
Elena Sancho Pereg

Selected Reviews

PUCCINI La Boheme, Musetta
Teatro Campoamor Oviedo (November 2021)

"Elena Sancho Pereg, with a fresh and light voice, gave life to a lively and jovial Musetta."

- Nuria White, *Scherzo*

"She managed to approach her entire role with honesty and from a security and feeling of no effort that reveals her true value as a singer."

- Javier Labrada, *Platea Magazine*

STRAUSS Ariadne auf Naxos, Zerbinetta
Gran Teatre del Liceu (September 2021)

"Soprano Elena Sancho Pereg's Zerbinetta was widely applauded in one of the most difficult roles in the repertoire, always appearing confident and offering all the devilish agilities of the always spectacular aria *Großmächtige prinzeßin*."

- Fernando Sans Riviere, *Opera Actual*

"Elena Sancho Pereg [...] presented a perfect Zerbinetta and enchanting with a coloratura that defied the laws of gravity in her conversations with Ariadne. One of the most celebrated moments of the night was her interpretation of the aria *Großmächtige Prinzessin*, with continuous ups and downs through the highest spectrum of the soprano tessitura. Brava! brava!"

- Norma Marsá, *On Studio*

MOZART Il Re Pastore
Teatro Victoria Eugenia, San Sebastian (June 2021)

"...it stands out for its delicacy and refinement, in addition to dominating the most aerial coloratura and appearing relaxed in the upper zone with extremely fine-tuned notes, very clean and crystalline."

- Raúl Chamorro Mena, *Codalarío*

HANDEL Alcina, Morgana
Opera National de Rhin, Strasbourg (May 2021)

"...as in those of Elena Sancho Pereg's Morgana, whose supple and slightly tart babble is undoubtedly the most immediately seductive of the entire cast."

- Gilles Charlassier, *Premiere Loge*

"Elena Sancho Pereg's Morgana is also an impeccable coloratura; her "*Torna mi vagheggiar*" has the liquid fluidity of a stream and "*Ama, sospira, ma non t'offende*" is moving so much the dialogue with the violin is subtle. We find this same refinement in the exchange with the continuo in "*Credete al mio dolore*" where the charm of this elven presence operates perfectly."

- Tania Bracq, *Opera forum*

ORFF, Carmina Burana
Auditorio Nacional de Madrid (February 2021)

"For her part, the light soprano Elena Sancho embroidered her part from her very entrance in pianissimo outlining the phrase "*Stetit puella*", then in the difficult "*In trutina*" with the Choir's mishaps well marked in "*Tempus est iocundum*", she offered temper and tuning, with a very well resolved ascent in a thread to the high D."

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- Arthur Revert, *The Reason*

OFFENBACH, Les Contes d'Hoffmann, Stella
Gran Teatre del Liceu (January 2021)

"The young Spanish soprano Elena Sancho Pereg portrays a seductive and musical Stella, with a voice of dazzling beauty."

- Xavier Rivera, *Crescendo Magazine*

VERDI Un ballo in Maschera, Oscar
Teatro Real de Madrid (September 2020)

"Elena Sancho Pereg (soprano who plays the role of Oscar) I especially liked. Her character is fun and she brings a freshness to it that makes her the soul of what happens for a long time on stage. She embodies the joy of the new law, the charm of youth, the arrogance of the victor... Pizpireta, friendly and with a voice seeking precious nuances in a role that without being too important in the opera, she manages to make it seem much more."

- Gabriel Ramirez, *Andalucía Post Office*

MOZART, Le nozze di Figaro, Susanna
Teatro di Roma (November 2018)

"... but in true capital letters for refinement and solidity are the proofs of Elena Sancho Pereg (Susanna) and Vito Priante's Figaro respectively."

- Enrico Girardi, *Corriere de la Sera*