

PRESSQUOTES

Bethan Langford

MEZZO SOPRANO

Hebe / HMS Pinafore / English National Opera / 2025
Cond. Matthew Kofi Waldren / Dir. Cal McCrystal

"Bethan Langford brings sharp physical humour to Hebe, injecting welcome vitality whenever she appears."
(The Reviews Hub / Charlie Ellis)

Edith / The Pirates of Penzance / English National Opera / 2024
Cond. Natalie Murray Beale / Dir. Mike Leigh

"...Bethan Langford standing out as Edith..."
(Seen & Heard International / John Rhodes)

"Bethan Langford as Edith, and Anna Elizabeth Cooper as Kate were lively and characterful as the two lead daughters, managing to make the solo passages very distinct."
(Planet Hugill)

Maria Theresia von Paradis / The Paradis Files / Graeae Theatre Company / 2022
Cond. Andrea Brown / Dir. Jenny Sealey

"The music offers vocal scope to Bethan Langford, outstanding in the central role..."
(The Guardian / Fiona Maddocks)

"Langford, herself visually impaired, makes a terrific Theresia, passionate, dignified and resilient..."
(The Guardian / Tim Ashley)

"As the 'blind enchantress', mezzo soprano Bethan Langford is strong in character and voice; there's an extra edge of conviction since she is herself visually impaired."
(The i Paper / Jessican Duchon)

"Bethan Langford let's her excellent singing express her pain..."
(The Telegraph / Nicholas Kenyon)

Hebe / HMS Pinafore / English National Opera / 2021
Cond. Chris Hopkins / Dir. Cal McCrystal

"Bethan Langford's Hebe garners the most laughs of the evening... it's good to see so many young singers getting their chance to shine in the spotlight, and shine they do."
(Opera Today / Claire Seymour)

"Bethan Langford offers a nice line in deadpan gormlessness..."
(The Evening Standard / Nick Kimberley)

"Bethan Langford brings sharp humour to Hebe, injecting welcome vitality whenever she appears."
(The Reviews Hub)

"Bethan Langford also did well to impress humorously... she had great haughty expression throughout and wondrous mezzo notes"

(All That Dazzles)

"Similarly delightful was Bethan Langford's Hebe... Langford's physical language was superb..."

(Planet Hugill)

"Bethan Langford in a stunning wig and frock shows just how she makes the most of a minor part, remain in character and steal the show on numerous occasions, sometimes with just a glance."

(Broadway Baby)

"...splendid mezzo..."

(The Artsdesk / David Nice)

"Bethan Langford as Cousin Hebe also works wonders with the relatively little material she is given and elicits some of the biggest laughs of the night"

(Musical Theatre Review / Ian Bowkett)

"Bethan Langford does a brisk turn as Cousin Hebe, all poise and talons."

(Operawire / Benjamin Poore)

Janitor / The Lost Thing / Royal Ballet & Opera / 2019

Cond. Timothy Burke / Dir. Ben Wright

"A standout turn from the sparky mezzo soprano Bethan Langford..."

(The Times)

Second Lady / The Magic Flute / Scottish Opera / 2019

Cond. Tobias Ringborg / Dir. Thomas Allen

"The burlesque-influenced three handmaidens to the Queen of the Night, Jeni Bern, Bethan Langford and Sioned Gwen Davies... comprehensively steal the early scenes of the production."

(Herald Scotland / Keith Bruce)

"Jeni Bern, Bethan Langford and Sioned Gwen Davies made a formidable trio of Ladies, their voices blending well..."

(Bachtrack / David Smythe)

"There is a splendid sensuality about the three Ladies of the Night..."

(The Stage / Thom Dibdin)

"...a sexy trio of Ladies in Jeni Bern, Bethan Langford and Sioned Gwen Davies."

(Opera / Andrew Clark)

"The Queen of the Night and her ladies are without a doubt high point of the production. Quirky and camp in their delivery, and exceptionally skilled in their vocals, Bethan Langford, Jeni Bern and Sioned Gwen Davies make a marvellously mischievous trio..."

(Artmag / Rowan Anderson)

Lucretia / The Rape of Lucretia / Grimeborn Opera Festival / 2018

Cond. Peter Selwyn / Dir. Julia Burbach

"...the self-possessed, noble-voiced Bethan Langford"

(Opera Magazine / Yehuda Shapiro)

"Bethan Langford, a near replica of Whistler's virginal, auburn-haired White Girl, was a poised, stricken Lucretia (look out for her as a new Scottish Opera emerging artist next year)."
(The Guardian / Fiona Maddocks)

"And as Lucretia, the role Britten wrote for the contralto Kathleen Ferrier, Langford is simply outstanding. She dominates the stage whenever she is present and her mezzo voice seems made for the deeper passages of a score that make real demands of a young singer. A performance of real quality."
(Plays to See / Owen Davies)

"...Bethan Langford's Lucretia looks half-Pre-Raphaelite fantasy, half-desperate housewife, until her violation rips through her empty glamour to reveal genuine anguish."
(The Evening Standard / Nick Kimberley)

12:40 / National Opera Studio / 2018
Dir. David Suklin

"Bethan Langford was excellent as the 'pig/deer-like creature' that gradually transforms into the whale over the course of the number, with the librettist Ruth Mariner and the composer Cameron Dodds harnessing fully the potential of her captivating stage presence."
(Opera Magazine / Gavin Dixon)

Marie/Angel 2 / Written on Skin / Melos Sinfonia / 2017
Cond. Oliver Zeffman / Dir. Jack Furness

"Bethan Langford brought a refreshing normality to (her) role of Marie... (she) sang with firmness and warmth (her) mezzo discreetly imperious..."
(Opera Magazine / Yehuda Shapiro)

"Terrific supporting performances, too, from Bethan Langford..."
(The Times)

"The strong casting was completed by Bethan Langford and Nick Pritchard as respectively Angels 2 & 3... both singers accomplished and versatile artists vividly engaging with the drama."
(Classicalsource / Peter Reed)

Dorabella / Così fan tutte / Bury Court Opera / 2017
Cond. Paul Wingfield / Dir. Daisy Evans

"The six principles made a sparkling team... Bethan Langford led in the acting stakes, and supplied a delicious voice, particularly lovely in the middle range."
(Opera Now / Roderic Dunnett)

"Bethan Langford as Dorabella is stylish in every way, making the most of her music and of her comic opportunities."
(Plays to See / Owen Davies)

The Pilgrimage of the Rose / Oxford Lieder / 2016
Sholto Kynoch (pf)

"Bethan Langford's gorgeous mezzo made some superb contributions... The sense of mutual discovery was palpable, as was the audience's engagement with the musical charm and the pathos of the unfolding tale...For many this was an unexpected highlight of the festival."
(Bachtrack / Roy Westbrook)

Lucretia / The Rape of Lucretia / Guildhall School of Music & Drama / 2016
Cond. Dominic Wheeler / Dir. Martin Lloyd-Evans

"Bethan Langford, who in her classically pleated robe radiated a Kathleen Ferrier-like dignity and self-possession as Lucretia, has a mezzo of considerable quality, and her English poise contrasted powerfully with the misery of her downfall, which was very movingly staged."

(Classicalsource / Peter Reed)

"As Lucretia, Bethan Langford's mezzo-soprano is rich and nuanced, and yet still carries a beautiful sense of sweetness."

(MusicOMH / Sam Smith)

"Bethan Langford's serene Lucretia, sure of her place in her husband's affections, is transformed into a traumatised woman after the violence committed on body and soul. Her performance remains in the mind long afterwards."

(The Express / Clare Colvin)

Beatrice / Le donne curiose / Guildhall School of Music & Drama / 2015
Cond. Mark Shanahan / Dir. Stephen Barlow

"A number of voices to watch register, including Bethan Langford's Beatrice."

(The Guardian / George Hall)

"...notably Bethan Langford's sourpuss Beatrice, whose expressive face and comic timing provide plenty of Stepford Wife energy in her rapid exchanges..."

(Bachtrack / Charlotte Valori)

"Bethan Langford's excellent mezzo-soprano voice is complemented by astute gestures as she reveals Beatrice's impatience by kneading dough and chopping vegetables in time with the music"

(The Arts Desk / David Nice)

"Bethan Langford conveyed Beatrice's indignant exasperation through both the richness of her mezzo soprano and the violence that she inflicted on Ottavio's pasta supper."

(Opera Today / Claire Seymour)

Concordia Foundation Recital / Wigmore Hall / 2015
Ben-San Lau (pf)

"Langford was focused and direct, the tone open and well-rounded. The steadiness of line, despite the low tessitura and long phrases, was impressive and typical of the considerable composure and maturity that she displayed throughout the recital... Langford achieved a thrilling brightness at the top and demonstrated impressive vocal agility... a clear and unaffected storyteller..."

(Opera Today / Claire Seymour)

Closing Recital / Oxford Lieder / 2014
Sholto Kynoch (pf)

"Bethan Langford – currently a student at the Guildhall School – opened the recital with three songs, singing with a steely steadiness and vocal maturity that belied her young age. There was also a roundedness to her voice which was somewhat reminiscent of Elly Ameling."

(Seen & Heard International / Curtis Rogers)

The Hag / East O' the Sun, West O' the Moon / Tete a Tete Opera Festival / 2014
Cond. Harry Sever / Dir. Anna Pool

"The magnificent Bethan Langford, who performs three different witches trapped in a single body... is a tour de force: playing three parts, in one fast-paced solo aria, to an audience on two sides of the room, Langford seems not only unphased but positively relishing the challenge."
(Bachtrack /Charlotte Valori)

Prince Orlofsky / Die Fledermaus / Clonter Opera / 2013
Cond. Clive Timms / Dir. Victoria Newlyn

"As Prince Orlofsky, Bethan Langford... had stage presence and showed herself to be an outstanding Mezzo."
(Manchester Theatre Awards)

"Bethan Langford made a real contribution as Prince Orlofsky despite joining the little company only at the very last minute because of injury. There may have been backstage drama but the show went on, and went on very well."
(Manchester Evening News)

A Soldier and a Maker / Barbican Centre / 2012
Dir. Iain Burnside

"There was a quietly scene-stealing performance from Bethan Langford."
(Opera Magazine / Peter Reed)

"The most remarkable portrayal to my mind is Bethan Langford as the composer's sister Winifred..."
(Seen & Heard International / Roger Jones)

"...there is a terrifically nuanced performance from Bethan Langford, heartbreaking as Gurney's loyal sister."
(WhatsOnStage / Mark Valencia)

"It is in the bald accounts of Gurney's sister Winifred (Bethan Langford)... that the drama finds its centre..."
(New Statesman / Alexandra Coghlan)