
Sophie Bevan

Soprano

Shakespeare's Sisters Brighton Festival, May 2026

"Brilliantly unexpected songs and prose give voice to the voiceless."

The Guardian

Pelléas et Mélisande (Mélisande) BBC Scottish Symphony Orchestra, March 2026

"Sophie Bevan's portrayal of the enigmatic, mysterious woman whose allure divides brothers Golaud and Pelleas would have happily graced any full-staged production."

The Herald

"Sophie Bevan sang the mysterious Mélisande with rich, lustrous beauty, bringing glowing vitality to a role that more often lies in the mezzo than the soprano range."

The Times

Così fan Tutte (Fiordiligi) Welsh National Opera, February 2024

"As Fiordiligi, Sophie Bevan's singing is delectable, hardly faltering in this most demanding of operatic roles. At the top, her soprano floats with instrumental purity, there's a gorgeous bloom to her middle range and she brings a real sense of her character's emotional turmoil, her second big aria Per Pietà sung as quietly as is viable."

The Guardian

"Sophie Bevan as Fiordiligi has such a resplendent voice: her arias remain a highlight, never too showy."

Buzz Magazine

Ryan Wigglesworth's Magnificat BBC Symphony Orchestra, December 2023

"Sophie Bevan soar[es] serenely above the chorus, or intertwining with its female voices, before bringing this impressive piece to its quiet close over gently pulsing harp and celesta."

The Guardian

"It was Bevan as Mary who imbued the setting as a whole with a reflective spirituality."

Bachtrack

Sophie Bevan

Soprano

Hallé, March 2023

"[Sophie Bevan] alternated passages of warm lyricism with a dramatic urgency that brought the expostulating virgin vividly to light."

The Guardian

Mahler's Symphony No. 4

Hallé, March 2023

"Bevan singing with utmost control and elegant timbre alongside character which was in turn playful and tender."

Bachtrack

Ariodante (Dalinda)

Royal Opera House, November 2020

"Sophie Bevan, meanwhile, portrayed the naïve, ill-used Dalinda as a passionate young woman and employed her rich bank of vocal colours to great effect: fiery and furious in her showpiece aria "Neghittosi or voi"; deeply affecting in her reconciliation duet with Lyon."

Bachtrack

Orfeo ed Euridice (Euridice)

Edinburgh International Festival, August 2019

"Sophie Bevan was equally compelling as Euridice, her rich, powerful voice conveying the character's grief. Hers and Davies's duets in Act Three were both powerful and poignant, and Bevan's departure from the stage on Euridice's death was effective in its simplicity."

The Herald

The Turn of the Screw (Governess)

Garsington Opera, July 2019

"Sophie Bevan sang exquisitely, with just enough power and excellent diction. Her Governess is far from a hysterical woman, but the horror of the situation freezes her, fainting or rooting her to the spot in the terrific confrontation between Quint and Jessel."

Bachtrack

"Sophie Bevan's Governess, delivered with impressive tonal range, convincingly leaves us in doubt as to the fertility of her imagination. In the final moments she enters the corrupted realm of the lake, perhaps taking her own life, a striking conception somewhat undermined by the sight of her walking out the other side."

Evening Standard

Sophie Bevan

Soprano

Britten's Les Illuminations
BBC Philharmonic, May 2019

"Between the Symphonies Sophie Bevan was the magnetic soprano in Britten's *Les illuminations*, settings of Frenchman Rimbaud's symbolist poetry made for Sophie Wyss in 1939. The opening 'Fanfare' (not brassy, Britten's scoring is solely for strings) was incisive and pregnant enough to anticipate a distinguished reading – fulfilled over the whole – Bevan quite operatic for her initial gambit, agile and sensual later, with some vivid word-painting, light and shade, discriminating dynamics, and well-judged (articulate) tempos."

Classical Source