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# Anna Dennis

## Selected Reviews

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### **TANSY DAVIES** *The Passion of Mary Magdalene* **Dunedin Consort (March 2026)**

You couldn't fault the performers, particularly the virtuosic Dunedin chorus, and a committed Farnsworth and Dennis, the latter sending her soprano leaping to the heavens with laser-like brilliance. - **Neil Fisher, The Times**

Mary Magdalene herself, radiantly sung here by Anna Dennis, is a visionary, with long passages of almost mystical words, the melody leaping from note to note  
- **Erica Jeal, The Guardian**

The highlights of Davies's *Passion* come in her settings of poems by Ruth Fainlight, wonderfully mythic in their references. One portrays Mary "driven mad and cast out from the high walls of Syrian Babylon", another luxuriates in the beauty of Jesus's body. Soprano Anna Dennis was equally transcendent in the mad scene extremes of the former and the latter's sensuous allure.  
- **Richard Fairman, The Financial Times**

well performed by the Dunedin Consort, with the spectacular soloist Anna Dennis as Mary  
- **Ivan Hewett, The Telegraph**

Anna Dennis, singing Magdalene, is no stranger to contemporary works, and she approached the part with consummate skill, delivering the jagged lines of seemingly random notes with commitment and lyricism – especially evident in Fainlight's 'Flesh and Blood' which served as Magdalene's overtly sexual adoration of Christ. - **MusicOMH**

### **HANDEL** *Susanna (Title role)* **Opera North (October 2025)**

Anna Dennis inhabited the title role to her fingertips. Her glorious tone gave life and substance not merely to Susanna's happy marriage but to her painful trials, so that we felt every ounce of her desperation when she was falsely accused. 'Crystal streams' was sinuously luxuriant, while defiance was tangible in her final aria, as the Elders had their comeuppance, one debagged, the other receiving a painful kick. It was a sensational performance, riveting throughout.  
- **Opera Magazine**

Anna Dennis is astonishing in the title role: so believable (especially in conveying the turmoil of an abused victim, even when her persecutors have been denounced) and delivering her arias with a gracefulness and clarity that sounds completely unforced.  
- **Richard Morrison, The Times**

As for Anna Dennis's Susanna, it's a terrific performance, ravishing in the gently undulating Crystal Streams and furiously steely in *If guiltless blood be your intent*. Her final aria, in which amid the vocal fireworks she gets to give the Elders a good kicking, is a fitting tour de force.  
- **Clive Paget, Guardian**

In every way, the jewel of the production is the title role performance by Anna Dennis. She interacts with everyone on the stage, she catches the emotions of the role in every glance and movement, and she sings with precisely tuned beauty. Her air of defiance to the randy pair, "If guiltless blood be your intent/ I here resign it all/ Fearless of death" is one of the highlights of the evening.  
- **Robert Beale – the arts desk**

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The part sits largely in Anna Dennis's lower range, so there are fewer opportunities for her bell-like high notes, but they are a joy when they come. There is warmth and straightforwardness in her singing which suits Susanna's trajectory, and her acting during the attempted assault and following trial conveys Susanna's great vulnerability combined with strength of character and resilience and probably makes some in the audience uncomfortable.

– **Catriona Graham, The Opera Critic**

### **POULENC Gloria**

#### **Scottish Chamber Orchestra (October 2025)**

Anna Dennis sang with rich, sumptuous beauty, bringing a surprising strand of vocal sexiness to a text not readily associated with sensual pleasures.

- **Bachtrack**

### **BOULEZ at 100: Pli selon pli**

#### **Barbican, London (April 2025)**

Dennis was splendid and Boulez's intricacies kept tickling our ears.

– **Geoff Brown, The Times**

Soprano Anna Dennis provided a much-needed focal point and real communicative urgency, her upper register slicing laser-like through its instrumental surrounds.

- **Flora Willson, The Guardian**

Anna Dennis, the soprano, had the measure of the work's enormous complexity, a feeling for its textures. Sometimes an 'echo' was breathtaking before the word appeared; vowels that were short, or consonants that were soft were just superbly sung. There was a sense that Dennis was shadowing the orchestra, intertwining with it.

- **Marc Bridle, Opera Today**

Soprano Anna Dennis was the soloist, and though I've heard more sultry and sensuous renditions of the vocal line, I've never heard a more graceful and sensitive one. At the very end, when Dennis whispered the word "mort" (death) followed by an annihilating orchestral crash it felt as if the world had ended.

- **Ivan Hewett, The Telegraph**

Anna Dennis sang with an exotic and hieratic allure that connected the piece back to Ravel's settings of Mallarmé.

- **Peter Quantrill, BachTrack**

### **COULT 'Pieces that Disappear'**

#### **BBC Philharmonic/Dennis/Brabbins/Gourlay/Schwarz (NMC) (November 2024)**

Both Beautiful Caged Thing and the six-movement After Lassus benefit from the input of soprano Anna Dennis, especially the latter, which draws on musical fragments from the eponymous composer. Dennis's floating, soaring lines yield moments of restrained elegance and beauty.

– **Gramophone**

Then there's After Lassus, again gleamingly sung by Dennis: a homage to the Renaissance composer that begins with

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Swingle-ish vocalisations and includes a louche cabaret-style movement. It brings to mind the way Mahler used Austrian country dances in his music, creating rootedness and a benign melancholy. – **Erica Jeal, The Guardian**

### **MOZART The Magic Flute (Queen of the Night) Opera North (September 2024)**

And Anna Dennis brings such tremulous magnetism – and such a silken middle register – to the Queen of the Night that the notorious top Fs, albeit spot-on, are practically an afterthought. – **Sarah Noble, The Guardian**

coloratura soprano Anna Dennis singing as she proffered a dagger to Pamina was brilliant, the top Fs spot-on in the famous “Hell’s vengeance rages”. – **Richard Wilcocks, Bachtrack**

Dennis brings a voice of rich resource and mastery of the ultra-high notes – **Robert Beale, the arts desk**

### **HANDEL Il trionfo del Tempo e del Disinganno (Bellezza) Buxton Festival (July 2024)**

Anna Dennis is ideally cast as fragile, mercurial Beauty; beguiling of tone and of presence, she commits thoroughly to the production's conception of the character, searching out nuance in Handel's every melisma and flourish – **The Guardian**

### **HANDEL Orlando Academy of Ancient Music (July 2024)**

The most magnetic was that ringing soprano, Anna Dennis, a commanding presence as Queen Angelica – **Geoff Brown, The Times**

### **LUIGI NONO Canti di vita e d'amore BBC Symphony Orchestra (May 2024)**

Dennis gave a masterclass in vocal manipulation and dexterity, leaping and bounding – **The Times**

### **MASQUE OF MIGHT Opera North (October 2023)**

it's Anna Dennis's shape-shifting Elena who becomes the heart of this production..her iridescent soprano and fragile, wide-eyed presence are as compelling a voice for climate action as the projected footage of felled trees and oil fires

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- Sarah Noble, **The Guardian**

### **RECITAL Anna Dennis / Nicholas Daniel / Mahan Esfahani Snape Maltings, Aldeburgh (April 2023)**

Dennis showed what a wonderfully accomplished and appealing baroque interpreter she is, singing arias from cantatas 199 and 210 with velvety warmth and wonderfully secure control.

- **Andrew Clements, The Guardian**

### **COULT Violet (Title role) Aldeburgh Festival (June 2022)**

Anna Dennis is stunning in the title role. Coult sends her leaping vocally into the stratosphere, and she hits those notes with astonishing purity and precision while being totally credible as a woman asserting her independence

- **Richard Morrison, The Times**

But the Show belongs to Anna Dennis's Violet. Voraciously eating cereal out of a packet, a woman-child full of mischief and wisdom, the soprano soars through Coult's score without ever seeming to alight- the strange, still point at the centre of a collapsing musical universe

- **Alexandra Coghlan, The Telegraph**

Soaring soprano lines for Violet, negotiated with fabulous poise by Anna Dennis

- **Andrew Clements, The Guardian**

Anna Dennis..soared with tonal purity and power, and absolute assurance

- **Opera Now**

### **BACH St Matthew Passion Dunedin Consort (April 2022)**

Anna Dennis's luminous soprano cut to the heart of the story's spiritual depth, her "Aus Liebe" a still pinprick of light in the midst of turbulent darkness

- **Simon Thompson, The Times**