
Claire Rutter

Selected Reviews

***Nabucco* (Abigaille), Dorset Opera (July 2019)**

"The challenging role of Abigaille was sung with sterling top notes, dignity and vigour by Claire Rutter."
- **Fiona Maddocks, *The Guardian***

"Claire Rutter hurls herself at the manifold vocal difficulties accorded his adopted daughter Abigaille both fearlessly and with success."
- **George Hall, *The Stage***

"The role of Abigaille, Nabucco's adopted daughter, is never easy to cast and I cannot think of a British singer who would be able to do justice to the role other than Claire Rutter. Indeed, it was she who turned up in Dorset. The role is written for that very rare operatic beast: the dramatic coloratura soprano. Rutter has proved on more than one occasion that she is certainly up to the task and in the performance I saw, she even added a high E-flat alternativo at one point."
- **Martina Bet, *Daily Express***

"As his supposed daughter Abigaille, Claire Rutter conveyed her character's burning anger in confident, technically impressive vocalism from the top to the bottom of the range including flouncing expertly through swathes of coloratura"
- **George Hall, *Opera Magazine***

"...the fearless Claire Rutter delivered precisely the kind of grand-scale, technically adroit vocalism required."
- **George Hall, *Opera Now***

***Edgar*, Scottish Opera (October 2018)**

"Claire Rutter excelled in the soprano part, treating it to all the purity and soulfulness it deserves."
- **Andrew Clark, *Opera Magazine***

***Un Ballo in Maschera* (Amelia), Grange Park Opera (June 2018)**

"Claire Rutter, last year's accomplished Sieglinde, is a vibrant and dramatic Amelia."
- **David Gutman, *The Stage***

"His wife and victim Amelia is in the safe hands of Claire Rutter, a fine spinto singer who's often the grande dame but here projects emotional vulnerability with ravishing beauty and superb control."
- **Mark Valencia, *WhatsOnStage***

"The cast was strong, with Claire Rutter fully in command of Verdi's notes as the anguished Amelia"
- **George Hall, *Financial Times***

"Claire Rutter's Amelia, though, was superb, with attractive steeliness to her voice that is the hallmark of the true dramatic Verdian soprano."
- **Matthew Rye, *Bachtrack***

"Claire Rutter's Amelia in particular, would be worth struggling through miles of Surrey Hills hedgerows and thickets to hear."
- **Boyd Tonkin, *The Arts Desk***

"Claire Rutter was in gloriously lustrous voice, rising to the top with both ease and beauty, in Act 2's 'Ma dall'arido stelo divulsa' as she foraged for the curative herbs, and in 'Morro, ma prima in grazia', when she pleaded for one last chance to hold her son. Rutter persuasively responded to dramatic situation, altering her tone, which was both pure and powerful."
- **Opera Today**

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***Tosca* (title role), Welsh National Opera (February 2018)**

"Claire Rutter ...sang tonight's title role with conviction, beauty and convincingly passionate drama. The innocent victim of Act 1 elsewhere found more fiery reserve as the tortured opera singer, her voice warmly coloured throughout her range, and her second act "Vissi d'arte" was enormously moving."

- **Rohan Shotton,**

Bachtrack

"'Vissi d'arte' was particularly fine, moving and thoroughly idiomatic, perhaps the single most memorable moment of the evening."

- **Seen and Heard International**

"Claire Rutter gives a thoroughly committed performance as Floria Tosca, fervent in her passion for Mario Cavaradossi, drawing laughs with her nonetheless intense jealousy. She is particularly compelling in Act II, the hideous sequence in which Scarpia forces Tosca to choose between the death of her lover and her own rape — instead she opts for murder. Rutter's steel and velvet voice made for a moving Vissi d'arte."

- **The Times**

"The dramatic soprano Claire Rutter, fully deserving of her status as Britain's prima Tosca assoluta, was on imperious form, her voice steady and powerful not just in the big shrieks but across the range. Rutter's assumption of the role this time was even more accomplished than her English-language account at ENO. She sang her star aria 'Vissi d'arte' very directly, immersing herself in its message ('I lived for art and never hurt a soul') and eschewing any temptation to prettify it."

- **Mark Valencia, WhatsOnStage**

***Tosca* (title role), Icelandic Opera (November 2017)**

"As Tosca, Claire Rutter's singing was wonderful, full of drama and temperament, the voice at once warm, powerful, rich and secure."

- **Fréttablaðið**

"Claire Rutter shone in the title role, delivering a subtle performance and a truly touching and masterful 'Vissi d'arte.'"

- **Jelena Ciric, Iceland Review**

"Tosca's famous aria 'Vissi d'arte' was performed to perfection by Rutter, who enjoyed a huge ovation."

- **Morgunblaðið**

"And what a Tosca! Rutter possesses a big, beautiful voice that could match Johannsson's full throttle approach; but her Vissi d'arte was where the full range of colours and elegance really showed, in a performance that was haunting and ravishingly lovely - worth a trip to Iceland in itself!"

- **Neil Jones, Opera Now**

"Rutter sailed onto the stage like a Strindberg heroine, ready to whip her men into line.... I wouldn't have been surprised if she'd seized the citadel and declared independence rather than casting herself off the battlements."

- **Amanda Holloway, Opera Magazine**

"Claire Rutter made a...diva-ish Tosca...The way her face gradually registered the price she would have to pay Scarpia spoke volumes. Rutter has recently sung her first staged Sieglinde and her voice easily rode the climaxes. But she kept a nice amplitude and evenness of phrasing and refined control. 'Vissi d'arte' was quite intimate, with the singer alone on the stage. There was also a real strength of character which allowed her to contemplate making the sacrifice of her virginity to Scarpia."

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- Robert Hugill, *Planet Hugill*

***Die Walküre* (Sieglinde), Grange Park Opera (June 2017)**

"The standout performance in Act I is from Claire Rutter as Sieglinde. Her tone is pure and clear, and her German articulation impeccable." - **Gavin Dixon, *The Arts Desk***

"It is a relief when spring intervenes in the form of increased wattage from the lighting rig and Claire Rutter's gloriously sung "Du bist der Lenz."" - **Bachtrack**

"Claire Rutter, a nifty, compulsive Sieglinde, has the necessary gleam and penetration for an ardent 'Du bist der Lenz'..." - **Classical Source**

"...Claire Rutter is, as always with this much-loved soprano, the model of commitment." - **Music OMH**

With Claire Rutter as Sieglinde, Sara Fulgoni as Fricka and Jane Dutton as Brünnhilde, the cast was brimful of strong women who can act as well as sing. Rutter and her Siegmund (Bryan Register) stood out..." - **The Observer**

"Clare Rutter was womanly and ardent as Sieglinde culminating in her radiant 'O hehrstes Wunder.'" - **Jim Pritchard, *Seen and Heard International***

"Bryan Register and Claire Rutter sang the pair with rare passion and a full command of Wagner's imposing vocal lines..." - **Mark Valencia, *WhatsOnStage***

"Claire Rutter as Sieglinde and Bryan Register as Siegmund bring conviction to their dawning discovery of their transgressive love." - **Clare Colvin, *Express***

***Vanessa* (title role), Wexford Festival Opera (October 2016)**

"Claire Rutter as the eponymous heroine displayed a fiery spinto that was capable of keeping its power and tone quality throughout the evening. Her passionate declaration to whom she believes is her returned lover in Act I made a deep impression culminating in the powerfully dramatic moment "Do you still love me?" As Vanessa's flits between flirtatious happiness with Anatol and her wondering what is up with her niece, Rutter alternated between the two states with great aplomb." - **Andrew Larkin, *Bachtrack***

"Claire Rutter's deluded heroine is delivered with forthright tone..." - **George Hall, *The Guardian***

"Claire Rutter impresses in the title role with great dramatic outbursts and conveying her development from the lonely woman who waits to a woman who invests all her hopes in the young Anatol." - **OMM**

"...an exceptional cast was led by Claire Rutter in the title role..." - **Opera Magazine**

"Rutter was star-quality as Vanessa: compelling." - **Opera Now**

"...with soprano Claire Rutter embodying Vanessa's vanity and vulnerability..." - **The Stage**

"Vanessa is an unsympathetic character, vain, egotistical and neurotic, and Rutter brings her vocally closer to Tosca than to a Strauss heroine, but she sang with bite and occasional radiance." - **The Sunday Times**

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"Claire Rutter's Vanessa soars powerfully."

- *The Telegraph*

***Norma* (title role), Grange Park Opera (June 2009)**

"At Grange Park, the technical demands of Bellini's *Norma* hold no terrors for the extraordinary Claire Rutter, who embraces the meditative hymn of 'Casta Diva', the coloratura fireworks of the confrontation with Pollione and the Gluckian sublime of her final self-sacrifice with an ease, command and tonal splendour which I haven't heard equalled for a generation." - **Rupert Christiansen, *The Daily Telegraph***

"Rutter's gorgeously steely soprano: real people, you feel, in a real predicament. Aply supported by Stephen Barlow in the pit, the arias, duets, and trios develop searing momentum. And when the action gets going, it's gripping. Hovering over her children with a knife, then yielding to her maternal feelings, this *Norma* sings for all humanity; when she declares her readiness to purify herself on the funeral pyre with Pollione, she becomes transfigured by her own ecstasy. But if Rutter is the star, the production as a whole is a superb piece of ensemble work." - ***The Independent***

"...Claire Rutter's extraordinarily vivid and generous performance in the title role...This bel canto Everest was impressively well within her reach, and Rutter even raised the summit a notch by singing 'Casta Diva' up a tone, in the original key of G. All the bel canto effects – steely coloratura, flexible phrasing – were there in their mannered glory, and she had the power for some spectacular dramatic vocal broadsides in the Act 1 confrontation with Adalgisa and, even more memorably, in Act 2, when she sets out to kill her children." - ***Opera Magazine***

"A brief word of praise for Grange Park's roof-raising *Norma*...In Claire Rutter, Grange Park has secured a thrilling, starry *Norma*, her voice secure even in the stratospheric top notes. The entire audience leapt to their feet when Rutter took her bow." - ***The Observer***

"Bellini's opera about a Druid priestess who breaks her vows by entering into a relationship with a Roman enemy is not only one of the peaks of the bel canto repertoire, but also includes what is arguably the most challenging role ever written for the soprano voice. The range of technical skills required, plus its musical and dramatic demands, not to mention its sheer length, place it beyond the means of all but the most outstanding interpreters. It says much for the artistry of Claire Rutter that she assumes it so superbly ... an exceptional portrayal." - ***The Stage***

"Right from the start, Claire Rutter is a commanding *Norma*, vocally unthreatened even by singing *Casta Diva* one tone higher than normal, in its original key of G." - ***The Times***

***I Puritani* (Elvira), Grange Park Opera**

"Claire Rutter is an anchor, secure in her coloratura and bringing an innocence to Bellini's rather undeveloped heroine..." - ***The Arts Desk***

"Claire Rutter's Elvira is at her most successful in the silvery lightness of her coloratura..." - ***The Financial Times***

"Soprano Claire Rutter rises above all the misogynistic manhandling to deliver a skilled account of Elvira's intricately florid lines." - ***The Guardian***

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"Claire Rutter, possessed of a very extensive range, well supported and rich in colour lower down, is able to negotiate the coloratura with acute brilliance and a breath control that is almost miraculous. A touching and convincing performance."
- *Mundo Clásico*

***Tosca* (title role), Pacific Symphony**

"English soprano Claire Rutter turned in a vulnerable, ditzzy-tinged Tosca, her voice voluminous, rich and powerful but never harsh."
- *Orange County Register*

***Lucrezia Borgia* (title role), English National Opera**

"Claire Rutter (Lucrezia) is a bel canto marvel. Rich of voice, silken of tone, both vocally agile and powerful, she's a wonderful Lucrezia."
- *Bloomberg*

"The ability to dazzle technically, as well as command the stage dramatically, is pre-requisite for a successful interpretation. Claire Rutter has these attributes. She has an ample, agile voice with dark tones that lend dramatic bite to her singing, and with security and power at the top of the voice. Her singing was committed and became increasingly assured. Of necessity she made much dramatic point through vocal colouring, as any self-respecting singer of the bel canto repertoire should."
- *Classical Source*

"Claire Rutter is magnificent in the title role. Donizetti always tests his sopranos with show-off coloratura arias that demand a powerful voice, extreme control and a wide range, all of which Rutter displayed excellently."
- *The Daily Express*

"In the title role, Claire Rutter gives a glorious display of bel canto, with elegant legato, supple crescendo and diminuendo, crisply articulated runs, stunning high notes and even a trill. She looks wonderful and moves regally..."
- *The Daily Telegraph*

"In the title role, Claire Rutter has the bel canto style, the top notes, the ability to spin a phrase so that it takes on a beauty of its own..."
- *The Financial Times*

"Vocally, though, it's often sensational. Claire Rutter and Michael Fabiano are fabulous as the embattled mother and son. She hurls out coloratura like spattered drops of venom."
- *The Guardian*

"And in the midst of it all is the abused and abusing Lucrezia sung with grace and courage by the excellent Claire Rutter. She makes a real fist of the all-pervasive coloratura, embracing the limpid embellishments (including one perfect trill) and nailing the whopping high notes..."
- *The Independent*

"Rutter's muscular coloratura, idiomatic phrasing and sweetly spun high notes are handsomely delivered..."
- *Independent on Sunday*

"In the title role Claire Rutter's voice is clean, precise and demonstrates brilliant control in the upper register..."
- *Londonist*

"Claire Rutter is a forceful yet unfussy Lucrezia -- everyone is ultimately a victim of her iron will (and iron-melting soprano). That includes Alfonso, Gennaro and, movingly, herself."
- *Los Angeles Times*

"Claire Rutter demonstrates a real flair for bel canto style and spins out a seductive, polished and dramatic sound."
- *Metro*

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"Throughout, Rutter was most impressive vocally, tackling Donizetti's demanding writing with real agility (she also has the ability to deliver a near-perfect trill). Rutter really came into her own in the final stages of the opera, when everything comes into focus, plot-wise, and tragedy rears its head as her son Gennaro (taken from her at birth) dies in her arms."
- Music Web International

"Mr Figgis was an intriguing choice to stage this gripping Donizetti work. And he had a gifted and willing cast, headed by the lustrous British soprano Claire Rutter in the title role Ms Rutter has a gleaming and agile voice. She incisively dispatched the coloratura flights, which sometimes turn demonic, and was engrossing during the long stretches of dramatic recitative."
- New York Times

"The talented British soprano Claire Rutter in the title role offered pearly coloratura and top-note precision."
- The Observer

"Vocally, though, it's often sensational. Claire Rutter and Michael Fabiano are fabulous as the embattled mother and son...She has everything for 19th-century opera: big, beautiful sound, natural musicianship, impressive technical agility, even a recognisable trill."
- Opera Magazine

"Claire Rutter in the title role has a sumptuous voice, rich and full, and hits the high notes with stunning ease."
- Sunday Express

"Her singing blew me away; unflagging power, crystal clear coloratura."
- The Times

"Claire Rutter's coloratura Lucrezia is assured, vigorous and suitably fierce."
- Variety

"Claire Rutter is wonderfully cast as Lucrezia, with her coloratura precisely pitched and her voice strong and warm throughout."
- Wall Street Journal

"With her bell-like coloratura and dramatic gifts, Rutter conveys the depth of Lucrezia's torments through tonal beauty, never belting or shrieking."
- What's On Stage

***Lucrezia Borgia* (title role), Live in 3D from ENO**

"Rutter, fully in command of the killer (in every sense) title role, achieved her most vocally memorable moments with consistently lush top notes, whatever the dynamic."
- Opera Magazine

Elgar *The Apostles*, London Symphony Orchestra

"Claire Rutter used the full reach and plangency of her lyric/dramatic soprano to convey the Blessed Virgin's heartache, crowning Elgar's stupendous climax of affirmation between heaven and earth in suitably Brünnhilde-ish fashion."
- The Independent

Elgar *The Kingdom*, Hallé CD

"...Claire Rutter brings considerable technical acumen and strength of feeling to the Virgin Mary's towering soliloquy "The sun goeth down" at the end of Part 4..."
- Gramophone

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Holst *The Mystic Trumpeter*, Naxos CD

"Soprano Claire Rutter has a lovely voice and sings with all the passionate expression that the poem requires."
- **American Record Guide**

Howells *Hymnus Paradisi*, Naxos CD

"...Hill's new version with the Bournemouth Symphony Orchestra and Bach Choir is equally welcome, above all for the solo contributions of Claire Rutter and James Gilchrist."
- **Financial Times**

Mahler *Symphony No. 8*, Royal Liverpool Philharmonic Orchestra

"Claudia Barainsky and Claire Rutter simply sailed along with some absolutely glorious high sounds which blended in perfectly."
- **Classical Source**

***Don Giovanni*(Donna Anna), Dallas Opera**

"Soprano Claire Rutter, playing the noblewoman Donna Anna wronged by Giovanni, gives a dynamic performance living up to recent comparisons to opera legend Maria Callas. Her interpretation of the aria "Non mi dir" is exquisite. Her voice has a beautiful tone with a rich dramatic flair powerful enough to fill the concert hall."
- **The Examiner**

"Donna Anna, the daughter of The Commendatore, is played with beautiful expressivity by Claire Rutter. Rutter has a voice that will send chills up and down your spine. There is a purity of pitch which creates a physical sensation. In other words, when a note is perfectly hit and sustained you can actually feel a reverberation."
- **Pegasus News**

***Don Giovanni*(Donna Anna), Opéra national du Rhin**

"It was the Donna Anna of Claire Rutter that gave the most pleasure with her timbre, the ease of vocalisation and the wonderful expressiveness she brought to her singing."
- **Forum Opéra**

***La Fanciulla del West*(Minnie), Grange Park Opera**

"Claire Rutter is a no-nonsense and reassuringly robust Minnie, and if, on occasion, one might hear steely tones, there is no denying her enveloping warmth, heard to magnificent effect in the bible-reading scene, her childhood memories, "Laggiù nel Soledad" and the close of Act I where she is overcome as Johnson tells her she has the face of an angel."
- **Bachtrack**

"Claire Rutter projects winningly through her singing that is inwardly confident but far from strident."
- **Classical Source**

"Claire Rutter's beautifully sung Minnie..."
- **The Independent**

"As Minnie, Claire Rutter captures every facet of a character who has been described as 'part barmaid, part

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schoolmarm, part Valkyrie, and earth-mother to all', with singing of strength and anguish on the one hand and precision and sensitivity on the other." **- Music OMH**

"Rutter was marvellous in her emotional blackmailing of the miners to pay her back with her one chance of happiness" **- Opera Magazine**

"Rutter's Minnie was feminine but strong on personality. She was able to handle a gun yet kept the men in order by sheer force of personality alone, and the sense that she was a mature woman rather than a girl made the whole more believable." **- Planet Hugill**

La Fanciulla del West (Minnie), Minnesota Opera

"...the awakening of her love for Johnson, her blossoming as a woman, was real, and she sang throughout with bright, silvery tone and expressive eloquence." **- Minneapolis Star Tribune**

The triangle of principal singers revealed in their characters' contradictions. As Minnie, the tomboyish owner of a mining-camp saloon, English soprano Claire Rutter (making both company and role debuts) displayed abundant stamina and spunk. Her voice, more silver than gold, is artfully produced; Attuned to the poetry of the role, she was at her best in Act III, coaxing miner after miner to release her lover." **- Opera News**

"...Rutter rises admirably to the task; as Minnie, she commands the stage at all times, mixing smooth charm with a tough-as-nails personality hiding beneath." **- Twin Cities Daily Planet**

Madama Butterfly (Cio-Cio-San), Grange Park Opera

"Following her excellent recent Tosca for English National Opera, it's obvious that Claire Rutter is the perfect spinto soprano for the role of Butterfly, powerful enough to cut through Puccini's orchestral climaxes and yet able to gradate her voice down to the merest whisper of a pianissimo. This was amply demonstrated in an 'Un bel di', which soared. The contrast between Cio-Cio-San in Acts I and II was as marked as I have ever witnessed. Making her debut in the role, Rutter's young bride of Act I is charmingly done, without resorting to 'little girl' vocal antics, while the tragic air of Butterfly after the long interval was particularly affecting; even though she berates Suzuki for believing the worst, you suspect Rutter's Butterfly is already preparing for it. The final moments leading to Butterfly committing jigai were carried out with calm dignity." **- Opera Britannia**

"...it was a rare treat to hear such a substantial lirico-spinto in this role...she rises to the vocal challenges impressively, with a penetrating high D flat at the climax of her entrance (most Butterflies these days go for the lower option) and a refulgence in the love duet seldom heard in the opera house today." **- Opera Magazine**

"Routine was avoided by Clare Rutter's large-scale Cio-Cio-San, whose ample, penetrating soprano has become a rarity in the role today...it was a rare treat to hear such healthy, powerful singing in the role." **- The Sunday Times**

"...she delivered a terrific vocal display, anguished yet controlled." **- The Times**

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***Manon Lescaut* (title role), Chelsea Opera Group**

"...beginning by showing Manon's physical frailty, then exploiting the dark sound of her chest notes as she was ravaged by thirst and ending with a sovereign "Sola, perduta, abbandonata". **- *Classical Source***

"Rutter has an attractive lyric dramatic voice, with a fine sense of line, so that whilst she doesn't sound sixteen (and who does?) she was convincingly able to convey Manon's youthful naivety in Act 1, albeit with a suitably knowing undertow. In the duet which concluded Act 2 she displayed the sort of mature power which helped make her performance in the more harrowing final two acts so powerful and so moving." **- *Music & Vision Daily***

"...bel canto refinement, unfailingly lovely top notes, and consistent interpretative insight..." **- *Opera Magazine***

***La Fanciulla del West* (Minnie), Minnesota Opera**

"...the awakening of her love for Johnson, her blossoming as a woman, was real, and she sang throughout with bright, silvery tone and expressive eloquence." **- *Minneapolis Star Tribune***

"...Rutter rises admirably to the task; as Minnie, she commands the stage at all times, mixing smooth charm with a tough-as-nails personality hiding beneath." **- *Twin Cities Daily Planet***

***Tosca* (title role), English National Opera (2011)**

"Blest with a powerful stage presence and a top-end coloratura like warm steel, Rutter was Floria Tosca to the life..." **- *Classical Source***

"Claire Rutter as Tosca, Gwyn Hughes Jones as her lover, the painter Cavaradossi, and Anthony Michaels-Moore as the villainous police chief Scarpia all have huge voices, and hearing them all at full belt in combination with such instrumental vigour was totally thrilling." **- *Daily Express***

"Claire Rutter offered the complete assumption of the title role, from shading her voice down as Cavaradossi's coquettish lover to unleashing her snarling fury at Scarpia. "Vissi d'arte" was wonderfully sung, displaying Tosca's humility in ravishingly sculpted phrasing, her top notes full and powerful and effortlessly floated." **- *Opera Britannia***

As the celebrated singer, Claire Rutter takes the stage by storm. In Act One she makes Tosca an exasperatingly demanding figure, but this only makes the character more human, and in no way undermines our understanding of her virtuous nature. Rutter's strong and powerful voice resonates in our ears, while the precision, focus and detail inherent in it bring all of the delicacy that is equally required." **- *Londonist***

"...there's good vocal material on display, with Claire Rutter a tireless exponent of Puccini's notes, which she delivers in the grand manner." **- *The Stage***

"Claire Rutter overcomes it all with a performance of memorable vocal splendour and subtle acting, and

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her top Cs soar out with thrilling ease."

- *Bloomberg*

"With Rutter in terrific form, musical and dramatic elements cohere in one of the most gripping Toscas seen in London for many a year."

- *Evening Standard*

"Rutter lets fly top Cs as one born to it."

- *The Guardian*

"Her sound has a luxurious sweetness..."

- *The Independent*

"To catch a terrific, scalp-tingling Tosca, look no further than Claire Rutter at the Coliseum. Glorious of voice and subtle of acting, she's worth the price of the ticket alone."

- *Metro*

"Rutter's Tosca is initially overbearing, self-absorbed, jealous and fiery – all the qualities of a prima donna for whom, one might think, no stage is big enough and no man sufficiently manly. Rutter's acting is well-pitched and believable. Over the course of the opera Tosca emerges as fuller and more complex than she appears at first sight. Her vulnerability comes to the fore as we get the sense of the consequences for her disposition of her being the sole woman in a man-dominated environment."

- *Musical Criticism*

"Claire Rutter was an affecting Tosca, not a flouncing diva but a flesh-and-blood woman who believed (naively) that she could outwit the wily Scarpia. Her ripe, rounded soprano sailed through the lyrical passages and she was not afraid to let out a shriek of jealousy – 'Attavanti!' – when she suspected Cavaradossi was cheating on her."

- *Opera Magazine*

"...Tosca's jealousy, kindness and stoicism are well caught in a confidently sung and heroically acted portrayal."

- *The Opera Critic*

"Rutter offers a big, broad sound, as bold and milky as the gaseous night sky in Frank Philip Schlossman's fine third realisation of the Castel Sant'Angelo."

- *The Sunday Telegraph*

"...future audiences should thrill to an English soprano whose Tosca knows little fear, spiritual, physical or vocal."

- *The Times*

In the title role Claire Rutter produces thrilling high notes which come across with a laser-like intensity..."

- *What's On Stage*

Tosca (title role), Grange Park Opera

"...Lindsay Posner, draws a large-scale performance from a small stage, and Claire Rutter's feisty diva makes a strong centrepiece."

- *Financial Times*

"...Claire Rutter's boldly penetrating Tosca."

- *The Stage*

"Claire Rutter is the only British soprano with all the requisite vocal thrills and spills for Tosca, and she delivers big time..."

- *The Sunday Times*

Aida (title role), English National Opera

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"...Claire Rutter in the title role is beautifully secure and blazingly intense."

- *The Guardian*

"...Above all, though, the evening was a triumph for Claire Rutter as Aida. This was a performance of international quality in a role that, like Radames, has proved a stumbling block for the great and the good of sopranos over the decades. But Rutter didn't drop a single stitch. She dominated the ensembles with her shining top, she phrased with unfailing musicality, and she floated the high ledger lines of that treacherous lament for her homeland in Act III with deceptive ease. Equally impressive was her farewell to life in the final scene – the evening's most effective visual coup, with the walls of the pyramid quite literally closing in on the lovers."

- *The Independent*

"Claire Rutter is an appealing Aida, sweetly poignant in the upper register, firm of purpose lower down."

- *This is London*

Aida (title role), English National Opera - revival

"Claire Rutter's Aida has both the heft and delicacy for the title role, and she rides the big ensembles to thrilling effect."

- *The Guardian*

"In two runs of performances now Claire Rutter has made an extraordinary impression in the much-vaunted and highly challenging title role. She sings the role with great subtlety, finesse and imagination, making light of the extraordinary difficulties."

- *The Independent*

"But the standout performance is Claire Rutter's Aida, whose tender lyricism and pure tone are shown off best in the daunting aria, O Patria Mia."

- *The Times*

Aida (title role), Opera Australia

"Claire Rutter presented a powerful Aida with a voice which towered over the chorus and orchestra and carried a superb quality of emotion."

- *The National Business Review*

Nabucco (Abigaille), Opera North

"Rutter - all gobsmacking coloratura, neurotic fury and defensive hauteur - gives the performance of a lifetime."

- *The Guardian*

"Claire Rutter's Abigaille is electrifying..."

- *The Independent*

La traviata (Violetta), Grange Park Opera

"The power and intelligence of Claire Rutter's portrayal of Violetta gives this production dark, harrowing depth... As soon as we see Violetta perched on her barstool, we know she is not a woman at ease with life. Chucking down cocktails and pills by the handful, Rutter's Violetta seems to come to us via Marilyn Monroe or Elizabeth Taylor: gorgeous, tormented, desperate for love, hovering on the verge of exploitation or madness. As she hovers on the diving board for "Sempre libera", in all its desperate masochism, then staggers drunkenly away, we are left in no doubt that the empty life of glamour is not what she wants, but is all she feels she deserves. Later, "Amami, Alfredo" was absolutely shattering in its power. Searing to the emotional centre of the character, Rutter is the undoubted heart of this production, acting and singing with consummate skill. Her voice soars, thrills and confides with equal charm, full of glowing energy from first to last. As I watched her, the tears were rolling down my face...In the final, tragic death scene, Rutter was the angriest Violetta I have ever seen; and it seemed to me that, inside her furious lines, we have some of

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Verdi's own anger at death, specifically at the loss of his young wife and two small children in infancy, so many years earlier. Watching Rutter, I was reminded irresistibly of Dylan Thomas' "Do not go gentle into that good night". Yet, only a few bars later, she sings that she will be praying for Alfredo and his new wife in heaven. Harrowing, spellbinding, unforgettable." **- Bachtrack**

"Claire Rutter's sincere and impressively sung Violetta, carrying the show single-handed," **- Financial Times**

"Rutter had the role's varied facets within her grasp; the high D flats and E flat in 'Sempre libera' were picked out of the air; the full-hearted lyricism of 'Amami Alfredo' was generously sung; and she found a new softness of tone for 'Addio del passato.'" **- Opera Magazine**

"Violetta is a role that Claire Rutter has sung regularly but since she first worked on it with Ileana Cotrubas, Rutter has developed her repertoire venturing Turandot and Sieglinde whilst adding dramatic bel canto roles such as Bellini's Elvira and Norma. I can think of few sopranos today who could sing all three acts with such musicality, giving us a top E flat at the end of act one, and musically dramatic verity in act three." **- Planet Hugill**

"Rutter's performance is secure and shapely...magnificently sung." **- The Times**

Il trovatore(Leonora), Scottish Opera

"Claire Rutter was a truly magnificent Leonora, drawing us in with her wonderfully sung arias..." **- Bachtrack**

"Caruso once joked that a successful Trovatore needs nothing more than the finest four singers in the world; here we'll make do with one terrific soprano. Claire Rutter's stoic Leonora has marvellous control, a beautifully dark-hued low register and a captivating ability to pull about a phrase while spinning out a sturdy Verdian line." **- The Guardian**

"There is excellence across the cast too, with Clare Rutter expertly pacing her Leonora until the later set-pieces." **- The Herald**

"Claire Rutter's vocal nobility..." **- Opera Magazine**

"The object of the Count's affections was a magnificent Claire Rutter as Leonora. She had the sense to keep something in reserve for the fireworks demanded of her in the final act but this was a consummate performance from beginning to end." **- Opera Britannia**

"Claire Rutter's Leonora has an effortless, creamy purity to her voice, cresting the top of her big arias beautifully, and managing beautiful pianissimi in D'amor sull'ali rosee." **- Seen and Heard International**

"Claire Rutter sings the technically demanding role of lady-in-waiting Leonora with considerable assurance: she also proves a convincing actor even in the most extreme situations the plot throws up." **- The Stage**

Die Walküre(Sieglinde), Opéra de Rennes

Claire Rutter

Selected Reviews

"Claire Rutter is a radiant, fluently sung Sieglinde, velvet toned and of palpitating honesty."

- *L'Avant-Scène Opéra*

"In the role of Sieglinde, Claire Rutter is very impressive, almost flawless and triumphant in a beautiful 'O hehrstes Wunder,' which I have not heard so powerfully yet lyrically sung in a long time."

- *ConcertoNet*

"...Claire Rutter has the intensity and musicality to make a touching figure of Sieglinde."

- *Resmusica*