

## PRESSQUOTES

### Alison Kettlewell

MEZZO SOPRANO

**Madame Larina / Eugene Onegin / Royal Ballet & Opera / 2024**  
**Cond. Henrik Nansai / Dir. Ted Huffman**

*"British mezzo Alison Kettlewell as Larina, Tatyana's mother, has a wonderfully warm sound and tonal focus and convinced as the mother of the two young women."*  
(London Unattached / Adrian York)

*"Alison Kettlewell's touching Madame Larina..."*  
(The Times / Neil Fisher)

*"Madame Larina (Alison Kettlewell) and Filipyevna (Rhonda Browne) have rarely seemed less like plot devices, and more like living, loveable human beings."*  
(The Spectator / Richard Bratby)

*"All the smaller roles were cast from strength, with special mention to... Alison Kettlewell's benevolent Madame Larina."*  
(MusicOMH / Keith McDonnell)

*"...Alison Kettlewell's Madam Larina and Rhonda Browne's Filipyevna are touching in their reminiscences."*  
(The Stage / George Hall)

*"The high level of acting extended to the smaller roles such as the Madame Larina of Alison Kettlewell and Filipyevna of Rhonda Browne..."*  
(Opera / John Allison)

*"Alison Kettlewell sang firmly as Madama Larina..."*  
(Opera Now / Mark Pullinger)

*"Alison Kettlewell and Rhonda Browne are well contrasted as Madame Larina and Filipyevna."*  
(The Financial Times / Richard Fairman)

*"Alison Kettlewell and Rhonda Browne sang well as Madame Larina and Tatyana's nurse Filipyevna..."*  
(The Article / Mark Ronan)

*"...Rhonda Browne as Filipyevna and Alison Kettlewell as Madame Larina add their own distinctive timbres and personalities..."*  
(Opera Today / David Truslove)

**La Frugola / Il tabarro / Welsh National Opera / 2024**  
**Cond. Carlo Rizzi / Dir. David McVicar**

*"...a stand-out performance, much applauded by the audience, came from Alison Kettlewell as La Frugola."*  
(Art Scene in Wales / Chiara Strazzulla)

*"...there's impressive support from Alison Kettlewell as the bag lady Frugola, who brings light relief when singing of her cat Ali Baba."*

(Opera Today / David Truslove)

*"Alison Kettlewell as La Frugola in Il tabarro was also very touching, with her love of her cat and her yearning for a simple life in the countryside."*

(Opera Scene / Shaun Tougher)

**Verdi *Requiem* / Plymouth Philharmonic Choir / 2022  
Cond. Christopher Fletcher**

*"...a celebrated cast of quite exceptional soloists..."*

(PlymouthLive / Andy Phillips)

**Madame Larina / Eugene Onegin / Scottish Opera / 2018  
Cond. Stuart Stratford / Dir. Oliver Mears**

*"Alison Kettlewell's rich mezzo a treat as Madame Larina."*

(Bachtrack / David Smythe)

*"Alison Kettlewell was a startlingly powerful Mme. Larina..."*

(North Terrace blogspot)

*"Alison Kettlewell's elegant Mme Larina"*

(The Sunday Times / Hugh Canning)

**Venus / Tannhäuser / Longborough Festival Opera / 2016  
Cond. Anthony Negus / Dir. Alan Privett**

*"As Venus, Alison Kettlewell – sang with elegantly contoured phrasing and rich tone"*

(Opera / Rian Evans)

*"...the dark intensity of Venus's opening phrases were one of the highlights of the performance..."*

(Bachtrack / Peter Reynolds)

*"...Alison Kettlewell's generous, voluptuous singing"*

(Classicalsource / Peter Reed)

*"Privett's Venus, Alison Kettlewell slips into the reading with precision, moving well, with just a flicker of vulgarity, and singing with fine, warm tone and admirable flexibility of expression."*

(The Arts Desk / Stephen Walsh)

*"Alison Kettlewell is a commanding Venus, displaying an extremely sumptuous mezzo-soprano."*

(MusicOMH / Sam Smith)

*"The sultry blonde charms of Alison Kettlewell's Venus... projected testing music with admirable security."*

(The Telegraph / Rupert Christiansen)

*"Alison Kettlewell a warmly toned and hugely stylish Venus that any man would gladly spend a night with."*

(Mark Ronan Theatre Reviews)

*"Heavenly Venus swings the balance in Wagner's opera of extremes... the rich-toned Alison Kettlewell"*

(The Guardian / Rian Evans)

*"...the honey-toned Alison Kettlewell"*  
(Gloucestershire Echo / Colin Davison)

*"Alison Kettlewell sang Venus, an entrapping Circe figure, in a fetching costume but with an even more fetching voice. Her launch, in low register, was absolutely searing: a thrilling sound which made one's nerves tingle. Her efforts to retain Tannhauser within her power produced a moving riposte."*  
(Behind the Arras / Roderic Dunnett)

**Elgar *Sea Pictures* / Ten Tors Orchestra / 2014**  
**Cond. Simon Ible**

*"Originally written for Dame Clara Butt, mezzo-soprano Alison Kettlewell's breath-taking account made her such a worthy successor... Kettlewell has a gloriously rich mezzo voice right across the register, with ample power when needed, the ability to sing quietly yet still with fine diction and, most important in a work like this, the facility to pace herself through each of the five songs, so that, when the final climax comes, there's more than enough left in the tank to make it simply spine-tingling."*  
(Seen and Heard International / Philip R Buttall)

**Fricka & Waltraute / Der Ring des Nibelungen / Longborough Festival Opera / 2013**  
**Cond. Anthony Negus / Dir. Alan Privett**

*"...the magnificent Fricka of Alison Kettlewell... beautiful, anxious but self-righteous, a complete portrayal."*  
(The Spectator / Michael Tanner)

*"Alison Kettlewell was an outstanding Fricka in both Das Rheingold and Die Walküre; but she really scaled the dramatic heights in her magisterial delivery of Waltraute's narration in Goetterdaemmerung Act I, which was for this writer the musical peak of the entire cycle."*  
(Wagner Journal / Roger Allen)

*"Alison Kettlewell's poised and vivid-toned Fricka won sympathy, reducing her Wotan to a humiliated pulp."*  
(The Independent / Jessica Duchon)

*"In Rheingold I found outstanding the performances of Alison Kettlewell's warm Fricka,.."*  
(Arts Journal / Wall Street Journal / Paul Levy)

*"Alison Kettlewell's Fricka is almost beyond praise – and her acting convinces you that there is a real domestic going on here. It read just like today's front pages in the British press."*  
(Arts Journal / Wall Street Journal / Paul Levy)

*"The second act confrontations are riveting... Alison Kettlewell's magnificent Fricka, a portrait finely touched in with the ironic smiles and cutting gestures of the subservient, controlling wife."*  
(The Arts Desk / Stephen Walsh)

*"...and the mezzos Anna Burford and Alison Kettlewell do fine things with Erda and Fricka respectively."*  
(The Times / Neil Fisher)

*"...we were present at the discovery of some new stars... Alison Kettlewell's Fricka was sensational, but so was her Waltraute."*  
(Arts Journal / Wall Street Journal / Paul Levy)

*"Alison Kettlewell ensured that Waltraute's visit to Brünnhilde in exile was, as it should be, gripping in its urgency, and she was also a chilling, haughty Fricka."*  
(Opera / Michael Kennedy)

**Waltraute / Götterdämmerung / Longborough Festival Opera / 2012**  
**Cond. Anthony Negus / Dir. Alan Privett**

*"Waltraute (Alison Kettlewell), with a mane of Bonnie Tyler hair and the glamour of a Hollywood eco-warrior, issued her sisterly warning to Brünnhilde with compelling urgency."*  
(The Observer / Fiona Maddocks)

*"Alison Kettlewell's Waltraute is a riveting story-teller."*  
(The Independent / Jessica Duchon)

*"Alison Kettlewell is an ardent Waltraute."*  
(The Telegraph / Rupert Christiansen)

*"Alison Kettlewell was an intense Waltraute in an impassioned scene in Act 1 with her sister Valkyrie, Brünnhilde."*  
(Seen and Heard International / Jim Pritchard)

*"Vocally, there was much to savour throughout the cast: while Rachel Nicholl's Brünnhilde was the stand out performance... it had a close match... for precision in Alison Kettlewell's Waltraute."*  
(The Oxford Times / Christopher Gray)

**Fricka / Die Walküre / Longborough Festival Opera / 2010**  
**Cond. Anthony Negus / Dir. Alan Privett**

*"Alison Kettlewell has exactly the force needed to make credible Wotan's capitulation to her will."*  
(The Guardian / Rian Evans)

*"I was much impressed by the forceful Fricka of Alison Kettlewell..."*  
(Opera / Michael Kennedy)

*"...Wotan is almost laddish as he is carpeted by Alison Kettlewell's chillingly straitlaced Fricka."*  
(The Times / Richard Morrison)

*"Alison Kettlewell's Fricka is far from the usual battleaxe, young and pretty, with a telling stepmother moment in her face-to-face encounter with Brunnhilde."*  
(WhatsOnStage / Simon Thomas)

*"Alison Kettlewell made Fricka's case with regal aplomb."*  
(The Telegraph / Rupert Christiansen)

**Suzuki / Madama Butterfly / Clonter Opera / 2007**

*"There was a strikingly good Suzuki from Alison Kettlewell..."*  
(Sunday Telegraph)

**Kate Pinkerton / Madama Butterfly / Royal Albert Hall / 2007**  
**Cond. Peter Robinson / Dir. David Freeman**

*"Special mention must be made of Alison Kettlewell, whose perfectly judged balance of the alien and the sympathetic in the tiny part of Kate Pinkerton added a vital ingredient to the denouement."*  
(Opera / Karis McKee)

*"Alison Kettlewell's Kate Pinkerton, a masterly miniature of well-meaning cruelty..."*  
(The Guardian / George Hall)

**Suzuki / Madama Butterfly / Opera Holland Park / 2005**  
**Cond. Dominic Wheeler / Dir. Ian Rutherford**

*"The supporting roles shouldn't really steal the show, but they do in the form of Alasdair Elliot's expert Goro and Alison Kettlewell's moving Suzuki."*  
(The Guardian)

*"Alison Kettlewell's Suzuki and Simon Thorpe's Sharpless were strongly and sympathetically sung."*  
(The Sunday Telegraph)

*"A highly expressive Suzuki"*  
(Metro)

*"Alison Kettlewell and Simon Thorpe as Suzuki and the Consul movingly convey the heartbreak of their situations."*  
(What's On)

**Gilbert & Sullivan Gala / Jacques Offenbach Festival, Bad Ems / 2004**

*"There was a German Premiere too. Sullivan's 'The Merry Wives of Windsor' in which mezzo-soprano Alison Kettlewell convinced again with the velvety lustre of her voice"*  
(Rheinische Zeitung / Bernd-Christoph Maten)

**Mahagonny Songspiel & Trouble in Tahiti / The Opera Group / 2004**

*"(the) famous Alabama song, delivered with sluttish sensuality by Alison Kettlewell and Kathryn Turpin... The Greek-chorus style jazz trio from Kettlewell, Robert Gildon and Alexander grove was simply brilliant."*  
(The Times)

**Berlioz L'enfance du Christ / Northern Sinfonia / 2004**  
**Cond. Pierre-André Valade**

*"Alison Kettlewell and Jared Hold, two experienced but relatively young singers (definitely on the up) blended together beautifully as history's most famous parents. Both have vocal warmth, which conveyed the strength of the relationship and they steered us movingly through the ups and downs of their journey from Jerusalem to Egypt."*  
(Musicweb International / John Leeman)

**Charlotte / Werther / Opera Holland Park / 2003**  
**Dir. Tom Hawkes / Cond. Dominic Wheeler**

*"Alison Kettlewell, singing good clear French, was quite excellent as Charlotte. Her warm-coloured mezzo is extremely attractive, and she revealed unsuspected strength at the top in her big third-act solos without any sense of strain. Her sudden fortissimo 'Ah, reviens' to Sophie, so shamelessly lifted from Otello, was shattering. Her impersonation of a simple girl somewhat out of her depth, one who has taken on more than she bargained for, worked well."*  
(Opera / Rodney Milnes)

*"To find singers who can make these creatures engaging is a feat and Alison Kettlewell and Amos Christie do it in fine, self-absorbed style, with plenty of the rationed vocal passion the music allows, and a feel for the swoonings of French style."*  
(The Times / Robert Thicknesse)

*"An excellent cast... The emotional complexities are beautifully delineated. The musical values are high... best of all is Kettlewell who wonderfully exposes Charlotte's psychological and moral hell."*

(The Guardian / Tim Ashley)

*"Alison Kettlewell's superb Charlotte... the music is ravishing, with the RPO on especially fine form under Dominic Wheeler."*

(The Observer / Anthony Holden)

*"...heroine Charlotte, Alison Kettlewell, whose lyrical tones are matched by her persuasive delineation of her character's complex emotions... Charlotte's letter scene, splendidly realised by Kettlewell."*

(What's On / Tom Vallance)

**Kate Pinkerton / Madama Butterfly / Royal Albert Hall / 2003**

**Cond. Peter Robinson / Dir. David Freeman**

*"Alison Kettlewell made Kate Pinkerton into a secondary tragic figure all on her own."*

(Opera / George Hall)

**Rosina / The Barber of Seville/ Garden Opera / 2002**

**Dir. Martin Lloyd-Evans**

*"Alison Kettlewell sings Rosina as the Becky Sharp of opera, her roulades a perfect expression of minxy scheming..."*

(The Times / Robert Thicknesse)

**Dorabella / Così fan tutte/ Opera Holland Park / 2000**

*"There is some fine singing too... especially from Alison Kettlewell as Dorabella and Mark Stone as Guglielmo..."*

(The Times)

**Suzuki / Madama Butterfly / Mid Wales Opera / 2000**

**Cond. Keith Darlington / Dir. Stephen Medcalf**

*"Alison Kettlewell as her servant also has a glorious voice..."*

(Liverpool Daily Post)

**Kate Pinkerton / Madama Butterfly / Royal Albert Hall / 1998**

**Cond. David Abell / Dir. David Freeman**

*"Alison's Kate Pinkerton was expertly judged."*

(Opera / Andrew Porter)

**Mother / The Juniper Tree/ Munich Biennale/Almeida Opera / 1997**

**Cond. Markus Stenz / Dir. David McVicar**

*"Alison Kettlewell was radiant as the Mother."*

(The Independent)

*"...the first wife, a lyrical, tenderly realised figure excellently acted and sung by Alison Kettlewell."*

(Opera Now)