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# Anna Harvey

## Selected Reviews

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### **Haydn Nelson Mass, Düsseldorfer Symphoniker, Tonhalle Düsseldorf (January 2024)**

"The rest of the trio is exemplary: Anna Harvey's elegant mezzo" – **Regine Müller, Rheinische Post**

### **Der Rosenkavalier (Octavian), Deutsche Oper am Rhein (December 2023)**

"Anna Harvey gave an outstanding performance as Octavian. Her beautiful, clear, pure but powerful voice did full justice to all the emotional interplay that this young man gets caught up in. Also in her acting she was at the height of her game, and with her outward looking energy, formed a clear contrast to the more inward-looking Marschallin... Scenically it crackled wonderfully as the two young people [Octavian and Sophie] came closer to each other until they touched. Music, staging and acting came together as one." – **Florian Steindl, Forum con Brio**

"Anna Harvey was a very playful Octavian with a high mezzo...When Sophie and Octavian stepped in front of the curtain at the end, there was a loud storm of bravos, and there was a standing ovation with bravos and bravis for almost 10 minutes." – **Alfred Schmidt, Tamino Klassikforum**

### **Madama Butterfly (Suzuki), Deutsche Oper am Rhein (August 2023)**

"Once again the singing is first-class, especially the soprano Liana Aleksanyan as Cio-Cio San and the tenor Eduardo Aladrèn as Pinkerton. The mezzo-soprano Anna Harvey was cheered almost as much as them, as Cio-Cio-San's confidant Suzuki." – **Wolfram Goertz, Rheinische Post**

"Anna Harvey depicts Suzuki's believable transformation from Cio-Cio-San's talkative companion to a compassionate friend." – **Rudolf Hermes, Westdeutsche Allgemeine Zeitung**

### **Das Rheingold (Flosshilde/Erda), Orchestra of the Music Makers, The Esplanade Singapore (July 2023)**

"The level of the cast matched that of the orchestra... Together with Anna Harvey [the Rhinemaidens] made for a vivacious trio." – **Robert Markow, Opera Magazine**

"Mezzo-soprano Anna Harvey (also appearing later as Erda) tackled Flosshilde with such allure that it made it all the more believable that Alberich (German baritone, Joachim Goltz) would renounce love once and for all." – **Derek Lim, The Flying Inkpot**

"Joined by Anna Harvey, who also sang the Earth goddess Erda, (the Rhinemaidens) were the embodiment of innocence, ignorance and loss." – **Chang Tou Liang, The Straits Times**

### **Donizetti Messa di Requiem, Klangvokal Musikfestival Dortmund (June 2023)**

"In the subsequent "Praeces meae" we find Anna Harvey (with her darkly coloured mezzo soprano), Cardoso and

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Alcántara in a moving trio of haunting intimacy."

- **Thomas Molke, *Online Musik Magazin***

### ***Die Tote Stadt (Brigitta), Deutsche Oper am Rhein, Opernhaus Düsseldorf (April 2023)***

"Anna Harvey, with a dark-timbred mezzo, the unusually interesting housekeeper Brigitta."

- **Judith von Sternburg, *Frankfurter Rundschau***

"The most beautiful vocal moments of this evening, however, came from Anna Harvey as Paul's housekeeper: a wonderful mezzo with groundedness, mystery and warmth." – **Wolfram Goertz, *Rheinische Post***

"Anna Harvey acts as his faithful housekeeper Brigitta, who makes a tremendous vocal impression with her short appearances."

- **Joachim Lange, *Klassikinfo.de***

"Brigitta, his housekeeper... who is performed in an engaging and confident way by mezzo-soprano Anna Harvey."

- **Dr. Ralf Siepmann, *Opera Online***

"Almost more interesting than this character is the housekeeper Brigitta, portrayed as a young girl by Anna Harvey with a beautiful voice."

- **Stefan Schmöe, *Online Musik Magazin***

"Anna Harvey is a touching Brigitta"

- **Michael Kaminski, *Concerti***

"Anna Harvey's full-blooded Brigitta"

- **Eleanor Knight, *Bachtrack***

"Anna Harvey possesses a mezzo-soprano voice that is stimulating in the lower range, lively, charming, and powerful in the higher register."

- **Ingrid Freiberg, *IOCO Kultur im Netz***

"From the supporting roles, Anna Harvey is remarkable as Brigitta, Paul's maid, displaying an ample and rich mezzo-soprano which we would like to hear in Wagner soon."

- **Nicolas Bonnaud, *Le Forum***

"The smaller parts are also well cast. The Housekeeper Brigitta with Anna Harvey's mellow timbre..."

- **Sabine Weber, *Klassik Favori***

"Anna Harvey delves into the text in such a comprehensible way as the caring Brigitta, who brings her own spiritual abysses into the morbid housekeeping of Paul's 'Church of the Past'."

- **Stephan Schwarz-Peters, *Oper!***

"Anna Harvey's Brigitta...is characterised by a tremendous amount of warmth."

- **Jochen Rüth, *Der Opernfreund***

"Anna Harvey clearly upgrades the small part of the housekeeper Brigitta with a penetrating mezzo."

- **Regine Müller, *Rondo***

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### **Mozart *Vesperae solennes de Domenica* and *Krönungsmesse*, Gaechinger Cantorey (February 2023)**

"Anna Harvey (alto), Patrick Grahl (tenor) and Kresimir Strazanac (bass) harmonized in the solo parts."

- **Dietholf Zerweck, *Ludwigsburger Kreiszeitung***

### **Handel *Messiah*, Royal Festival Hall (December 2022)**

"The four soloists had three absolute standouts...the mezzo-soprano Anna Harvey was equally impressive, a proper mezzo (not a contralto) who shaped her lines beautifully."

- **Colin Clarke, *Seen and Heard International***

### **CD: *Songs by Warlock and Howe*, Rubicon RCD1095 (July 2022)**

"Howe says he hears folksong features in Warlock...this album makes a plausible case..."The Magpie" is dispatched vigorously by Anna Harvey, who elsewhere finds a languor ("Late Summer") and poignant archaism ("The First Mercy"). "Adam lay ybounden" is better known in its later choral version, but I'm not sure I don't prefer this voice-and-piano original, performed with subtle give-and-take between singer and pianist...The impressionistic "The Banks of Sweet Primroses" is delightful, Harvey's line beautifully controlled."

- **Bernard Hughes, *The Arts Desk***

"Mezzo-soprano Anna Harvey and pianist Mark Austin look great in the period graphics that go with the album, and they have a real rapport that is critical in performing Warlock's pieces...this is a fine Warlock release."

- **James Manheim, *All Music***

"Harvey's bright, characterful mezzo and easy, unaffected way with text give constant pleasure in this lovely recital showcasing the breadth of Warlock's style, from the almost Straussian 'Autumn Twilight' to the salty dark humour of 'The Magpie' (later reworked as the rather less salacious 'Yarmouth Fair' due to copyright restrictions)."

- **Katherine Cooper, *Presto Music***

### ***Das Rheingold* (Floßhilde), Deutsche Oper am Rhein (June 2022)**

"The erotically playful, vocally delightful Rheintöchter, Anke Krabbe as Woglinde, Kimberley Boettger-Soller as Wellgunde and Anna Harvey as Floßhilde."

- **Dr. Ralf Siepmann, *Opera Online***

### **Bach *Johannes-Passion* (1725 Version), The Academy of Ancient Music, Barbican (April 2022)**

"The alto arias were shared between Anna Harvey and Jessica Dandy, the former focused and assertive in 'Von den Stricken meiner Sünden' ... with confident ornamentation in the da capo."

- **Claire Seymour, *Opera Today***

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### Mendelssohn *Die erste Walpurgisnacht*, Duisburger Philharmoniker (April 2022)

"The solo-quartet is also very good: Anna Harvey sings the role of an old woman with a striking, distinctive mezzo-soprano."  
- **Rudolf Hermes, *Westdeutsche Allgemeine Zeitung***

"A further highlight was the four first class singing soloists, stylish and pleasingly clear: Anna Harvey (alto)..."  
- **Ingo Hoddick, *Rheinische Post***

### *Káťa Kabanová* (Varvara), Deutsche Oper am Rhein, Theater Duisburg (March 2022)

"[Anna Harvey] as Varvara is more than a match for her [Katja] in all regards."  
- **Guido Krawinkel, *Neue Musikzeitung***

"Anna Harvey sculpts the character with a youthful, radiant soprano [sic] voice... She embodies the optimistic model: escape is possible, which deviates significantly from the conventional (and the traditional operatic) reading, where Varvara is the light-footed but also superficial, while Katja is the profound and therefore tragic female character."  
- **Stefan Schmöe, *Online Musik Magazin***

"Anna Harvey is the wonderfully sensitive, caring friend Varvara." - **Ursula Decker-Bönniger, *Klassik.com***

"At her side is Anna Harvey as the foster daughter Varvara, a young mezzo-soprano who perfectly plays the role with a youthful lightness, and vocally becomes the star of the evening."  
- **Markus Lamers, *Der Opernfreund***

"We are also in luck when it comes to the singers...(Varvara), very beautifully sung by Anna Harvey."  
- **Wolfram Goertz, *Rheinische Post***

"Anna Harvey enthralled me with her effortlessness and honesty throughout the entire performance."  
- **Dagmar Ohlwein, *Opernscouts***

"Also superb are the future-oriented couple of Anna Harvey as Varvara and Cornel Frey as the teacher Kudrjasch."  
- **Pedro Obiera, *waz.de***

"Katja herself is perfectly cast with soprano Sylvia Hamvasi, Anna Harvey as Varvara is her equal. Two "strong women" in the piece with two equally strong and beautiful voices."  
- **Isabel Fedrizzi, *Opernscouts***

"Musically, the production also leaves nothing to be desired. Right down to the smallest role, everything is virtually optimally cast. Vivacious and looking for a way out, Anna Harvey as Varvara brings moments of happiness into the action."  
- **Thomas Hilgemeier, *Theater Pur***

"But the performance has a lot to offer in terms of singer-actors...Anna Harvey is openly risqué and love-crazed as the adoptive daughter Varvara, who lives out her sexual adventures with the teacher Kudrjasch (Cornel Frey)."  
- **Michael-Gero Müller, *Westdeutsche Zeitung***

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"Also great is the forward-thinking pairing with Anna Harvey as Varvara and Cornel Frey as the teacher Kudrjasch."  
- **Pedro Obiera, O-Ton**

"Anna Harvey, with her radiant soprano, exudes this optimism. She is the secret main character in Duisburg."  
- **Simone Hamm, FeuilletonFrankfurt**

"Another character occupies the center of the scene, and of the régie's sympathies as well: Varvara (wonderful, the mezzo-soprano Anna Harvey), the girl under guardianship in the Kabanovs' house... Anna Harvey brings her character to life with a radiant, youthful voice that overpowers Sylvia Hamvasi's. Varvara embodies the optimistic model."  
- **Juan Carlos Tellechea, Mundoclasico**

## Paris Opera Competition, Palais Garnier (January 2022)

"Anna Harvey dared to take risks with Sesto from La Clemenza di Tito...the young artist seems to win all the votes with her strong stage presence in Hänsel und Gretel and in Der Rosenkavalier as Octavian."  
- **Brigitte Maroillat, Forum Opera**

"This year nine candidates were selected and deciding between them was not easy for the jury as their level was high. In the running were the English mezzo-soprano Anna Harvey who won the first prize."  
- **François Delétraz, Le Figaro**

"This emphasis on the link between singing and playing (and the balance among the jury of voice and theater connoisseurs) probably explains why the 1st Prize goes to Anna Harvey. The mezzo-soprano from the United Kingdom combines with the most homogeneity the vocal and scenic dimensions of "Parto, Parto"...She plays and sings all the intentions of her text, with accents in the middle-range, well-negotiated rises towards the treble."  
- **Charles Arden, Olyrix**

"With Sesto's aria "Parto parto ma tu ben moi", Mozart finds a natural interpreter. The mezzo already has a serious job and a good vocal technique...the trio of Rosenkavalier by Richard Strauss (with Serena Saenz Molinero and Anna Harvey) is one of the most beautiful moments of the evening...The big winner of the evening is Anna Harvey, winner of the 2022 Pierre Vernes Prize from the Paris Opera Competition." - **Hugues Rameau-Crays, Classique**

## Bach Cantatas, Gabrieli Consort & Players (December 2021)

"Even more stylish was mezzo Anna Harvey with her dark alto register in the fluid, expectant „In Jesu Demut kann ich Trost", accompanied by the charming gracefulness of Christopher Palametas' Oboe d'amore...Pierce and Harvey complemented each other in their elegant and serious "Domine Deus". - **Jens Klier, Bachtrack**

"Mezzo-soprano Anna Harvey...and a solo oboe duetted vigorously, in a robust dance, Harvey's warm mellow sound complementing the rich timbre of the oboe...'Domine Deus' was a duet for Rowan Pierce and Anna Harvey, the voices flowing easily over a rhythmic violin line...Followed by a striking slow accompanied recitative, where Anna Harvey's mellow voice was very expressive....A dramatic recitative from Daniel Norman led to a duet between him and Anna

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Harvey; a piece with a lovely lilt to it sung with joyful enjoyment." - **Robert Hugill, *Planet Hugill***

"Both (Rowan Pierce and Anna Harvey) were brilliant in the 'Domine Deus' of the 'Mass in G Major BWV 236'."  
- **Jonathan Mallada Álvarez, *La Nueva España***

### ***La Clemenza di Tito (Annio), Deutsche Oper am Rhein, Opernhaus Düsseldorf (October 2021)***

"With Anna Harvey as Annio and Heidi Elisabeth Meier, who make the duet "Ah perdona il primo affetto" the most intense moment of the evening."  
- **RP Online**

"Above all, the evening in Düsseldorf is saved by the strong female singers...Anna Harvey, in the same voice type, contrasts with a beguiling, melodious melancholy."  
- **Lars von der Gönna, *waz.de***

"Heidi Elisabeth Meier as Servilia and Anna Harvey as Annio also form a strong couple, whose duet "Ah perdona al primo affetto" is one of the highlights of the evening."  
- **Markus Lamers, *Der Opernfreund***

"Mozart at its finest is also offered by mezzo-soprano Anna Harvey as Annio."  
- **Michael-Georg Müller, *Westdeutsche Zeitung***

"Anna Harvey as Annio and Heidi Elisabeth Meier as Servilia also let a lot of Mozartian melodiousness be heard."  
- **Pedro Obiera, *Aachener Nachrichten***

### ***Madama Butterfly (Suzuki), Welsh National Opera (September 2021)***

"This heartbreaking self-delusion triggers exasperation and despair in Anna Harvey's superbly observed Suzuki."  
- **Richard Morrison, *The Times*\*\*\*\***

"The balance of the drama is strongly held by Anna Harvey's totally sympathetic maid Suzuki – a constant warm support for Butterfly, wonderfully sung"  
- **Nicholas Kenyon, *The Telegraph*\*\*\*\***

"The Suzuki of Anna Harvey was quietly impressive, encompassing well a real range of emotions; she was a clear and firm, almost choric, presence, whether identifying emotionally with Cio-Cio-San or frustrated by her mistress's refusal to see or acknowledge the truth."  
- **Glyn Pursglove, *Seen and Heard International***

"The duets between Anna Harvey's mezzo Suzuki and soprano Alexia Voulgaridou's Cho-Cho-San (alternating performances with Joyce El-Khoury) are the highlight of the show. Their voices blend excellently. Harvey may be the servant, but in this production we are watching a tale of female friendship."  
- **Lucien Jenkins, *The Critics Circle***

"There were outstanding performances in secondary roles too, especially ... Anna Harvey as a loyal yet self-aware Suzuki"  
- **Mark Valencia, *Bachtrack*\*\*\*\***

"I enjoyed...especially Anna Harvey's Suzuki, a real portrait and musically incisive."  
- **Stephen Walsh, *The Arts Desk***



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### ***Le Nozze di Figaro (Cherubino), Welsh National Opera (February 2020)***

"Anna Harvey brought a freshness to her Cherubino and has a clarity of voice that suits the role; her straightly delivered "Voi, che sapete" providing a teasing sweetness that is lost when overdone in a haze of vibrato."

- Alice Hughes, *Bachtrack*\*\*\*\*\*

"...readily apparent was the sense of a cast working together as a tight ensemble: Mozart and da Ponte's element of farce – based around Cherubino (Anna Harvey) – was slickly achieved. Sung in Italian, the comedy actually got laughs."

- *Opera Magazine*

"Cherubino, played with allure by Anna Harvey"

- Steph Power, *The Stage*\*\*\*\*\*

"Cherubino – convincingly sung by mezzo-soprano Anna Harvey" - *Morning Star Online*\*\*\*\*\*

"Anna Harvey perfectly captures the character of Cherubino, the wide-eyed, love-struck boy playing the strutting soldier."

- Colin Davison, *British Theatre Guide*

"A pageboy, Cherubino is somehow in the mêlée sung with a nice touch of innocence by mezzo soprano Anna Harvey."

- Michael Kelligan, *Theatre in Wales*

"Anna Harvey sang a long-lined 'voi che sapete', caressing the lines and adding a welcome embellishment... the energy that she deployed on stage and the elegance of her singing gave pleasure." - *operatraveller.com*

"There are also stand-out performances from Anna Harvey as the cheeky Cherubino..."

- John Baker, *The Wiltshire Gazette and Herald*

### ***A Midsummer Night's Dream (Hippolyta), Nevill Holt Opera (June 2019)***

"Padraic Rowan and Anna Harvey are much more than ciphers, vocally, as Theseus and Hippolyta."

- Hugh Canning, *The Times*

"Padraic Rowan and Anna Harvey prove extremely accomplished performers" - Sam Smith, *MusicOMH*

### ***Dido & Aeneas (2<sup>nd</sup> Witch), London Philharmonic Orchestra, Royal Festival Hall (January 2019)***

"...the two witches who were deliciously malicious, with strong accurate singing from all three, notably Anna Harvey"

- Mark Thomas, *Bachtrack*\*\*\*\*\*

### ***Lili Boulanger Psalm 130 "Du fond de l'abime", Three Choirs Festival, Hereford Cathedral (August 2018)***

"Mezzo-soprano Anna Harvey acted as a spokesperson and focal point for this community, her repeated cries of "qui

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donc pourra tenir" (Who can stand?) suggested a palpable fear lurking beneath their universal complaint."

- **Simon Cummings, *Bachtrack***\*\*\*\*\*

### ***L'incoronazione di Poppea* (Nerone), Longborough Festival Opera (July 2018)**

"As Nerone, Anna Harvey's exceptionally full and developed mezzo-soprano" - **Sam Smith, *MusicOMH***\*\*\*\*\*

"Anna Harvey's Nerone is crisp and exact"

- **Curtis Rogers, *Classical Source***

"...every member of the 16-strong cast gave great performances, particularly the British mezzo-soprano Anna Harvey as Nerone"

- **Chris Smith, *Stratford Herald***

### ***Le Nozze di Figaro* (Cherubino), Nevill Holt Opera (June 2018)**

"Anna Harvey's beautifully sung Cherubino"

- **Richard Morrison, *The Times***

"Anna Harvey ... made an endearing Cherubino"

- **Rupert Christiansen, *The Telegraph***\*\*\*\*\*

"Mezzo Anna Harvey's Cherubino had the right hormonal charge underpinned by some sensitive and beautiful (if resolutely female-sounding) singing."

- **Augustin Blanco-Bazan, *Opera Now***

"Anna Harvey's Cherubino was ideally quick-witted and a little ludicrous and she sang with endearing freshness and vocal dexterity"

- **Nigel Simeone, *Opera Magazine***

"Mezzo Anna Harvey offers a pleasingly sung account of the male role of Cherubino" - **George Hall, *The Stage***\*\*\*\*\*

"Anna Harvey ... is splendid, with her performance of 'Voi che sapete' being particularly fine."

- **Sam Smith, *MusicOMH***\*\*\*\*\*

### ***Mozart Requiem*, Manchester Camerata (January 2018)**

"The four soli were wondrous in the *Recordare* ... and Anna Harvey and Peter Harvey adding well judged contributions"

- **Robert Beale, *The Arts Desk***

### **New Year's Eve concert, Arcangelo, Wigmore Hall (December 2017)**

"Alto Anna Harvey contributed a lovely, well-modulated 'Qui sedes'" - **Robert Hugill, *Planet Hugill***

### ***Die Fledermaus* (Prince Orlovsky), Welsh National Opera (November 2017)**

"As Orlovsky, were his antecedents an intended link with the Russian season I wondered, was well acted and sung



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with vocal aplomb by Anna Harvey with the addition of a pleasing stage presence."

- **Robert J Farr, *Seen and Heard International***

"Emma Carrington and Anna Harvey. They even look a lot like one another, from midway back in the stalls at any rate – both sing well, both create a psychologically plausible Orlovsky. Both are attractively animated presences, on stage and vocally."

- **Glyn Pursglove, *Seen and Heard International***

"Anna Harvey makes her WNO debut as the Prince, an in-trousers role that she performs with great effect, showcasing a fabulous voice as she sings "Chacun à son gout""

- **Olivia Boyce, *Redbrick***

### **Haydn *Creation Mass*, Royal Philharmonic Orchestra, Cadogan Hall (October 2017)**

"Of the quartet of soloists, the mezzo of Anna Harvey stood out, not least for the fervour that she brought to Qui tollis peccata mundi."

- **Alexander Hall, *Bachtrack***

### ***Rinaldo* (Goffredo), Theater Chemnitz (March 2017)**

"Anna Harvey deserves special praise, who jumped in for this production ... with three days notice. The young singer ... sang and acted with natural beauty."

- **Christoph Suhre, *Der Neue Merker***

"Baritone Andreas Beinhauer ... combines cultivated singing with a dramatic approach; the same can be said about mezzo-soprano Anna Harvey as Goffredo, the leader of the crusaders."

- **Boris Gruhl, *Dresdner Neueste Nachrichten***

"Their leader is Goffredo, who is sung impressively and played with parodic irony by Anna Harvey."

- **Jens Daniel Schubert, *Sächsische Zeitung***

"Anna Harvey (Goffredo) and Jud Perry (Eustazio) complete the ensemble on a classy level."

- **Joachim Weise, *Online Merker***

### ***Gold!*, Landestheater Altenburg (November 2016)**

"A lovely staging... entirely lived out by the main actress. For 50 minutes she slips between all the roles, creating both atmosphere and suspense... Vocally and dramatically a fantastic performance."

- **Ulrike Kern, *Ostthüringer Zeitung***

### ***Le nozze di Figaro* (Cherubino), Longborough Festival Opera (June 2016)**

"The singing was uniformly excellent, with the vocal highlights coming from ... most particularly, Anna Harvey's excellent Cherubino."

- **Independent**

"Cherubino, sung by Anna Harvey, was excellently performed. Harvey has a naturally youthful mezzo, and the

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higher register is in perfect condition, gleaming at the very top. Everything she sang was packed with flavour with high quality of acting, and there was a clear enjoyment in rising to the hamminess that the part requires."

- **Bachtrack**

"A mellifluous mezzo-soprano who commanded attention whenever she appeared on stage"

- **Stratford Herald**

"Anna Harvey reveals a beautiful and rich mezzo-soprano as Cherubino" - **MusicOMH**

"...the dynamic, restless character of Anna Harvey's Cherubino ... she captured the Lovable roguishness of the part with enjoyable flair"

- **ClassicalSource**

"A cast of excellent singers who assume the character of the roles they play to perfection ... Anna Harvey as Cherubino comes over as a particularly gauche adolescent unable to keep his passions under control and managing hilariously to be forever in the wrong place at the wrong time." - **Seen and Heard International**

### **Spohr's *The Last Judgement*, Faust Chamber Orchestra, LSO St Luke's (March 2016)**

"Mezzo Anna Harvey stood out among the quartet of soloists with her rich tone and sensitive phrasing."

- **Tim Ashley, The Guardian**

"The mezzo soprano Anna Harvey created exactly the right atmosphere, her rich sound, idiomatic German and calm, devotional stage presence making us wish Spohr had given her much more to sing."

- **Ruth Hansford, Planet Hugill**

### **Bach *Cantatas BWV 11& 75*, Lincoln Center, New York, cond. Masaaki Suzuki (June 2015)**

"Harvey was simply wonderful, and her aria in Cantata No. 11, "Ach bleibe doch" was the evening's high point."

- **James R. Oestreich, New York Times**

### ***The Bear* (Popova), Royal Academy of Music (May 2015)**

"Anna Harvey, both uptight and sexy as Popova, sounded impressively ample and seamless."

- **Yehuda Shapiro, Opera Magazine**

### ***The Ice Break* (Astron), Birmingham Opera Company (April 2015)**

"Anna Harvey and Meili Li (in the joint role of space messenger Astron) rounded out a first-rate cast without any weak links."

- **Warwick Thompson, Opera Now**

### ***Suor Angelica* (Zia Principessa), Royal Academy of Music (November 2014)**

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"The supporting cast had not a weak link, and Anna Harvey's elegantly-sung Zia Principessa made for a cruel foil indeed."

- **Mark Berry, *Seen and Heard International***

### ***The Cunning Little Vixen (Lapak), Garsington Opera (July 2014)***

"There's not a weak link to be found amongst the many small roles, but even in such excellent company Anna Harvey's gleefully priapic Lapak shone - with her spivvy checked trousers and 'tache, she was so convincingly masculine that I thought we were to have a tenor Dog until she revealed a big, bright, characterful mezzo that's surely destined for exciting things."

- **Katherine Cooper, *What's on Stage***

### ***Ariodante (Title role), Royal Academy of Music at the London Handel Festival (March 2014)***

"[Ariodante] has become a showcase for big-personality divas. Anna Harvey's performance here is remarkable: not just delivering great arias such as *Dopo notte* and *Scherza infida* with clarity, energy and feeling, but also catching the macho swagger and subsequent hopelessness of a guy who thinks he is being handed the world on a plate, then has it dashed from his hand."

- **Richard Morrison, *The Times***

"Mezzo Anna Harvey stood out for her clear, accurate singing as Ariodante, as well as her remarkably convincing acting of the young, passionate knight."

- **Hugo Shirley, *The Spectator***

"Anna Harvey was a treat as Ariodante, her bell-clear voice, with its perfect projection, nicely weighted throughout its range. The music fitted her voice perfectly, and she sang with infectious joy. Her rendition of the famous "Dopo notte" was masterly."

- **Charlotte Valori, *Bachtrack***

### ***Eugene Onegin (Larina), Royal Academy of Music (March 2013)***

"Madame Larina was cleverly portrayed and warmly sung by Anna Harvey." - **Peter Reed, *Opera Magazine***

### ***Arias with the London Mozart Players, Fairfield Halls (November 2012)***

"The high point was the young mezzo Anna Harvey singing Berlioz's *Villanelle* and Mozart's *Voi che sapete* with sensitivity and lustre"

- **Hilary Finch, *The Times***