



Sally Matthews

Soprano

SCHUMANN *Paradies und die Peri*, Cincinnati Symphony Orchestra, Paolo Bortolameo

Matthews is noted for her interpretation of the demanding role of the Peri and also appears on one of its few recordings, with Rattle conducting. The soprano was richly communicative in the taxing vocal lines, which called for frequent leaps and a culminating high C ... Her most rewarding moments occurred in Part III, particularly in "Verstossen, verschlossen" ("Expelled again"), as she fervently vowed to go to the depths of the earth, an operatic tour-de-force.

Janelle Gelfand, Cincinnati Business Courier, December 2019

BARBER *Two Scenes from Anthony & Cleopatra*, Chicago Symphony Orchestra, Juanjo Mena

This critic had heard a fine performance of this music by Matthews and Mena at the BBC Proms in London in 2018, but their performance here on Thursday was even finer. Looking suitably regal in a glittery gold form-fitting gown, the British soprano put her full, vibrant, richly contoured voice fully at the service of text and music. The wide melodic leaps of Barber's vocal lines held no terrors for her. Cleopatra's suicidal anguish as she prepared to touch asp to breast came through to poignant effect.

John von Rhein, Chicago Classical Review, November 2019

DVORAK *Rusalka*, Deutsches Symphonie-Orchester Berlin, Robin Ticciati

Sally Matthews versieht ihre Nixe Rusalka mit einem ergreifend warmen, introvertierten, dennoch kräftigen Ton; schon bei der „Mond“-Arie verkörpert sie eine vor Begehren und Schmerz schauernde Menschenseele.

Sally Matthews provides her mermaid Rusalka with a poignantly warm, introverted yet powerful tone; already in the 'moon' aria she embodies a human soul shuddering with desire and pain.

Christiane Peitz, Der Tagesspiegel, September 2019

DVORAK *Rusalka*, Glyndebourne Festival, Robin Ticciati

Sally Matthews grows in stature from a lovely performance of her Silver Moon aria, through the tormenting silences of her wedding feast, to the lyrical outpourings of the closing pages. She has evolved into an outstanding dramatic soprano, with a strong chest voice, masterly control and linkage throughout the range, and a compelling stage presence.

Stephen Walsh, the Arts Desk, July 2019

Sally Matthews has matured impressively over the last decade.. accruing both power and focus without loss of shine or flexibility. Singing what I believe is her first Rusalka, she gave her all ...

Rupert Christiansen, Daily Telegraph, July 2019

Rusalka is wonderfully played and sung by British soprano Sally Matthews, who leads an excellent cast

William Hartston, Daily Express, July 2019

Sally Matthews identifies with each phase of Rusalka's development and suffering, and her voice, with its distinctive raw-silk texture, is especially impressive in her climactic outburst in Act II.

Yehuda Shapiro, The Stage, July 2019

Sally Matthews is a heart-rending, waif-like Rusalka singing some of the loveliest music in Czech opera.

Tully Potter, The Daily Mail, July 2019

...Sally Matthews as Rusalka rises with thrilling histrionic power, physicalising her desperation with heartbreaking intensity through a series of court dances of almost Tchaikovskian brilliance,...

Simon Callow, New Statesmen, July 2019

ADES *The Exterminating Angel*, The Metropolitan Opera, New York DVD release

Sally Matthews, sexy and sultry despite the role's uncommonly high tessitura, and Iestyn Davies, his countertenor clear and finely weighted on the crowded stage, are outstanding as the incestuous siblings.

Christopher Ballantine, Opera, August 2019

TURNAGE *The Silver Tassie*, BBC Symphony Orchestra/Brabbins, Barbican Hall

Sally Matthews was in gripping voice as Susie ...

Mark Valencia, Opera, January 2019

The cast was consistently strong ... Louise Alder and Sally Matthews played glamorous Jessie and religious Susie, the women whose failures of emotional understanding increase the bitterness of Harry's isolation.

Tim Ashley, The Observer, November 2018

...there was staunch support from Sally Matthews...

Rupert Christiansen, The Telegraph, November 2018

BRITTEN *Peter Grimes*, Opera Queensland for the Brisbane Festival

Matthews performed the role of Ellen Orford with beautiful tone and legato line throughout the vocal and dynamic range ... her Embroidery Aria in the third act was a highlight, maintaining a lovely sense of English restraint both vocally and dramatically.

Trevor Jones, The Conversation, September 2018

British soprano Sally Matthews brought a shimmering tone to Ellen Orford, darkening with grief in her *Embroidery in childhood* as she realises Grimes can't be saved...

Angus McPherson, Limelight, September 2018

BARBER *Two Scenes from Anthony & Cleopatra*; BRITTEN *Les Illuminations*, BBC Philharmonic, Mena. BBC Proms 2018

Matthews's voice is effortlessly audible and sounded rich and pliable and a perfect balance with the string-only accompaniment ... Matthews's voice sounds so human that, no matter how high or low the notes nor how foreign the words, it still feels as though she is singing just for you. A great gift. This gift opened the

second half as she performed two scenes from Barber's *Antony And Cleopatra*. Her coloratura fireworks were deeply satisfying, the friendly accessibility of her voice never wavering.

Jeffery Taylor, The Sunday Express, August 2018

SCHUMANN *Das Paradies und die Peri*, Berlin Philharmonic, Mikko Franck

With a warm middle range and bright high notes that carry above full chorus and orchestra, she brings the right dose of distress to the second part and captures the ecstasy of the final scene in which the Peri enters heaven.

Rebecca Schmid, The Financial Times, May 2018

VERDI *Don Carlos*, Opera de Lyon

La distribution de premier ordre, tout à fait homogène, faisait briller le somptueux soprano britannique Sally Matthews, qui faisait résonner sa triste condition mélancolique de reine malheureuse sans y surexposer des effets vocaux inutiles

A first-class cast, homogenous, which made the sumptuous British soprano, Sally Matthews, shine, echoing her sad, melancholic condition as queen without overexposing unnecessary vocal effects.

Olivier Brunel, Concertonet.com, March 2018

Déjà la voix envoûtante de Sally Matthews se détache, qui prête à Élisabeth une émission puissante dont le vibrato prononcé traduit l'émotion qui la saisit dans le duo avec Don Carlos ... tout au long de l'opéra, l'expressivité alliée à la présence scénique font d'elle une interprète convaincante ...

The spellbinding voice of Sally Matthews lends Elisabeth a powerful outpouring whose pronounced vibrato reflects the emotion that is captured in the duet with Don Carlos... throughout the opera, her expressiveness combined with stage presence makes her a convincing interpreter, with grace and a schillerian dignity...

Fabrice Malkani, Forum Opera, March 2018

Sally Matthews was an imposing, regal Elisabeth ...

George Loomis, Opera, June 2018

ADES *The Exterminating Angel*, The Metropolitan Opera, New York

Sally Matthews makes hysteria sound musical ...

Willborn Hampton, The Huffington Post, October 2017

Sally Matthews was deliciously obnoxious as the self-absorbed Silvia de Ávila, singing with piercing brightness ...

Eric C Simpson, The New York Classical Review, October 2017

The soprano Sally Matthews brings a radiant voice and natural allure to Silvia de Ávila, a young widowed aristocrat ...

Anthony Tommasini, The New York Times, October 2017

The cast was largely familiar from earlier stops, with Audrey Luna, Sally Matthews, Iestyn Davies, Christine Rice, Sophie Bevan and John Tomlinson, all superb, and Adès conducting.

John Rockwell, The Financial Times, October 2017

The lovely soprano Sally Matthews as Silvia, had a striking, fragmented lullaby to her son with whom she is reunited before the story takes another turn for the worse.

Richard Sasanow, Broadway World, November 2017

ADES & Friends recital, Carnegie Hall

But the most astonishing performances on Sunday's program came in the set with which Matthews finished the top half... She showed the depth of her artistry in a selection of Schubert lieder, starting with "Der Unglückliche," where she sang with a focused, cool tone that could be either haunting or bracing, depending on the intensity of the music. In "Seligkeit" she perfectly captured that essentially Schubertian melancholic joy ... stunning dynamic range made for a riveting performance of a truly great song.

Eric C Simpson, The New York Classical Review, October 2017

TURNAGE *Hibiki*, BBC Symphony Orchestra, Ono. BBC Proms

... two Japanese poems were feelingly delivered by the international reconciliation duo of the British soprano Sally Matthews and the mezzo Mihoko Fujimura.

Geoff Brown, The Times, August 2017

JANACEK *Jenufa*, Bayerischer Staatsoper

... there was one performance that elevated this performance to another level, and that was Sally Matthews' astonishing assumption of the title role. On stunning form, she lit up the stage with her every appearance, and sang the role more gloriously than anyone we've heard before. Her prayer to the Virgin Mary in the central act was heart-breaking, as was her reaction to the discovery of the Kostelnička's crime. Her forgiveness of, and reconciliation with, Laca at the close brought a lump to the throat. This was acting and singing on an exalted level that took the breath away.

Keith McDonnell, musicOMH, March 2017

STRAUSS *Capriccio*, La Monnaie

Die Sanger - in den Hauptrollen Sally Matthews als Grafin, Edgardas Montvidas als Musiker, Lauri Vasar als Dichter - sind alle so delikat, phantasievoll und genau in ihrer Darstellung, dass sie die Vergroerung durch die Kamera nicht zu furchten brauchen

The singers in the principal roles – Sally Matthews as the Countess, Edgaras Montvidas as the Musician, Lauri Vasar as the Poet – are all are all so delicate, imaginative and accurate in their representation that they need not fear the close-up of the camera.

Jan Brachmann, Frankfurter Allgemeine Zeitung, 9 November 2016

Si Capriccio est un narcotique, la Comtesse Madeleine de Sally Matthews est carrément une dose d'opium : son timbre divin nous fait planer à des hauteurs dont il est bien difficile de redescendre. On ne sait qu'admirer le plus, du souffle infini, du sens de la ligne longue, si indispensable chez Strauss, de la clarté de la diction, chose rare chez les sopranos, du port altier, de la beauté physique, ... On comprend qu'elle tourne tant de têtes

If Capriccio is a narcotic, Sally Matthews' Countess Madeleine is squarely a dose of opium: her divine timbre makes us glide to heights from which it is very difficult to go down. One can only admire her infinite breath, the sense of the long line, so indispensable to Strauss, the clarity of the diction, a rare thing in sopranos, the haughty bearing, the physical beauty ... you can see how she turns heads.

Dominique Joucken, Forum Opera 2 November 2016

Sally Matthews a thrilling countess ...

John McCann, Opera, February 2017

ADÈS *The Exterminating Angel* (world première), Salzburg Festival.

Two self-absorbed characters, Silvia, the Duchess of Avila, a young widowed mother worried about her boy at home, and her arrogant, idle brother, Francisco, are oddly sympathetic, especially as performed by the sweet-toned soprano Sally Matthews and the dynamic countertenor Iestyn Davies.

Anthony Tommasini, The New York Times, 29 July 2016

...a huge cast (22 named parts!) that includes John Tomlinson, Thomas Allen, Anne Sofie von Otter, Sally Matthews and Iestyn Davies negotiate some merciless music with skill.

Neil Fisher, The Times, 1 August 2016

And the Salzburg cast is superb, dominated by three generations of British singers, with Thomas Allen and John Tomlinson, Christine Rice, Charles Workman, Sally Matthews, Sophie Bevan, Iestyn Davies, as well as Anne Sofie von Otter, Amanda Echalaz and Audrey Luna. It's a magnificent piece of ensemble work.

Andrew Clements, The Guardian, 29 July 2016

...while Amanda Echalaz ... and Sally Matthews (as Silvia de Avila) brought bright, shining tone to their roles ...

Hugo Shirley, Opera, October 2016

MOZART *Die Entführung aus dem Serail*, Glyndebourne Festival Opera, Robin Ticciati. DVD – Opus Arte

As his [Belmonte's] beloved Costanze, Sally Matthews sings superbly: an anguished 'Traurigkeit' and, despite having to veer between self-defence and tenderness, a heroic 'Marten aller Arten'.

Richard Lawrence, Gramophone, August 2016

Sally Matthews is in many ways impressive as Costanze, her voice tirelessly bright and retaining its sheen even through the trials of 'Marten aller Arten' ...

Hugo Shirley, Opera, September 2016

POULENC *Les Dialogues des Carmélites*, Netherlands Opera

Sally Matthews conveyed Blanche's insecurity and fear with a mellifluous, expressive voice ...

Erna Metdepenninghen, Opera, April 2016

VAUGHAN WILLIAMS *Sea Symphony*, Philharmonia, John Wilson

... with Sally Matthews and Roderick Williams as the admirable soloists, there was a real sense of awe and discovery on this spiritual journey.

Barry Millington, The Evening Standard, 25 January 2016

SCHUMANN *Das Paradies und die Peri*, LSO, Sir Simon Rattle, LSO LIVE recording

Sally Matthews is just fantastic, really heroic in the Wagnerian sense as well as every other.

Iain Burnside, BBC Radio 3 CD Review, 31 October, 2015

...her singing is consistently luscious of tone.

Hugh Canning, Sunday Times, 15 December 2015

Matthews is utterly convincing in the taxing role of the Peri.

Guy Weatherall, Classical Music Magazine, December 2015

MOZART *Die Entführung aus dem Serail*, Glyndebourne Festival Opera, Robin Ticciati

...there's no doubt she commands the extreme agility and extreme endurance needed and she sang *Traurigkeit* with extraordinary intensity...

Roger Parker, Opera, August, 2015

Sally Matthews as Konstanze – growing in vocal lustre towards a blazing assertive *Martern aller Artern*.

Richard Morrison, The Times, 15 June 2015

Sally Matthews as Konstanze is outstanding for the way she deploys a superlative technique to convey conflicted emotions...

Barry Millington, London Evening Standard, 16 June 2015

...a good role for Matthews, giving full scope to her emotional intensity and showcasing the strong points of her technique...a ferociously poised *Martern aller Artern*...

Alexandra Coghlan, New Statesman, 15 June 2015

...the wonderful Sally Matthews playing Konstanze with just the right combination of strength and vulnerability. She also has a voice that is perfect for Mozart and is always a delight to hear.

William Hartston, Daily Express, 24 June 2015

Sally Matthews was Konstanze. Her tone is pure silver...she sang *Ach Ich liebte* exquisitely...

Rupert Christiansen, The Telegraph, 14 June 2015

Edgaras Montvidas and Sally Matthews exude opera seria pathos...

Michael Church, The Independent, 16 June 2015

Sally Matthews is an elegant, touching Konstanze...

Richard Fairman, Financial Times, 16 June 2015

SCHUMANN *Das Paradies und die Peri*, London Symphony Orchestra, Sir Simon Rattle

...the soaring magnificence of Matthews's arias...

Michael Church, The Independent, 12 January 2015

...top-notch soloists...Sally Matthews seems to have made the role of the Peri a speciality in recent times...fervour and sheer stamina.

Andrew Clements, The Guardian, 12 January 2015

Sally Matthews as the Peri fully engaged our sympathies for her resourceful spirit, capturing alike her plaintive entreaties and her vibrant exultation at the prospect of redemption.

Barry Millington, London Evening Standard, 12 January 2015

STRAUSS *Daphne, La Monnaie*, Brussels

The splendid, velvet-toned soprano Sally Matthews makes Daphne's expression of grief a matter of deep poignancy, the high point of an impressive portrayal.

George Loomis, New York Times, 15 September 2014

Sally Matthews's radiant Daphne manages to alternate between ethereal warbling and dramatic force.

Francis Carlin, Financial Times, 10 September 2014

POULENC *Les Dialogues des Carmélites*, The Royal Opera, Covent Garden, Sir Simon Rattle

It is gloriously sung...Sally Matthews is aptly rapturous as Blanche...

Richard Morrison, The Times, 2 June 2014

Quite properly, the vocal palms went to the last two nuns standing...Sally Matthews's Blanche was of such intensity that, in scene after scene, the opera's strange, unlikely, even troubling attractions seared themselves on the mind.

Roger Parker, Opera, August 2014

Sally Matthews captures Blanche's impulsive temperament from first scene to last...

Andrew Clark, Financial Times, 1 June 2014

Sally Matthews sings creamily...an initially timorous, ultimately steadfast Blanche...

Hugh Canning, Sunday Times, 5 June 2014

The cast is distinguished...Sally Matthews is Blanche, ideal as actress and in appearance, and singing quite beautifully...

Michael Tanner, The Spectator, 7 June 2014

...outstanding performances from Sally Matthews and Anna Prohaska, the one ardent, the other bubbling with life.

Fiona Maddocks, The Observer, 1 June 2014

Sally Matthews embodies all of Blanche's neurasthenic agitation...

Rupert Christiansen, The Telegraph, 30 May 2014

The intensity and fearlessness of Matthews's performance...commanding...

Edward Seckerson, The Review, 30 May 2014

HAYDN *The Creation*, Orchestra of The Age of Enlightenment, Sir Simon Rattle, Royal Festival Hall, London

Sally Matthews was the ecstatic soprano.

Andrew Clark, Financial Times, 7 May 2014

There was an excellent trio of solo singers, with Sally Matthews's fluidly expressive soprano buoyed by the orchestra.

Eric Jeal, The Guardian, 7 May 2014

John Mark Ainsley and Sally Matthews brought exceptionally intelligent musicianship to the tenor and soprano roles.

Barry Millington, London Evening Standard, 7 May 2014

...Sally Matthews, who has a tender tone exactly right for the innocence of her sentiment...In all it was a delight.

Ivan Hewitt, The Telegraph, 7 May 2014

ORFF *Carmina Burana*, Berlin Philharmonic Orchestra, Sir Simon Rattle, EuroArts Blu-ray

...Matthews's floating finesse...

Malcolm Riley, Gramophone, May 2014

Superlative soloists...

Geoff Brown, BBC Music Magazine, May 2014

BRAHMS *German Requiem*, Philharmonia, Andris Nelsons

Sally Matthews's solo brought a moment of true spiritual radiance.

Hilary Finch, The Times, 26 February 2014

BRITTEN *Peter Grimes*, Accademia Nazionale di Santa Cecilia, Antonio Pappano

...exceptional singing...memorable performances from Sally Matthews (Ellen Orford)...

Luigi Bellingardi, Opera, February 2014

JANACEK *Jenufa*, La Monnaie, Brussels, Ludovic Morlot

Sally Matthews's soprano has the right blend of purity and power for Jenufa...

John McCann, Opera, May 2014

The gifted soprano Sally Matthews never shortchanges Jenufa's many gripping moments... Ms. Matthews's voice...soars rapturously...And she scores in the final scene...

George Loomis, New York Times, 30 January 2014

BEETHOVEN *Cantata on the Death of Emperor Joseph II*, San Francisco Symphony Orchestra, Michael Tilson Thomas, SFS Media recording

Sally Matthews sustains the long phrases with warm, consolatory tone.

Richard Lawrence, Gramophone, February 2014

UNSUK CHIN *Alice in Wonderland*, Bayerische Staatsoper, Kent Nagano, Euroarts DVD

...these performances are outstanding. Soprano Sally Matthews in the demanding lead role as the innocent, continually bemused, occasionally exasperated Alice draws us into this topsy-turvy world.

Christopher Dingle, BBC Music Magazine, May 2014

The cast, led by Sally Matthews's beautifully managed Alice is uniformly good.

Christophe Webber, Opera, February 2014

DIETSCH, *Le Vaisseau fantôme*, Les Musiciens du Louvre Grenoble, Marc Minkowski, naïve recording

Sally Matthews's Minna has excellent French and well-studied dramatic projection of the role.

Mike Ashman, Gramophone, April 2014

The cast sings with conviction, notably...Sally Matthews' Lucia-like Minna...

Michael Scott Rohan, BBC Music Magazine, February 2014

Sally Matthews is a bright-voiced, touching heroine...

Michael Scott Rohan, Opera, February 2014

BRITTEN *The Turn of the Screw*, London Symphony Orchestra, Richard Farnes, LSO LIVE recording

There are two main glories to the performance...the second is Sally Matthews's Governess; this is a voice with infinite colours and the soprano knows how to maximise her gift...with a shimmering soprano that never fails her.

**** Opera Now Choice *Francis Muzzo, Opera Now, May 2014*

His cast is perfect...Matthews spot on in conveying the Governess's growing horror and resolve...

Guy Weatherall, BBC Music Magazine, January 2014

Sally Matthews's passionate Governess and Katherine Broderick's thrilling Jessel are vividly characterised...

Hugh Canning, The Sunday Times, 12 January 2014

Sally Matthews' Governess, appealingly passionate and involved...

Malcolm Hayes, BBC Music magazine, February 2014

Sally Matthews is a comparably subtle Governess, who colours her singing with many shades of anxiety...

BBC Music Magazine, April 2014

MOZART Concert Arias, Milton Court, London, Edward Gardner

Better still were the virtuoso Mozart arias delivered with incandescent verve by the soprano Sally Matthews...

Richard Morrison, The Times, 30 September 2013

Sally Matthews's bright soprano was crystal clear in two Mozart arias, and she was engagingly coquettish in the second, *Voi avete un cor fedele*.

Hugo Shirley, The Daily Telegraph, 30 September 2013

..Sally Matthews who displayed her fabulous, liquescent top in two Mozart concert arias...

Helen Wallace, BBC Music Magazine, September 2013

VAUGHAN WILLIAMS Sea Symphony, BBC SO, BBC Proms, Sakari Oramo

Sally Matthews and Roderick Williams as radiant soloists...

Andrew Clark, Financial Times, 14 July 2013

...performed with such winning generosity (especially by the soloists, Roderick Williams and Sally Matthews.)

Ivan Hewitt, The Telegraph, 12 July 2013

MOZART Le Nozze di Figaro, Glyndebourne Festival Opera, Robin Ticciati, DVD

Sally Matthews as the Countess is outstanding: in *Dove Sono*, miserably clutching a cushion as a security blanket, then singing out gloriously.

Richard Lawrence, Gramophone, August 2013

Sally Matthews uses exceptional technique to surmount the big challenges, with glorious phrasing.

David Nice, BBC Music Magazine, September 2013

...a perfect Countess...her predicament was clear...the voice itself is gorgeous, full lyric...

Robert Levine, International Record Review, June 2013

DIETSCH, Le Vaisseau fantôme, Les Musiciens du Louvre Grenoble, Marc Minkowski, tour

Sally Matthews...apart from singing her French part impeccably, there's also a grain of endearing salt in her sultry Minna. It's the third scene (act 2) that stimulates the senses a bit more, and which showed off Sally Matthews the most; making it a Minna-tour de force. Her part, and her performance, left little room for others to shine...

Jens F. Laurson, Ionarts, Washington DC, 20 June 2013

Sally Matthews' velvety soprano and polished delivery brought Minna to life, not least in her big solo scene that began with a prayer and concluded with a bouncy cabaletta.

George Loomis, New York Times, 28 May 2013

WEBER *Der Freischütz*, London Symphony Orchestra, Sir Colin Davis, LSO Live recording

Sally Matthews' big lyric soprano...she would have been better suited to the role of Agathe.

Mark Pullinger, International Record Review, July/August 2013

Sally Matthews is a delightful and true sounding Aennchen.

Mike Ashman, Gramophone, August 2013

...the glory of her Act 3 aria.

Neil Fisher, 10 May 2013

Among an excellent supporting cast, Sally Matthews (Ännchen) and Stephan Loges (Samiel) stand out. It's a pity that Matthews wasn't promoted to the role of Agathe...

Anna Picard, BBC Music magazine, August 2013

Sally Matthews, the rich-toned Aennchen...

Hugh Canning, The Sunday Times, 12 May 2013

BRITTEN *The Turn of the Screw*, London Symphony Orchestra, Richard Farnes, Barbican Hall, London

Sally Matthews sketched a detailed portrait of the Governess, rising to a pitch of intensity in the later stages of the drama.

Richard Fairman, Financial Times, 18 April 2013

Sally Matthews's powerful, ripe soprano made her Governess a convincing match for him (Quint)...

Erica Jeal, The Guardian, 18 April 2013

...Sally Matthews a splendidly focused, anguished Governess whose horror at the unfolding events was palpable.

Barry Millington, London Evening Standard, 17 April 2013

SZYMANOWSKI *Stabat Mater*, LSO, Barbican Hall, London, Valery Gergiev

Sally Matthews lifted her soprano high in an ecstasy of anticipated joy. And earlier in the evening her ardent vibrato had recreated the angst of the believer empathising with the maternal grief of Mary, in a rapt performance...

Hilary Finch, The Times, 31 March 2013

HANDEL *Deidamia*, Netherlands Opera, Ivor Bolton, DVD

Sally Matthews looks simply gorgeous in the title role...her limpid soprano...very touching at the end.

Rodney Milnes, Opera, April 2013

Sally Matthews shines as a vocally and physically poised Deidamia.
George Hall, BBC Music magazine, March 2013

Sally Matthews is perfect as Deidamia: saucy in *Nasconde l'usignol*, heartfelt in *M'hai resa infelice*...
Richard Lawrence, Gramophone, February 2013

MOZART *Così fan tutte*, Scottish Chamber Orchestra, Robin Ticciati
Matthews has the loveliest voice, creamy, palpating in both arias...
Hugh Canning, Sunday Times, 14 October 2012

...the evenly-matched cast was of recording quality...Sally Matthews' *Fiordiligi*...emotional intensity and erotic flair...
Andrew Clark, The Financial Times, 8 October 2012

Sally Matthews, dressed in virginal white, caught her essence. The moment when she realises she's going to fail is a moment of real anguish, and both she and the orchestra made sure we felt it.
Ivan Hewitt, The Telegraph, 5 October 2012

MOZART *Le Nozze di Figaro*, Glyndebourne Festival Opera, BBC Proms Robin Ticciati
Sally Matthews's flower-child Countess was the pick of the bunch, and her *Dove Sono* in act three the most treasurably Mozartian piece of singing of the evening.
Martin Kettle, The Guardian, 30 August 2012

POULENC *Dialogues des Carmélites*, Vienna Radio Symphony Orchestra, Theater an der Wien, OEHMS Classics recording
...outstanding cast...Sally Matthews' golden soprano is perfect for *Blanche*, and hers is a most moving impersonation; she does not skimp on the woman's moments of ill-temper and snobbery.
Rodney Milnes, Opera, July 2012

MOZART *Le Nozze di Figaro*, Glyndebourne Festival Opera, Robin Ticciati
The cast amounts to a classic Glyndebourne ensemble. Sally Matthews sings the Countess's arias with perfect poise.
Rupert Christiansen, The Telegraph, 28 June 2012

Sally Matthews brings dignity and touching vulnerability to the Countess.
Barry Millington, London Evening Standard, 28 June 2012

...Sally Matthews' classy Countess – lovely singing...
Edward Seckerson, The Independent, 28 June 2012

WEBER *Der Freischütz*, London Symphony Orchestra, Sir Colin Davis
Sally Matthews, as *Ännchen*, was by far the most entertaining singer of the evening, though. Not only did she make far more of an effort to be dramatically engaging...but her voice is one of rare beauty. Add to that serious artistic gravitas and you have a great singer, leagues above the rest.
Michael Migliore, Musical Criticism, 26 April 2012

There are great strengths elsewhere, a fine Ännchen from Sally Matthews...
Tim Ashley, The Guardian, 21 April 2012

Sally Matthews a delectable Ännchen.
Hilary Finch, The Times, 23 April 2012

HANDEL *Deidamia*, Netherlands Opera

Sally Matthews' enchanting, dumb-blonde Deidamia...
Hugh Canning, Opera, July 2012

The aria (*M'hai resa infelice*) crowns the soprano Sally Matthews' captivating performance, her velvety voice bringing out all of Deidamia's despair and pent-up rage. In an earlier aria about a nightingale, Ms Matthews combines vocal acrobatics with physical ones, singing agilely while her acting, which includes the active participation of her shapely legs, mimes going for a swim.
George Loomis, New York Times, 27 March 2012

Matthews enchants as Deidamia...rarely is velvety soprano singing paired with such sensual dancing...Matthews carries the show...warm sound and great presence.
Misha Game, NRC Handelsbad, 16 March 2012

Recital at Wigmore Hall, MENDELSSOHN, BRAHMS, CHAUSSON etc. with Karen Cargill and Simon Lepper

The blend of their timbres is quite uncannily close, smooth and clean, and in terms of phrasing and colouring their musicianships seemed nicely compatible...the melancholy dying fall of *Lost is my quiet* was exquisitely rendered...Solos were also included, allowing Cargill to float *On wings of song* across a warm breeze and Matthews to go hunting alongside Queen Mab in *Neue Liebe*... a rapturously ardent *Die Boten der Liebe*...Chausson's *La nuit* and Emile Paladilhe's *Au bord de l'eau* were painted with an enchanted sensual glow...voices as sumptuous as these united in such heavenly harmony...
Rupert Christiansen, The Telegraph, 19, December 2011

BRITTEN *The Turn of the Screw*, Theater an der Wien

The adults were also fully inside their roles...above all Sally Matthews (Governess).
Christopher Norton-Welsh, Opera, December 2011

MAHLER *Symphony No 8*, Philharmonia, Lorin Maazel, Royal Festival Hall, London

The most impressive contributions in Part Two came from the soloists – Sally Matthews and Aylish Tynan soaring ecstatically in the soprano parts...
Andrew Clark, The Financial Times, 10 October 2011

MOZART *Solemn Vespers & C Minor Mass*, Le Cercle de L'Harmonie, Jérémie Rhorer, London

...the beautiful *Laudate Dominum* at the end, where Sally Matthews' soprano eloquently soared...The shining source of inspiration here (*C Minor Mass*) was

again Matthews, who sang the soprano solos with a burning intensity that was out of the ordinary...her radiant singing of the *Et incarnatus est*.

Richard Fairman, The Financial Times, 29 June 2011

He took the meltingly beautiful *Laudate Dominum* at a luxuriously slow pace...The slow tempo might have taxed a lesser soprano than Sally Matthews, but she lofted her arched ecstatic line over the choir with what seemed like total ease...In the *C Minor Mass*...Mozart gives pride of place to the women and wonderful they were, too...Matthews' creamily intense soprano...All in all a marvel.

Ivan Hewitt, The Telegraph, 30 June 2011

...Rhorer stretched the pulse of the *Laudate Dominum* to a point just shy of incoherence, though Sally Matthews' dark vowels and even vibrato made something wonderful out of its timelessness...as glamorous as a movie star, the British soprano engaged in an exhilarating rally of high Bs and As with mezzo Ann Hallenberg in the *Domine Deus* and delivered a flawless *Et incarnatus est*.

Anna Picard, The Independent, 3 July 2011

STRAUSS *Der Rosenkavalier*, Netherlands Opera, Sir Simon Rattle

Sally Matthew's captivating Sophie endows the girl with uncommon depth of personality and vocal allure...

George Loomis, The New York Times, 24 May 2011

MAHLER *Symphony No 2*, Philharmonia Orchestra, Lorin Maazel

Sally Matthews infused the soprano's invocation to life with great intensity.

Martin Kettle, The Guardian, 20 April 2011

STRAUSS *Four Last Songs*, LSO, Sir Colin Davis

Her voice, in Strauss, is ravishing...and Davis's tempi allowed us to appreciate her quite exceptional breath control.

Tim Ashley, The Guardian, 23, March 2011

HAYDN, FAURÉ, Scottish Chamber Orchestra, Robin Ticciati

In Haydn's *Scena di Berenice* she expressed fury, confusion, and tender regret while keeping an essential core of tragic dignity. In a group of seven Fauré songs she was equally fine.

Ivan Hewett, The Telegraph, 15 February 2011

Soprano Sally Matthews gave a compelling account of the suicidal Berenice in Haydn's emotionally charged *Scena di Berenice*. Her mellow tone, particularly in the lower registers, was well suited to the thrilling vocal lines that flowed freely with the narrative...Matthews brought a similar dynamism to *Seven Songs* by Fauré, originally written for piano and voice, but brilliantly arranged for orchestra in this version by Colin Matthews.

Susan Nickalls, The Scotsman, 13 February 2011

FAURÉ *Requiem*, London Philharmonic Orchestra, Nézet-Séguin, 2011

The whole performance was at once ample in expression and light as a feather. Sally Matthews was luxury casting for her *Pie Jesu* solo...

Edward Seckerson, The Independent, 23, January 2011

...and Sally Matthews, a ravishingly religiose soprano in the *Pie Jesu*,...
Paul Driver, The Sunday Times, 30 January 2011

...this performance certainly gave a sense of being beautifully honed in every detail...Soprano Sally Matthews proved that a ripe soprano sound is every bit as apt for *Pie Jesu* as a boy's voice...
Ivan Hewitt, The Telegraph, 25 January 2011

MOZART *Don Giovanni*, Vienna State Opera, Frantz Welsch-Möst, 2010

Sally Matthews is a memorable Donna Anna, riveting in the accompanied recitatives in which Anna reacts to her father's murder and, later, recognizes Don Giovanni as the culprit, and eloquent in investing her arias with resonant tone.
George Loomis, New York Times, 22 December 2010

...Sally Matthews' vulnerable Donna Anna...
Christopher Norton-Welsh, Opera, March 2011

MOZART *Così fan tutte*, Glyndebourne Festival, 2010

...but it is Sally Matthews as Fiordiligi who steals the vocal honours with a bravura account of *Come scoglio* and a gorgeously melancholy *Per pietà*.
Rupert Christiansen, The Telegraph, 25 May 2010

Sally Matthew's Fiordiligi is the main attraction, her voice warm and supple and the perfect size for this hall...and she brings a smattering of pathos to Fiordiligi's asinine predicament.
Kate Molleson, Opera, July 2010

MOZART *Così fan tutte*, Royal Opera House, January 2010

In this latest cast everything gravitates towards the centre, pulled by the magnetism of Sally Matthew's Fiordiligi – a charismatic portrayal sung and acted with a whole-hearted commitment that marks another big step in this young singer's career. Every director must long to work with a singer who is so slim and gracious, while the firmness of her voice belies the slender physique. In *Come scoglio* she set sparks flying off every phrase, getting more out of the aria than any other singer on this stage for years.
Richard Fairman, Financial Times, 1 February 2010

MESSIAEN *Poèmes pour Mi*, Barbican Hall, October 2008

Soprano Sally Matthews gave the words just the right ambiguous intensity - part mystical, part erotic...
Ivan Hewett, Telegraph, 10 October 2008

Sally Matthews' elegant and gleaming light soprano shone as well as any, especially as she had felt her way sympathetically into the music's heavily perfumed French atmosphere.
Richard Fairman, Financial Times, 11 October 2008

CAVALLI *La Calisto*, Royal Opera House, September 2008

In the title role, Sally Matthews gloriously exploits the fabulous top and ever-ripening bottom of her beautiful voice...

Edward Seckerson, The Independent, 25 September 2008

... Sally Matthews in the title role, acting and singing her way with beguiling charm ...

Anthony Holden, The Observer, 28 September 2008

STRAVINSKY *The Rake's Progress*, Royal Opera House, July 2008

The few real pluses come from those singers who manage to transcend the difficulties, especially Sally Matthews's beautifully sung Anne Trulove

Andrew Clements, The Guardian, 9 July 2008

The musical standout was Sally Matthews: every time Anne appeared, the audience stirred slightly, relishing the pure sound of her soprano and the skill with which she used it. The first act with thrilling, crowned with perfect sustained C, the lullaby lovely.

Russ Macdonald, Opera, September 2008

Anne is the wonderful Sally Matthews, whose rapturous sadness is the highlight of the evening. The voice soars so freely and true. The moment in her great Act I Anne is the wonderful Sally Matthews, whose rapturous sadness is the highlight of the evening. The voice soars so freely and true. The moment in her great Act I aria when, with solo horn, she prays, Fidelio-like, for Tom's deliverance is as haunting as the cabaletta - "I go to him" - is brilliant. Sensational top C.

Edward Seckerson, The Independent, 8 July 2008

BRITTEN *Les Illuminations*, Royal Festival Hall, April 2008

With her clear French, she gave Rimbaud's poems a potent mix of seductive beauty and hint of menace.

Richard Fairman, Financial Times, 27 April 2008

Another discovery was the way in which Sally Matthews's soprano has blossomed into a mature, sumptuous instrument. Britten's *Les Illuminations* she brought a glorious, liquid tone that washed over the orchestral sound to lap on the back wall of the auditorium.

Erica Jeal, The Guardian, 30 April 2008

SCHUMANN *Das Paradies und die Peri*, Royal Festival Hall, December 2007

And what an asset was Sally Matthews, our most entrancing lyric soprano, giving voice to The Peri's quest for immortality. She was well-matched with tenor Mark Padmore's characteristically pristine evangelist, but it was she who voiced Schumann's rapture, carrying us onwards and upwards with tone so pure and sure and finally exultant.

Edward Seckerson, The Independent, 13 December 2007

HAYDN *The Seasons*, Proms, July 2007

Among the soloists, the soprano Sally Matthews gave the performance an extra touch of class, singing with a beauty of tone and an ability to shape phrases in a personal way that made her outstanding.

Richard Fairman, Financial Times, 27 July 2007

... and Sally Matthews, the truest of lyric sopranos, was deliciously saucy in her sly tale of seduction thwarted.

Edward Seckerson, The Independent, 25 July 2007

UNSUUK CHIN *Alice in Wonderland*, Bayerische Staatsoper Munich, July 2007

Sally Matthews renders flesh and blood, innocence and vulnerability, inquisitiveness and due gustiness onto her oversized doll-headed character, singing with dramatic conviction, emotional clarity and an often bravura musicality in a demanding role.

Michael Quinn, Opera, August 2008

Sally Matthews is outstanding as the innocent, inquisitive Alice, centre stage and masked throughout

Rick Jones, The Times, April 2008

The soprano Sally Matthews did a wonderful job as Alice, giving her voice a remarkable range of colors to suit Alice's varied experiences.

George Loomis, International Herald Tribune, 10 July 2007

... soprano Sally Matthews, as Alice, is superb in a hugely demanding role.

Andrew Clemens, The Guardian, 9 July 2007

It takes a while to get used to Alice, spectacularly sung by Sally Matthews, since she wears a mask almost throughout the show and thus is without facial expression.

Mark Swed, Los Angeles Times, 7 July 2007

Sally Matthews was magnificent as Alice.

Herald Tribune, 7 July 2007

HANDEL/MOZART *Alexanders Feast*, Proms, August 2006

But the star of the evening was the soprano, Sally Matthews. She has the kind of peachy, rich pianissimo that actually blooms best in the vast space of the Albert Hall. It was especially ravishing in her aria about King Darius's death.

Ivan Hewett, Daily Telegraph, 2 August 2006

the ravishingly soft-focus soprano of Sally Matthews

Hilary Finch, The Times, 3 August 2006

MOZART *Mitridate*, Royal Opera House, July 2005

All the more credit...above all to Sally Matthews as Mitridate's younger and nicer son Sifare. She has the star numbers-and the richly coloured resonance and stylish agility of her soprano almost made up for that forever-lost clarion ring of the male castrato. Only Matthews, though, and Susan Grillon, really have the consistent focus and bright colour to lay bare those brief moments when flesh and blood peep out from under those vast costumes...

Hilary Finch, The Times, 7 July 2005

Matthews, always a fine singer and now a potentially great one, combines warmth of tone with impeccable technique.

Tim Ashley, The Guardian, 7 July 2005

Sally Matthews shone in the dizzyingly difficult castratos role of Sifare.

Rupert Christiansen, The Telegraph

Her account of the role of Sifare was absolutely ravishing.

Barry Millington, Evening Standard, 6 July 2005

Matthews' vibrant singing, so bright and true above the stave, is developing fast.

Edward Seckerson, The Independent, 7 July 2005

MOZART Exsultate, jubilate, Mostly Mozart Festival, July 2005

Sally Matthew's performance of Exsultate, jubilate, with her lustrous soprano polished, agile and unerringly expressive, was a blissful journey into seventh heaven.

Geoffrey Norris, The Daily Telegraph, 13 July 2005

Sally Matthews, one of this country's rising stars, passed with flying colours. Even in the most exorbitant passages, her fruity vibrato, creamy tone and impeccable breath control gave the impression of ease.

Nick Kimberley, Evening Standard, 11 July 2005

MOZART Requiem, London Symphony Orchestra, Franz Welser-Möst, Feb 2004

The quartet of soloists was dominated by Sally Matthews's seraphic, rapturous soprano.

Tim Ashley, The Guardian

Sally Matthews's numinous soprano brought a touch of class to the vocal quartet.

Richard Fairman, Financial Times

DVORAK Rusalka, Royal Opera, July 2003

...the successor to Renée Fleming, whose signature role this is, was standing right next to her. Regally poised, glowingly pregnant, deliciously supple and deftly nuanced, Sally Matthews (First Wood Nymph) again showed herself a young soprano great divas should regard with caution; the Anne Baxter to Fleming's Bette Davis, a singer with shiveringly ambiguous lustre and, along with the indefatigably sexy Alexandra von der Weth, a potential Rusalka for the next decade.

Anna Picard, Independent on Sunday

VERDI Falstaff (Nannetta), Royal Opera conducted by Bernard Haitink, January 2001

The other star performance was that of the 25-year old English soprano Sally Matthews, who jumped in at short notice for an indisposed colleague with tremendous confidence and panache as a vocally entrancing Nannetta, spinning ravishing, high pianissimi in her fairy song and her heavenly duets with Steve Davislim's handsome-voiced Fenton....



she is delectably pretty and her creamy, lyrical soprano has huge potential. With careful nurturing, Covent Garden might have its Kiri Te Kanawa for the new millennium on the books.

Hugh Canning, The Sunday Times

...a highly promising British soprano, Sally Matthews, making an auspicious Covent Garden debut as Nannetta. Matthews's promise is immense.

Rupert Christiansen, The Daily Telegraph

Sally Matthews...won a big ovation for some lovely singing, very light of voice, but spun on an exquisite silvery thread.

Richard Fairman, Financial Times

...she floats (the music) with spine-tingling beauty.

Tim Ashley, The Guardian

Sally Matthews...proved herself with a bright and fresh Nannetta.

Rodney Milnes, The Times

It was a wonderful debut; her high notes had the purest shimmer and her acting was utterly convincing.

Anna Picard, The Independent on Sunday