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# Kate Valentine

## Selected Reviews

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### **Brahms' *Requiem*, Royal Scottish National Orchestra/Lawrence Renes, Usher Hall, Edinburgh (March 2012)**

"Nor could we have wished for anything more searingly impressive than the solo pairing of Finley's and Scots soprano Kate Valentine." – **Kenneth Walton, *The Scotsman***

"Kate Valentine's sweet soprano" – **Sarah Urwin Jones, *The Times***

"In Kate Valentine's beautiful rendition of 'Ihr habt nun Traurigkeit'...there was absolutely no hint of the short notice suggested by the chance to the programmed soloist" – **Alan Coady, *Bachtrack***

"Kate Valentine's fifth [movement] – 'You now have sorrow; but I shall see you again and your heart shall rejoice' was particularly moving...It was the sort of concert I felt it a privilege to have attended." – **Barnaby Miln, *Edinburgh Guide***

### **Countess Almaviva (*The Marriage of Figaro*), English National Opera (October 2011)**

"[Kate Valentine gives a] tender and immensely moving reading...By turns imperious mistress and victim, her "Dove sono"...ran a velvet-gloved finger through an open wound - its masochistic beauty unmatched for thrills during the evening."

– **Alexandra Coghlan, *New Statesman***

"Kate Valentine...a beautifully poised Countess" – **Ashutosh Khandekar, *Opera Now***

"Kate Valentine, who, with animation and a fine vocal display, gave a beautifully crafted performance of The Countess."

– **Paul Guest, *Huffington Post***

### **Tatyana (*Eugene Onegin*), Blackheath Halls Opera (July 2011)**

"Valentine identifies the steel in Tchaikovsky's heroine, with a thrilling, healthful tone and absolute emotional engagement... this is a whole-body, whole-voice match of artist to role. Blackheath can be proud that they heard it first."

– **Anna Picard, *The Independent***

"Kate Valentine was a fierce and vulnerable Tatiana in the Blackheath Eugene Onegin." – **Anna Picard, *The Independent***

### **Helena (*A Midsummer Night's Dream*), English National Opera, London Coliseum (May 2011)**

"Kate Valentine, Tamara Gura, Allan Clayton and Benedict Nelson are a convincingly youthful quartet of lovers."

– **Hugh Canning, *The Sunday Times***

"...the Lower VI lovers (Allan Clayton, Benedict Nelson, Kate Valentine, Tamara Gura) were topping."

– **Rupert Christiansen, *The Telegraph***

"...the four lovers (Tamara Gura, Kate Valentine, Allan Clayton and Benedict Nelson, all excellent)"

– **Richard Morrison, *The Times***

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"Kate Valentine and Allan Clayton (as Helena and Lysander respectively) are the pick of the lovers...impressively sung"  
- **Mike Valencia, *Classical Source***

### **Countess Almaviva (*The Marriage of Figaro*), Scottish Opera / Sir Thomas Allen (October 2010)**

"artful performances from Thomas Oliemans as Figaro, Roderick Williams as the Count and Kate Valentine as a particularly noble countess." - **Kate Molleson, *The Guardian***

"The Count and Countess are a tour de force – the enduring chauvinism of Roderick William's Almaviva ultimately brought down to earth by the wistful melancholy of Kate Valentine's portrayal as his wife." - **Kenneth Walton, *The Scotsman***

"The strength of this production...allows Kate Valentine as Rosina to bring out the big, heartbreaking depths of her character. Valentine's Rosina provides a powerful sense of continuity. She is a part of the cut and thrust of the comedy, of course, but her tragedy and the count's lack of morals provides a stark contrast to the surrounding jollity."  
- **Thom Dibdin, *The Edinburgh Evening News***

"...the superb cast is wonderful. There are a million things to catch but, above all, do not miss the heady eroticism that flows between Kate Valentine's gleaming Countess and the fantastically authoritative Cherubino of Ulrike Meyer: it will stop your heart." - **Michael Tumelty, *Herald Scotland***

"Kate Valentine offers a radiant timbre" – **Hugh Canning, *The Sunday Times***

"Kate Valentine is a poised and dignified Countess, opening up vocally as the evening progresses"  
- **Rupert Christiansen, *The Daily Telegraph***

"Kate Valentine was a wonderfully forlorn Countess. Her *Porgi, amor* had an aching sadness....finely matched by her *Dove sono*, in which pathos was given even greater emphasis.....It is clear that Miss Valentine has a voice immensely suited for Mozart and her rise over the last few years from less significant parts to centre stage in this production is very much justified."  
- **Kevin Holdsworth, *Opera Britannia***

"The shade comes with Act II and Kate Valentines exquisitely melancholy opening aria of regret." - **Thom Dibdin, *The Stage***

### **Elisabeth Zimmer (Henze's *Elegy for Young Lover's*), English National Opera / Fiona Shaw (April 2010)**

"Kate Valentine's ripening soprano sounded glorious as Elisabeth" – **Hugh Canning, *Opera***

"The company did, however, field three very impressive women. Kate Valentine was charming and emotional as Toni's beloved Elisabeth Zimmer." – **Tom Sutcliffe, *Opera Now***

"The young lovers are touchingly sung by Kate Valentine and Robert Murray." – **Financial Times**

"Kate Valentine and Robert Murray were likeable as the young lovers, and their final scene, in which they imagine their old age and the course of their married life, was genuinely moving." – **Mark Berry, *Seen and Heard***

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"Kate Valentine as Elisabeth revealed a warm and vibrant soprano and was affecting in her acting."

– **Alexander Campbell, *classicalsource.com***

"(...) Elisabeth, who is wonderfully taken by the charismatic Kate Valentine who portrays a girl that is humane and loyal (except to Mittenhofer, but who can blame her, despite her unease with him)." – **Colin Anderson, *The Opera Critic***

"Kate Valentine and Robert Murray as the lovers ... give performances of ardour and urgency." – **Fiona Maddocks, *The Observer***

"Kate Valentine, vulnerable and touching" – **Richard Morrison, *The Times***

"...the lyric flights of Kate Valentine and Robert Murray's 'lovers'" – **Edward Seckerson, *The Independent***

"... and Rob Murray and Kate valentine as the lovers are ... impressive." – **Andrew Clements, *The Guardian***

### **Ms Nordstrom (*A Little Night Music*), Théâtre du Châtelet, (February 2010)**

"The singers in the Liebeslieder quintet are outstanding" – **Financial Times**

### **Exsultate Jubilate (Mozart), Leeds Festival Chorus / Simon Wright (December 2009)**

"In Mozart's Exsultate Jubilate, soprano Kate Valentine gave a beautifully relaxed performance, her coloratura floating with apparent ease – the art that conceals art" – **Yorkshire Post**

### **Armgard (*Die Rheinnixen*), New Sussex Opera, Cadogan Hall, (October 2009)**

"Kate Valentine brought a vibrant soprano crowned with a smooth coloratura technique to Armgard and gave the 'Vaterlandslied' due solemnity." – **Margaret Davies, *Opera***

### **Constanze (*The Abduction from the Seraglio*), Opera North (May/June 2009)**

"The highly promising Kate Valentine – whose strong feelings as Constanze for Martin Hyder's civilized Pasha took her into ambiguous emotional territory – rose to the challenge of this hazardous vocal part, blossoming impressively in the role."

– **Lynne Walker, *Opera Now Sep/Oct 2009***

"the cast is altogether excellent, with two particularly impressive singers in the principal roles. Lying cruelly high in the soprano range, Constanze's arias have defeated some of the greatest prima donnas on record. But they appear to hold no terrors for Kate Valentine, who attacked their runs and leaps with terrific flair and accuracy." – **Rupert Christiansen, *The Telegraph***

"Hopkins had plenty of musical strengths to play to, notably in the considerable muscle, not to say agility, that Kate Valentine brought to Constanze's terrifying coloratura." – **Martin Dreyer, *Opera***

"Kate Valentine's technically accomplished, strongly acted Constanze..." – **Andrew Clark, *Financial Times***

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"Kate Valentine's pleasing Constanze..." – **Alfred Hickling, *The Guardian***

"Kate Valentine makes an admirable attempt at Constanze – one of opera's great impossible roles (...) far from flagging, her voice grows warmer as the evening progresses." – **Richard Morrison, *The Times***

"Kate Valentine, whose feelings for Martin Hyder's nice-guy Pasha take her into ambiguous territory, has an instinct for the shape of Mozart's lines and the suppleness of technique to blossom warmly in the role of Constanze."  
– **Lynne Walker, *The Independent***

"Scottish soprano, Kate Valentine, makes a winsome Constanze, meeting Mozart's technical demands with brilliance and beauty of tone" – **Yorkshire Post**

"Kate Valentine as Constanze, held captive by the Pasha, sings with convincing emotion..." – **The Stage**

### **First Lady (*The Magic Flute*), English National Opera (January/February 2009)**

"Although all three of the Ladies were good, there was no doubting that Kate Valentine was the most outstanding of the three: her beauty of tone, witty acting and clear diction suggest that she might be an excellent Pamina in the future"  
– **MusicalCriticism.com**

"... a suitably bitchy trio of ladies, Kate Valentine's soprano the strongest" – **The Times**

"...strongly sung and characterized by Kate Valentine..." – **classicalsource.com**

### **Cathleen (*Riders to the Sea*), English National Opera (November 2008)**

"an outstanding young cast (...) Kate Valentine and Claire Booth as sisters stifling their own grief to copy with their mother's."  
– **The Times**

"Kate Valentine ... heartbreaking" – **The Independent**

"The sisters, Nora and Kathleen, are vividly characterised by Claire Booth and Kate Valentine" – **The Guardian**

"Bardon is energetically supported by Kate Valentine" – **The Observer**

"Bardon sang the part with stoic warmth; Kate Valentine, Claire Booth and Leigh Melrose were no less effective in smaller roles."  
– **Financial Times**

"one wishes that the excellent Patricia Bardon (...) and Claire Booth and Kate Valentine (as her long suffering daughters) had more to challenge them than the problem of the rural Irish accent" – **The Telegraph**

"Kate Valentine and Claire Booth were excellent as the sisters, each capturing the differing natures of the two girls unerringly."  
– **www.classicalsource.com**

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### **Karolina (*The Two Widows*), Scottish Opera / Edinburgh International Festival 2008 (August/October 2008)**

"positively euphoric with big ensemble numbers and thrilling duets that find Kate Valentine in sensational voice as Karolina"  
– **The Sunday Times**

"Kate Valentine's sprightly Karolina suggested a star in the making, beautifully poised, witty and commanding the stage with her striking presence." – **The Sunday Times**

"the opera is stupendously cast, with Kate Valentine in dazzling form as Karolina" – **The Herald**

"The cast was ideal for the task. As the gay Karolina, Kate Valentine was light and buoyant" – **The Independent**

"As Karolina, the flighty widow, Kate Valentine proved a natural comedienne." – **Financial Times**

"Karolina (the vivacious Kate Valentine) is very much the merry widow" – **The Times**

"Kate Valentine [was] delightfully spirited" – **The Telegraph**

"As Karolina, the flighty widow, Kate Valentine proved a natural comedienne: she has stage presence, commanding looks ..."  
– **Opera**

"Valentine... has presence to match and... is well cast as the serial flirt turned matchmaker." – **The Guardian**

"Kate Valentine [... was] a dominating presence onstage: she laughed, she flirted, flounced and brought a light touch to the occasional coloratura passages that Smetana gives to his soprano lead." – **musicalcriticism.com**

"...a cohesive cast that includes Kate Valentine as a vibrant Karolina (the "brighter" widow and chief protagonist)"  
– **edinburgh-festivals.com**

### **Grizel (*The King's Conjecture*) / Maria (Gesualdo), Scottish Opera – Five:15 (March/August 2008)**

"... a beautiful soprano aria, a highly charged climax and a starry central role for Kate Valentine, who has developed in leaps and bounds since her Rosalinde for Scottish Opera's *Fledermaus*" – **Opera** (The King's Conjecture)

"Valentine again shone in the smaller part of Maria, this time as much for her histrionic charisma as for her personable soprano"  
– **Opera** (Gesualdo)

"Grizel articulates her thoughts in a song; a treat because Valentine has a superb voice that Williams' inventive and poignant music made full use of" – **Opera Now**

"...the finest performance came from Kate Valentine, whose vibrant soprano, crisp diction and ardent presence lent [...] a degree of glamour" – **The Independent**

"...a starry central performance from Kate Valentine" – **Financial Times**

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"Kate Valentine's sensitive singing and excellent acting" – **MusicalCriticism.com**

"Kate Valentine sang eloquently" – **Edinburgh Evening News**

"The King's Conjecture is a medieval tale that profiles the remarkable Kate Valentine" – **The Stage**

### **Donna Anna (*Don Giovanni*), Samling Opera (July 2007)**

"...outstanding debuts by Marc Labonette as Leporello and Kate Valentine as Donna Anna may turn out to be the evening's real discoveries" – **The Guardian**

"...an accomplished young cast notable for Kate Valentine's spirited Anna" – **The Telegraph**

### **Rosalinde (*Die Fledermaus*), Scottish Opera**

"With her pleasing soprano and classy stage presence I would have gladly seen her in a full-scale production – not least for her Czardas, directed at Eisenstein, which she turned into a heartfelt lament for the love they once shared." – **Opera**

### **Countess Almaviva (*The Marriage of Figaro*), Glyndebourne on Tour**

"one of those occasions when the understudy goes on and becomes a star" – **BBC Stoke & Staffordshire**