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# Anne Marie Gibbons

## Selected Reviews

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### **David (Saul), Buxton Festival, July 2011**

"Most impressive of the cast was Anne Marie Gibbons, a stunning David, who used her burnished lower register to convey significant emotional depth as the young man experiences fresh hopes, passions and fears." - **Claire Seymour, *Opera Today***

"an accomplished line-up of solo singers, among whom Anne-Marie Gibbons (David) and Robert Murray (Jonathan) shone brightest." - **Rupert Christiansen, *The Telegraph***

"[David is] an irresistibly androgynous hero in Anne Marie Gibbons's mezzo, strong and sure of focus." - **Hilary Finch, *The Times***

"[it is] an impeccable cast, among whom Anne Marie Gibbons's David is outstanding." - **Christopher Gray, *The Oxford Times***

"Gibbons is good" - **Tim Ashley, *The Guardian***

### **Ariodante (Ariodante, Handel), English Touring Opera, November 2009**

"I liked the Ariodante of Anne Marie Gibbons a lot. She looks like an Octavian in the making, sings with little vibrato, a pure register and an enviable technique in the coloratura passages that litter the role. Breath control was exemplary...Her sound was fresh and attractive and she did not put a foot wrong..." - **Mike Reynolds, *Musicalcriticism.com***

"Anne Marie Gibbons displayed some dazzling coloratura and a very impressive technique throughout. Her light, bright and pure-sounding timbre is perfectly suited to Handel and she is a wonderfully expressive artist" - **Opera Britannia**

"Anne Marie Gibbons was an outstanding Ariodante, whether fiery in coloratura, sharing in a ravishing love-duet with Rachel Nicholls ..., or lamenting in a memorably beautiful Love undying." - **Christopher Morley, *Birmingham Post***

### **Milady (Fra Diavolo, Auber), Stanley Hall Opera, June 2009**

"Anne Marie Gibbons as Milady proved to be a good singing actress: her musical attack is neat and precise and far from the pantomime dame of the Munich production, she was elegant and spirited" - **Mike Reynolds, *musicalcriticism.com***

### **Anna (Maria Stuarda, Donizetti), Chelsea Opera Group, November 2007**

"It was left up to Philippe Fourcade as Cecil and Anne Marie Gibbons, as Anna to sing with style and accuracy..." - **Dominic McHugh, *musicalcriticism.com***

### **Annio (La Clemenza di Tito, Mozart), English National Opera, June 2007**

"Anne Marie Gibbons, as the gentle but brave young man Annio, gave a stylish and highly enjoyable performance." - **Agnes Kory, *musicalcriticism.com***

### **Dorabella (Così fan tutte, Mozart), Welsh National Opera, May 2005**

"...Dorabella, Anne Marie Gibbons, a mezzo to watch." - **Erica Jeal, *The Guardian***

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### **Anna (*The Trojans at Carthage*, Berlioz) May 2003**

"Anne Marie Gibbons was a more than competent last-minute substitute in the role of Anna" – **Andrew Clements, *The Guardian***

"Anne Marie Gibbons made a touching first night Anna" – **Anna Picard, *The Independent***

### **The Queen of Spades (*The Queen of Spades*, Tchaikovsky), RNCM, March 2002**

"Anne Marie Gibbons (...) casts her long shadow across the action with authority and dignity, particularly touching in 'Je crains de lui parler la nuit'" – ***The Independent***