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# Carolina Lippo

Selected Reviews

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Rossini La Cenerentola (Clorinda), The Grange Festival (June 2021)

"Carolina Lippo and Maria Ostroukhova duly postured, clucked and pouted as the dreadful sisters, but - importantly - also had the vocal heft to sustain the upper lines in the ensembles." - Roger Parker, Opera Magazine

"Lippo and Oustrokhova both created nicely contrasting personalities, funny and characterful, and both had a deft way with the music, giving us a lovely musical double act." - Robert Hugill, Planet Hugill<sup>\*\*\*\*1/2</sup>

"Carolina Lippo has a very elegant voice, well suited to Rossini's bel canto, and consistent across the range, with the power to dominate overall textures when needed." - Mark Everist, Olyrix

"But it was Carolina Lippo who stood out with the best voice: round, bright, and excellently marked in squillo." - Agustín Blanco Bazán, Mundo Clasico

Spontini Le Metamorfosi di Pasquale, Orchestra Sinfonica G. Rossini, CDS7836 (August 2019)

"Carolina Lippo is characterful and agile as Lisetta" - Mark Pullinger, Gramophone

"As Constanza's maid Lisetta, Carolina Lippo... offers plenty of personality and is allotted the loveliest aria in the piece" - George Hall, Opera Magazine

Mozart Così fan tutte (Despina), Nevill Holt Opera (June 2019)

"Carolina Lippo was terrific as a dissolute Despina" - Ashutosh Khandekar, Opera Now

"At the epicentre of the intrigue are Carolina Lippo's hard-bitten Despina and John Molloy's lounge-lizard old professor Don Alfonso." - George Hall, The Stage

"Carolina Lippo fully embraces the soubrette role of Despina, making the maid a particularly manipulative figure as her philosophy of following her own desires equates far more to making money than it does to enjoying love. Not only does she ensure big payments from Don Alfonso both towards the start and at the end, but she sings 'Una donna a quindici anni' while running rings around a sleeping party-goer as she smears lipstick on his face and steals money from his jacket." - Sam Smith, Music OMH

"Carolina Lippo showed good comic talent in her portrayal of Alfonso's ally, the housemaid Despina" - William Hartston, The Daily Express

"Stealing the limelight is the sister's chattering maid Despina (Carolina Lippo) whose use of an egg whisk in teaching the unfaithful sisters a lesson they will never forget is very frightening! ...As leaders of deception, John Malloy and Carolina Lippo will have few equals." - Clive Peacock, Harborough Mail

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Pietro Generali Adelaide di Borgogna (extracts), Teatro Sociale, Rovigo (April 2019)

"Carolina Lippo, an interpreter devoted mainly to the 18th century repertoire, gives depth and credibility to the character, with perfect diction, sensitivity in capturing her character's intentions and affections, and an unwavering vocal style, founded on a clear and secure voice in all registers."  
- Daniela Goldoni, OperaClick

Mozart Così fan tutte (Despina), Theater an der Wien (2018)

"Carolina Lippo as Despina is the spearhead of the cast, and achieves a remarkable performance in every respect"  
-Weiner Zeitung

"Carolina Lippo, who plays Despina, shows her great acting talent, with flashes of sarcasm in her eyes, nonchalance and ease both vocally and in her acting"  
-Die Presse

Händel Oreste (Ifigenia), Händel-Festspiele Halle (2018)

"Carolina Lippo (soprano) gave a wonderful interpretation of Ifigenia. In this ambiguous role, she highlighted the loving character and at the same time the darkness of the character, in a clear and pure voice with a very attractive and fine grain."  
-Baroquiades

"Carolina Lippo in the Cecilia Young role of Ifigenia carried off the role of executioner-with-a heart quite successfully, also contributing an attractive voice"  
-Bachtrack

"The central role of Ifigenia may be less demanding, but the Italian soprano Carolina Lippo brought a wonderful lightness of touch to it with her clarion voice, right from the gentle opening continuo aria Bella calma (from an early Italian cantata) as she first spots Oreste crumpled at the front of the stage. Her two simile arias give a hint of her final siciliano from Siroe Mi lagnerò, tacendo (I silent will bemoan my cruel fate), as she prepares the execution of Oreste, masks the extent of her inner turmoil. Ms. Lippo's controlled elegance was a great asset here"  
-Opera con Brio

Händel Saul (Merab), Theater an der Wien (2018)

"Merab was excellently performed by the understudy Carolina Lippo"

**-Kurt Bayer's Commentary**

"...the warm temperament of an excellent last-minute substitute, Carolina Lippo."

**-L'Ape Musicale**

Donizetti Don Pasquale (Norina), Theater an der Wien (2017)

"Carolina Lippo, whose Norina wiped the floor with her three easily-manipulated male stage partners, singing with

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rich, sizeable tone not unlike that of Mirella Freni in this role." -Opera Canada

"Thoroughly humorous were the actors - especially the Italian soprano Carolina Lippo as a malicious, almost vicious Norina ... with her fantastic stage presence and her grotesque-comic facial expressions, but above all with her virtuoso bel canto performance." -Klassik Begeistert

"...the Italian soprano has all the top tones and coloraturas required by Donizetti, but also has a very fine wit. This Norina sets the tone in every way." -Kubier

"Carolina Lippo is Norina not only in the staging, but she also vocally dominates the scene." -Radio Klassik Stephansdom

"Carolina Lippo has the personality for this type of Norina" -Der Neue Merker

"If the voice is also a bit metallic, it still convinces with a fine and powerful soprano, with all top notes and necessary coloratura." -Orf News

"Carolina Lippo is a refreshingly cheeky Norina ... and masters the game brilliantly with her secure soprano" -Der Standard

"Lippo dominated the stage as Norina. With her moving, but somewhat metallic-sounding soprano she showed Don Pasquale who the "Domina" is in the house. " -Opera in Wein