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# Gillian Ramm

## Selected Reviews

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### **Rodelinda, (*Rodelinda*), Early Opera Company (2011)**

"Gillian Ramm's Rodelinda verged on the unhinged, so that her son Flavio...was not only witness to the violence of the tormentors but became a pawn in his mother's knife-crazed desperation. The casting was uniformly strong: Ramm's Rodelinda and James Laing's Bertarido made a noble pair." – **Rian Evans, *Opera***

### **Vitellia (*La clemenza di Tito*), English Touring Opera (2011)**

"Gillian Ramm...was fearless at the top and moving in her moment of truth and remorse, the great rondo with basset clarinet solo, Non più di fiori." – **Hugh Canning, *Opera***

"Gillian Ramm kicked the thing off well as the dreadful Vitellia, quickly establishing the character"

– **Robert Thicknesse, *Opera Now***

"Gillian Ramm [is a] strongly focused Vitellia...the sobriety of the shamed Vitellia's Non più di fiori (No bridal garlands), with rose petals drifting out of her packed linen, is superbly done." – **Hilary Finch, *The Times***

"Ramm's soprano firing bold top-note volleys that match her would-be trophy wife attitude and power-dressing"

– **George Hall, *The Guardian***

"The soprano Gillian Ramm is strong as the vengeful Vitellia" – **John Allison, *The Telegraph***

"Ramm has a voice which has previously been likened to double cream and she did not disappoint vocally in what is a new role for her. She has a great richness of tone in her lower register and yet hits all her high notes perfectly on pitch and with relative ease", "a confident musician", "Ramm's scene where she decides to admit to Tito she is the author of the assassination plot was poignant" – **Miranda Jackson, *Opera Britannia***

### **Tytania (*A Midsummer Night's Dream*), English Touring Opera (2010)**

"...Gillian Ramm was in full and splendid voice as Tytania. She brought a sense of danger to the role, made her striking presence felt and soared above the orchestra in all those crucial places where Britten gives his queen of the fairies her head. (...) this was a fine singing and acting performance by Ramm, who showed once again that she is a considerable stage creature." – **Mike Reynolds, *Musical Criticism***

"As his wife, Gillian Ramm proved fully equal to the demands of Tytania's fiendishly high register. Ms. Ramm's voice was ravishing (...). Even at the gleaming top notes of her range, she sang with strength and security."

– **John E. De Wald, *Opera Britannia***

"As the fairy queen, Gillian Ramm's bright voice shone, matching the shimmers of her silvery gown. The brilliance of her upper range pierced like a moon beam through the night sky, and it was no wonder that the beauty of her chain of falling thirds, 'Oh how I love thee', won the ass-headed Bottom's heart." – **Claire Seymour, *Opera Today***

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"The fairy queen Tytania is brightly sung by Gillian Ramm" – **Richard Fairman, *Financial Times***

"...Gillian Ramm's Tytania gleams and glistens in a vocally strong interpretation" – **George Hall, *The Stage***

"...the diamond strength of Gillian Ramm's excellent Tytania." – **Hilary Finch, *The Times***

"Gillian Ramm's Amazonian Tytania..." – **Rupert Christiansen, *The Telegraph***

### **Fiordiligi (*Così fan tutte*), Glyndebourne on Tour (October 2009)**

"Gillian Ramm's intensely thoughtful Fiordiligi ...[is] gripping to watch. Ramm is as deeply into the role as any Fiordiligi I have seen on this stage. – **Hilary Finch, *The Times***

"Gillian Ramm's rapturous Fiordiligi" – **Tim Ashley, *The Guardian***

"Gillian Ramm is a fine Fiordiligi" – **John Allison, *Opera***

"Soprano Gillian Ramm was a clear, bell-like and enchantingly direct Fiordiligi." – **Susan King, *Mid Sussex Times***

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

"The heroine was played by the young Australian soprano Gillian Ramm ... I feel pretty certain we'll hear a lot more of her." – **Simon Hoggart, *The Guardian***

"As Zerline, the 'workhorse' of the piece, Gillian Ramm proved to be much more than the conventional soubrette who sometimes plays this role: she has warm tone, clear diction and coped with the range with ease, singing powerfully and well within herself." – ***MusicalCriticism.com***

### **Haydn opera excerpts, Classical Opera Company (March 2009)**

"...the voice of Gillian Ramm is in another class. She, too, has mastered the controlled expressivity of 18<sup>th</sup> century opera, but with a supported and projecting voice that lends real presence. It's not a particularly rounded tone, some may find it shrill in the top register, but the glassy clarity creates a timbral focus for the otherwise rounded sounds of the period instrument ensemble, a perfect combination." – ***The Opera Critic***

### **Fiordiligi (*Così fan tutte*), Glyndebourne Festival (2007)**

"... a tremendous debut, showing herself perfectly at ease amid the rigours of her two great arias....We are bound to hear more of this excellent musician." – ***Opera Magazine***

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### **Clorinda (*La Cenerentola*), RNCM (March 2005)**

"But if you have a soprano as good as Gillian Ramm, who can bring it off with such élan, why not?"

– **Sunday Telegraph**

### **Aci (Handel: *Aci, Galatea e Polifemo*), London Handel Festival (April 2004)**

"Soprano Gillian Ramm, a finalist two years ago, showed intensity and ardour as Acis..." – **Theatre Review**

### **Anne Trulove (*The Rake's Progress*), RNCM (2004)**

"Gillian Ramm has a voice of pure double cream, which she projected impressively while acting with poise and pathos." – **The Times**