
Sylvia Schwartz

Selected Reviews

Eurydice / Glass: Orphée (Teatro Real, October 2022)

"[Sylvia Schwartz] plays a credible Eurydice because of her fragility and vital unease. Musically... [she is] confident, with good projection and full of subtle colors that contrast with her antagonist."

- María Pardo, Opera World

"A lyricism that Sylvia Schwartz's Eurydice manages to bring out with traits of particular sweetness."

- Fabio Zannoni, GDM

"Perfect in their tasks, the young Cegèste by Pablo García-Lopez and the enamored Eurydice by Sylvia Schwarz."

- Beckmesser

"Soprano Sylvia Schwartz is Eurydice, a role she masters with flying colours."

- ConcertoNet

La Vierge / Honegger: Jeanne D'Arc (Teatro Real, June 2022)

"The vocal and actor performances of the whole cast were excellent... Sylvia Schwarz in the part of the virgin"

- Fabio Zannoni, GDM

"The limpid voice of Sylvia Schwartz gave expression to the Virgin."

- Beckmesser

Luigia / Donizetti: Viva la Mamma (Teatro Real, June 2021)

"We must also mention Sylvia Schwartz, a *seconda donna*, Luigia, who at one point succeeded in the very difficult feat of *singing badly*, obligatory for her character at the beginning of her opera solo supposed to be in rehearsal for the next day! Watch out for this young soprano, whose Mozartian experience is very well attested."

- ConcertoNet

"Sylvia Schwartz did not miss the opportunity to highlight the opportunities that the *second donna* has..."

- Fernando Fraga, Scherzo

Despina / Mozart: Così fan Tutte (Staatsoper Hamburg, September 2018)

"Sylvia Schwartz impressively fills this apparent supporting role with a steely soprano voice."

- Werner Theurich, Spiegel

"The vocal level is flawless and pleasingly homogeneous, and the singers fully engage with Fritsch's directing. Sylvia Schwartz as Despina and Pietro Spagnoli as Don Alfonso outdo each other in wit and accuracy as they spin the intrigue to the bitter end. Every word can be understood, in the recitatives they fire off veritable volleys."

- Julia Tann, Musik Heute

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"Sylvia Schwartz was fully inside her roles as Despina, doctor and notary."

- Alexander Hall, Bachtrack

Nanetta / Verdi: Falstaff (Iván Fischer Opera Company, March 2018)

"Sylvia Schwartz was a charming Nannetta, her pearly soprano shining in "Sul fil d'un soffio etesio"."

- Orsolya Gyárfás, Backtrack

Servilia / Mozart: La clemenza di Tito (L'Opéra de Lausanne, March 2018)

"Sylvia Schwartz [is an] expert Servilia"

- Jean-Philippe Groperrin, DÍapason Magazine

"Everything is there musically too... the elegance of Sylvia Schwartz (Servilia)..."

- Matthew Chenal, 24 Heures

Zerlina / Mozart: Don Giovanni (Mostly Mozart Festival, August 2017)

"Matteo Peirone and Sylvia Schwartz made for a delightful pair of Masetto and Zerlina..."

- Orsolya Gyárfás, Bachtrack

"...Sylvia Schwartz's smartly sung Zerlina..."

- Richard Sasanow, Broadway World

"Sylvia Schwartz makes a lovely lyrical Zerlina, creating a character who is innocent and demure yet clearly dominant in her interactions with Matteo Peirone's fine Masetto."

- Arlene Judith Klotzko, The Opera Critic

"Christopher Maltman (the Don) and Sylvia Schwartz (Zerlina) were a melodious pair for "Là ci darem la mano"..."

- Fred Kirshnit, ConcertoNet

Amenaide / Rossini: Tancredi (Festival International d'Opéra Baroque de Beaune, July 2017)

"Sylvia Schwartz brilliantly embodies Amenaide, the daughter of Argirio, king of Syracuse, in love with the knight. If the voice is not immense, it inhabits the role with a rare intensity; its noble, delicate song, always well projected, and also capable of powerful bursts, captivates without fail the spectator by obliging him to listen attentively, thanks to a perfectly mastered diction."

- Jean-François Lattarico, Classique News

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"...the presence of Sylvia Schwartz is a wonderful surprise. The round and homogeneous voice of the Spanish soprano has the superlative diction and unfailing expressiveness of the prison scene "Di mia vita infelice. », to the perilous aria « Giusto Dio... Ah! d'amor in tal momento" which follows, has raised the role of Amenaide to a level equivalent to that achieved by the Ciofi, which is no small compliment.:

- Francois Lesueur, Concert Classic

Fiorilla / Rossini: Il turco in Italia (Bergen National Opera, March 2017)

"Sylvia Schwartz threw herself into the role of Fiorilla and acted well, impossibly flirtatious without being actually tarty, and genuinely touching in the scene of her final repentance..."

- David Karlin, Bachtrack

Servilia / Mozart: La clemenza di Tito (Teatro Real, November 2016)

"Sylvia Schwartz [as] Servilia demonstrating her ability to sing legato with exquisite treatment of each phrase ("*S'altro che lagrime*").

- Mariano Hortal, Opera World

"Servilia - here dressed as a girl for the sake of stage direction: an easy symbol of purity and naivety – was the always refined lyric-light soprano Sylvia Schwartz..."

- Arturo Reverter, Beckmesser

"...Servilia, his girlfriend... is a truly charming Sylvia Schwartz."

- Alvaro del Real, El Mundo

Micaëla / Bizet: Carmen (Verbier Festival, July 2016)

"Already noticed in her interpretation of Marzelline in... *Fidelio*... on this same stage of Verbier, [Sylvia] offers today one of the most beautiful Micaëla that yours truly has heard so far... With her voice wet, fresh as dew, the Spanish soprano (yes!) demonstrates how to invest in a role. Touching with sincerity, passionately in love, a wise young woman, she manages in a few notes to transport us to the essence of the art of singing. Nurturing an admirable line of vocals, she offers the most beautiful (and most applauded) moment of the evening in an elegiac *Je dit que rien...*"

- Jacques Schmitt, ResMusica

Pamina /Mozart: Die Zauberflöte (Michigan Opera Theatre, May 2016)

"... [Schwartz] brought the goods vocally, singing with silvery lyricism that gained emotional weight as she lost her prince and then reconnected with him joyously in "Tamino mein!"

- Mark Stryker, Detroit Free Press

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Susanna / Mozart: Le nozze di Figaro (Staatsoper Berlin, November 2015)

"Sylvia Schwartz, currently a guest at the house, had filled in for Anna Prohaska within a day and had fitted in splendidly, not only vocally but also in the turbulent action. A best recommendation."

- Dieter Bub, Backtrack

Susanna / Mozart: Le nozze di Figaro (Teatro Real, September 2014)

"Schwartz too was at her best in a quiet moment. She sang "Deh vieni, non tardar" delicately, with her discreet but well-groomed soprano coming across limpidly."

- Laura Furones, Bachtrack

Bellezza / Handel: Il Trionfo del tempo e del disinganno (Staatsoper Berlin, June 2014)

"As Bellezza, the acclaimed Spanish soprano Sylvia Schwartz delivered a passionate performance. Her voice was clear and beautiful, and her final aria, delivered when she was shorn of hope and turning her life to God, was spine tingling in its grief and hope."

- Christie Franke, Bachtrack

Soloist: Oxford Philharmonic Orchestra (November, 2013)

"Schwartz gave an authoritative and lively performance of Rosina's entrance aria, "Una voce poco fa"... [and] shone as a coy Violetta."

- Katy Wright, Backtrack