
Gaynor Keeble

Selected Reviews

Annina, *La Traviata*, Royal Opera House, Covent Garden (November 2011)

"Gaynor Keeble's carefully observed Annina" – *The Stage*

"a particularly strong Annina from Gaynor Keeble" - *Intermezzo*

Mistress Quickly, *Falstaff*, Opera Project (July 2011)

"Gaynor Keeble gave us another of her sassy portrayals as Mistress Quickly, who is, after all, the pivot of the entire delightful farce" – *Opera Magazine*

Marquise, *La fille du régiment*, Diva Opera, France (July 2011)

"Gaynor Keeble gives a colorful performance in the role of Marquise of Birkenfeld" - *Le Bien Public in Dijon*

Die Zauberflöte, Royal Opera House (February 2011)

"The best singing of the evening came from the Three Ladies (Elizabeth Meister, Kai Rüütel and Gaynor Keeble)." - *Intermezzo*

"The First and Second Ladies were joined by the more experienced Gaynor Keeble to form a well-blended trio." - *Opera Today*

"Gaynor Keeble [was] on wondrous form" - *MusicOMH*

Falstaff, Mid Wales Opera, (September 2010)

"Gaynor Keeble is sensationally witty, perky and smart in her beautifully-vocalised Mistress Quickly". – *Birmingham Post*

"Gaynor Keeble's formidable Mistress Quickly and Catrin Johnsson's Meg Page complete the wifely trio." – *Hereford Times*

"Gaynor Keeble's Mistress Quickly is a rich-toned caricature." – *The Guardian*

Les Contes d'Hoffmann, Royal Opera House, (November 2008)

"Gaynor Keeble, Kostas Smoriginas and Ji-Min Park all made strong marks in smaller roles" – *Daily Telegraph*

"Gaynor Keeble shines briefly as her mother's spirit" – *The Stage*

"Gaynor Keeble made the most of her few moments as the Spirit of Antonia's mother" – *Music Web International*

"Gaynor Keeble as the spirit of her mother was truly affecting, and the most memorable of the mostly well-taking smaller parts"
– *Intermezzo*

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"...and the spirit of her mother, sung with lovely fruity tone by Gaynor Keeble." – **Classical Source**

Czesnikova, *Haunted Manor*, Opera Omnibus

"...and above all, Gaynor Keeble's wonderful Lady Bracknell of a match making Aunt left the most indelible impression."
– **Daily Telegraph**

"Gaynor Keeble gave a splendidly well sung performance. She dominates the stage in a hand-bagging way, and certainly brought life and vitality to this production" – **Music and Vision Daily**

Baba the Turk, *The Rake's Progress*, English Touring Opera

"As Baba, Gaynor Keeble turned out to be a star, crystal clear diction, a mezzo of warmth and style brilliantly debunking Anne and Tom's duet from her sedan chair. This act worked, largely thanks to her." – **The Times**

"Gaynor Keeble was fully in command as Baba." – **Opera Magazine**

Marquise, *The Daughter of the Regiment*, English Touring Opera

"As the Marquise Gaynor Keeble made the most of the few chances Donizetti gives her to use her mellow mezzo. She showed a natural comic gift in the singing lesson scene." – **Sunday Telegraph**

"Gaynor Keeble as the Marquise and Anthony Marber kept the comedy together." – **Opera Magazine**

"Gaynor Keeble endowed the Marquise with superb hauteur and impeccable diction." – **Opera Magazine**