
Julia Sporsén

Selected Reviews

Katya (Weinberg's *The Passenger*), English National Opera (UK premiere, September 2011)

"There's a simple unaccompanied folk song for Katya, one of the inmates, in Act 2. Julia Sporsen sings it with hushed rapture, and the effect is haunting." - **Warwick Thompson, *Bloomberg.com***

"Julia Sporsen as inmate Katya nearly steals the show with a moving Russian folksong." - **Ben Hogwood, *Metro***

"The large ensemble cast, including Julia Sporsen, Pamela Helen Stephen and Rebecca de Pont Davies, gave their heartfelt best." - **Fiona Maddocks, *The Guardian***

"The most moving vocal moment in fact came a little later, as the *a capella* Russian folksong faded into nothingness (Julia Sporsén as Katya)" - **David Fanning, *Opera***

"Julia Sporsen's rendering of Katya's Russian folk song is especially touching." - **Christian Hoskins, *Whatsonstage***

"Julia Sporsen, who plays the Russian prisoner Katya, sang an enchanting and, ironically, captivating unaccompanied Russian folk song, during which she held the silent attention of the Coliseum in a moment of unparalleled beauty."
- **Paul Guest, *Ceasefire***

Gilda (*Rigoletto*), Opera Holland Park (July 2011)

"Julia Sporsen's Gilda [is] outstandingly sung; the father-daughter duets, in their shanty-town shack, wring the heart."
- **Michael Church, *The Independent***

"Julia Sporsén, as Gilda, was a real revelation, displaying superb clarity and projection, her tone pure and effortlessly pleasing."
- **Opera Today**

"The phenomenal voice Julia Sporsen...impressed from the first with her piercingly bright timbre and lyric vocal line...it was beautifully pitched, her trills flawless and her vocal colouring bright." - **John de Wald, *Opera Britannia***

"Posner's focus is on the intensity of the relationship between Robert Poulton's Rigoletto and Julia Sporsén's Gilda, whose innocence is matched by the furious sexual energy of adolescence. Though the shivering flute obbligato is still wan with purity, her "Caro nome" is hot with desire." - **Anna Picard, *Independent on Sunday***

"[Julia Sporsén] sang with considerable panache. Her 'Caro nome' could hardly have been more *dolcissimo*, laced with delightful rubato, which Stratford humoured perfectly. But she also had power to spare. The contrast between her graceful figure in a ballgown and her little-girl-lost in the penultimate scene was stark in the extreme. Most of the sexual electricity in her private encounter with the Duke was hers" - **Martin Dreyer, *Opera***

"As the innocent Gilda Julia Sporsén's fleshy soprano maintains intensity with its expressive power." - **George Hall, *The Stage***

"As Gilda, Julia Sporsén's agile attack and dramatic power regularly carry her to victory" - **Geoff Brown, *The Times***

"Gilda is sung by the terrific Julia Sporsen whose singing and acting really tug at the heartstrings" - **Warwick Thompson, *Metro***

"Julia Sporsen is a terrific Gilda. She sings well, and conveys a fascinating half-scared, half-loving relationship with her father."

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- **Bloomberg**

Micaela (*Carmen*), Opera Holland Park (June 2010)

"...Julia Sporsén's fearless, ardent Michaela..." – **Anna Picard, *The Independent***

"Julia Sporsén's Micaela is more conventional in her village girl virtuousness, but her singing has an impressively charged lyricism that blossoms in her third act aria." – **George Hall, *The Guardian***

"...Julia Sporsén displays a heavenly purity of sound as Micaela." – **Warwick Thompson, *Bloomberg.com***

"The best vocal performance of the evening was undoubtedly given by Julia Sporsén in the thankless role of Micaela. Her warm, beautiful voice was evenly produced throughout the range" – **Sebastian Petit, *Opera Britannia***

'Julia Sporsen was a pleasing, simple Micaela who rose to her Act III aria...' – **Francis Muzzu, *Opera Now***

Giannetta (*The Elixir of Love*), English National Opera (February 2010)

"Julia Sporsén's Giannetta was sparkling and full of life." – **Opera Today**

"there's sex appeal in a single flash of Julia Sporsén's smoky eyes" – **The Independent**

"Julia Sporsén made a great impression in the small role of Giannetta, singing with confidence and charm." – **Musical Criticism**

"a sparky Giannetta" – **Opera News**

"Julia Sporsén's perky Giannetta" – **Music Web International**

"Julia Sporsén makes the most of her brief opportunities as Giannetta" – **Opera Britannia**

Haydn *Creation*, Manchester Camerata, Sheffield City Hall (November 2009)

"Every note from Julia Sporsén was accurately and beautifully placed" – **Yorkshire Post**

Micaela (*Carmen*), Clonter Opera (July/September 2008)

"The real eye-catcher of the production was Swedish-born soprano Julia Sporsén as Micaëla. Both her acting and singing were arresting and she showed superb versatility as a performer. Her Act 3 aria was remarkable, captivating the audience as her voice rang out with passion and emotion. A singer to watch!" – **Opera Now**

"Julia Sporsen impressed vocally as Micaela, as well as showing comedic talent as the hag of an inn-keeper."

– **Manchester Evening News**

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"I cannot praise highly enough Julia Sporsén's ravishing and superlative Micaëla, which is in a class of its own. It would be worth the journey for her Act 3 aria alone." – **The Sentinel**

Donna Anna (*Don Giovanni*), English Touring Opera (March 2008)

"Julia Sporsén's gorgeously sung Donna Anna" – **The Independent**

"Julia Sporsén showing great promise as Donna Anna" – **The Telegraph**

'Julia Sporsén makes Donna Anna an avenging fury, with steely tone and menacing coloratura' – **The Sunday Times**

"Julia Sporsén's Donna Anna ... sing[s] with a full-blooded intensity" – **The Times**

"... fine singing from Julia Sporsén as Donna Anna." – **The Times**

"Julia Sporsén's Swedish Donna Anna negotiated the intricacies of her big Act Two aria with a warmth rare in exponents of the role..." – **The Herald**

"Julia Sporsén's Donna Anna shows a defiant strength of character, notably in her act two aria, its coloratura beautifully expressed and full of meaning." – **Birmingham Post**

"Julia Sporsén as Donna Anna gave a magnificent performance, singing with clarity and conviction." – **Thisishampshire.net**

"Julia Sporsén (Donna Anna) was the star of what was a very warm evening" – **EDP24 News**

Dreamlives 'A Freudian Fantasy', Tête À Tête Opera Festival (August 2007)

"With the aid of minimum props Julia Sporsén brought the scenario to life in a faultless display of presentation and timing, whilst singing a continuous sequence of 17 songs by Strauss, Berg and Schoenberg. She is an extremely versatile singer whom I have heard, with equal pleasure, sing pieces from the Bel Canto repertoire and as Tchaikovsky's innocent heroine, Iolanta. Here she adopted an earthy and sensual manner, hinting at something more sinister lurking below the surface of her dreams...Sporsén's realisation of Harcombe's concept lieder staging was an astonishing *tour de force*" – **Musical Pointers**

Iolanta (*Iolanta*), Royal Academy of Music (March 2007)

"Julia Sporsén has a thrillingly powerful voice – a core of steel wrapped in a casing of velvet" – **Metro**

"Rising to its considerable vocal challenges are Julia Sporsén's Iolanta, who suggests her character's blindness without resorting to cliché..." – **The Stage**

"Virtually imprisoned by the garden she couldn't see, Julia Sporsén's Iolanta charted the character's journey from introspective melancholy to the rapturous revelation of love and sight... with terrific assurance" – **The Times**

"...the soloists excelled with ear-catching contributions ... especially from Julia Sporsén as the blind princess of the title."

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– *Evening Standard*

Iphise (*Dardanus*) Royal Academy of Music (November 2006)

"Julia Sporsén's impassioned and nobly sung Iphise" – *The Times*

"Among the leads, Julia Sporsén's grave, supple Iphise... outstanding in [her] stylistic fluency" – *The Independent*

Arminda (*La finta giardiniera*), Royal Academy of Music (November 2005)

"Julia Sporsén was hugely impressive" – *The Times*