
Martene Grimson

Selected Reviews

Il re pastore, Classical Opera Company, Kings Place, London (November 2011)

"...what Martene Grimson did with the part of Aminta – despite being a last-minute stand-in – blew me away. The lustrous beauty of her sound was only part of it: she has a lightness and flexibility of manner which allows her to move from comedy to tragedy and back, in a quintessentially Mozartian manner. Covent Garden should sign her to sing the Countess in Figaro at the earliest opportunity." – **Michael Church**, *The Independent*

"[Martene Grimson's] experience, confidence and interpretational subtlety helped this delightful score to take flight. Grimson gave a supreme account of 'Aer tranquillo'...while in the celebrated 'L'amerò, sarò cosante'...she made light of the music's challenges." – **Mark Valencia**, *The Classical Source*

"...it was hard to imagine a better-sung Aminta... Martene Grimson's voice had a sheen and she was able to express the inner emotions eloquently, especially in the moving aria 'L'amerò, sarò costante'..." – **Nahoko Gotoh**, *Bachtrack*

"[Martene Grimson] gave a lovely account of the hit number, 'L'amerò', with schooled, pure, even tone flowing through the phrases: a rare pleasure." – **Andrew Porter**, *Opera*

The Infernal Comedy, US and South America tour with John Malkovitch and MusikKonzept (October 2011)

"...sopranos Louise Frido and Martene Grimson sang music by Vivaldi, Mozart, Haydn and others superbly"
– **Joshua Kosman**, *San Francisco Chronicle*

Così fan tutte, Longborough Festival (June 2011)

"...the women are outstanding: the rebelliousness and mischief of Martene Grimson's Despina is deliciously infectious"
– **Michael Church**, *The Independent*

"There were moments of genuinely welcome comedy, too, not least when Martene Grimson's witty Despina cast herself as a drunkenly spivish Mesmerist, with all her assistants getting vibratory shakes." – **Christopher Morley**, *Opera Magazine*

"Martene Grimson supplies a very watchable and well-sung Despina" – **Stephen Walsh**, *The Arts Desk*

"Martene Grimson is a sassy, bare-midriffed Despina" – **Giles Woodforde**, *The Oxford Times*

"Martene Grimson not only looks the part...her sense of timing has the audience in stitches"
– **Roger Jones**, *Seen and Heard International*

Falstaff, Mid-Wales Opera (August 2010)

"Martene Grimson as...Nanetta captivates her suitor Fenton and audience alike" – **Hereford Times**

"With a cast working as a focused team, the delivery of the text is crystal-clear and the ensembles crackle... On a purely vocal level, I must single out Martene Grimson's exquisitely pure singing of Nannetta's music."
– **Rupert Christianson**, *The Daily Telegraph*

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"as her daughter Nannetta Martene Grimson commands the high registers enchantingly"

– **Christopher Morley, *The Birmingham Post***

***Don Giovanni*, Longborough Festival Opera (June 10)**

"Martene Grimson's Zerlina marked her as a potentially exciting prospect with a lovely bloom to the voice and a nicely understated theatricality." – **Rian Evans, *Opera magazine***

"Martene Grimson is a juicy Zerlina,(...)" – **Neil Fisher, *The Times***

***The Marriage of Figaro*, Longborough Festival Opera (June 09)**

"...she can still curl us round her little finger, especially with her sensuous phrasing in her aria *Deh vieni non tardar*".

– **Geoff Brown, *The Times***

"... But the bridal couple deserve special praise...Martene Grimson utterly captivating as Susanna, both visually and in the pert sweetness of her vocal delivery." – **Christopher Morley, *Opera magazine***

Bampton Gluck Double Bill , Wigmore Hall (July 09)

"The singers were mainly excellent, with the commanding Martene Grimson making a strong impression..."

– **Michael Tanner, *The Spectator***

"Grimson confidently tackled a virtuosic part; at the top of her range her voice has an impressive accuracy, clarity and attack, which she employed to convey the nymph's insistent assertions of her honesty and dependability, and she nimbly despatched the rapid passage work." – **Claire Seymour, *Opera Today***

***Idomeneo*, Pinchgut Opera, (Dec 2006)**

"Martene Grimson's Ilia, on the other hand, is forceful and regal enough for the both of them. ...(Martene) sings with beauty of line and thrilling commitment. In her hands, Ilia is no mere sweet and pretty princess but a fiery and determined leader, the only person on stage who's truly in control. Her "Se il padre perdei" is a revelation — no longer an expression of hard to believe forgiveness and generosity, but rather a command: you've robbed me of home and family — that makes me your responsibility, so do your duty." – **Prima la Musica**

Kathleen Ferrier Awards, (May 2006)

"A way with words, particularly English ones, is an essential for success in this competition, which honours the memory of England's great contralto. So, again, it was little surprise that the soprano Martene Grimson took second prize for her vivacious opening performance of Quilter's *Love's Philosophy*, followed by engaging Rachmaninov, Berg and a Donizetti aria that sparkled as convincingly as her sequinned gown." – **Hilary Finch, *The Times***

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Kathleen Ferrier Awards, (May 2004)

"...But a singer I particularly look forward to hearing again is the Australian Martene Grimson. Her light, silvery soprano was deployed to enchanting effect in Barber's "Nocturne", Schubert's "Nacht und Trume" and an aria from Massenet's Manon."

- Barry Millington, *Evening Standard*