

PRESSQUOTES

Felicity Buckland

MEZZO SOPRANO

Rosina / The Barber of Seville / Bradford Opera Festival / 2023
Cond. Benjamin Crick / Dir. Alex Chisholm

"Felicity Buckland, excellent as a down-to-earth Rosina."
(The Times / Richard Morrison)

"Felicity Buckland's Rosina (a role she has sung with Surrey Opera) was spirited and convincing."
(The Guardian / Fiona Maddocks)

"Rosina (the wonderful mezzo-soprano Felicity Buckland) opined that she would "rather be dead and buried"."
(The Telegraph/ Mark Brown)

Title role / Carmen / Baseless Fabric Theatre / 2022
Cond. Leo Geyer / Dir. Joanna Turner

"Buckland... delivered a seductive and utterly ruthless Carmen. With Buckland, there is no contrived frailty, only strength found in the knowledge of her own lonely independence, with her voice beautifully traversing Bizet's highs and lows with delicious certainty."
(London Unattached / Tacita Quinn)

"Felicity Buckland... makes a commanding Carmen – not only vocally rich across the range but also a natural actor."
(The Stage / Edward Bhesania)

"Felicity Buckland, fresh from ENO, is a superb Carmen – her gorgeous mezzo voice is rich and full, especially in the lower ranges and, in the small Arcola space, her eyes often tell the story of her conflicting passions very eloquently."
(Plays to See / Owen Davies)

Elgar *The Dream of Gerontius* / Saffron Hall / 2022
Cond. Richard Brain

"In part two, Gerontius continues on his journey, accompanied by the Angel, here sung in a warm and radiant mezzo-soprano by Felicity Buckland – her recurring "Alleluia" managing to pierce the heart on each occasion."
(Bishop's Stortford Independent / Richard Balcombe)

Handel *Messiah* / City of Birmingham Choir / 2022
Cond. David Ogden

"Mezzo-soprano Felicity Buckland gave an effusive show and augmented the audience's mind through warm tones and a lush, lyrical brilliance only someone with an intimate understanding of Wagnerian repertoire could create, and her first aria, "But who may abide," was a great introduction to her comely voice. Buckland gave a performance of dynamic complexion using a panoply of artistic effects."
(Operawire / John Vandevent)

Kasturbai / Satyagraha / English National Opera / 2021
Cond. Carolyn Kuan / Dir. Phelim McDermott

"James Cleverton's Mr Kallenbach's baritone, William Thomas's bass Parsi Rustomji, soprano Verity Wingate's Mrs Naidoo, Felicity Buckland's mezzo Kasturbai (Ghandi's wife) blend like milk and honey."
(British Theatre Guide / Vera Liber)

"Gabriella Cassidy, Felicity Buckland et Verity Wingate en Miss Schlessen, Kasturba et Mrs Naidoo sont particulièrement convaincantes de par leur prestance et leur maîtrise vocale, notamment dans « Tolstoy Farm »."
(Forumopera / Tancredi Lahary)

"Gabriella Cassidy, Verity Wingate and Felicity Buckland were similarly well-matched as the women in Gandhi's life..."
(Bachtrack / Mark Valencia)

Wellgunde / RhineGold / Birmingham Opera Company / 2021
Cond. Alpesh Chauhan / Dir. Richard Willacy

"Rhine Girls" (Zoe Drummond, Felicity Buckland and Georgia Mae Bishop, lustrous and convincing)"
(The Arts Desk / David Nice)

Rosina / The Barber of Seville / Surrey Opera / 2019
Cond. Jonathan Butcher / Dir. Leon Berger

"It was a huge pleasure to see the accomplished Felicity Buckland in the role of Rosina. Hers was a highly convincing comedic performance from beginning to end, a thoughtful and carefully calculated delivery that was a delight to witness."
(Surrey Music Reporters / Simon Ames OBE)

Olga / Eugene Onegin / OperaUpClose / 2017
Cond. Sonia Ben Santamaria / Dir. Lucy Bradley

"Felicity Buckland was a superb Olga. In a role that sometimes gets lost in the shadow of the passion of her sister for Onegin, she sang with a gorgeous fresh tone and flirted with convincing charm."
(Plays to See / Owen Davies)

"Felicity Buckland's wonderful Olga imbues the character with three-dimensionality"
(Theatre Bubble)

Dorabella / Così fan tutte / Baseless Fabric Theatre / 2017
Cond. Leo Geyer / Dir. Joanna Turner

"Felicity Buckland's tender, emotional Dorabella is also capable of plenty of fire, with beautifully observed gesture, natural comic instinct and a warm, lovely tone to her expressive [mezzo-]soprano."
(Operissima / Charlotte Valori)

Angelina / La Cenerentola / HighTime Opera / 2016

"Utterly lovely"
(Leamington Courier / Nick Le Mesurier)

Sadie / Drifting Dragons / Baseless Fabric Theatre / 2016

"Felicity Buckland plays Sadie with a combination of stoicism and vulnerability"
(Theatre Bubble / Carmen Paddock)

Cherubino / The Marriage of Figaro / OperaUpClose / 2014
Cond. Alex Beetschen / Dir. Sarah Tipple

"Felicity Buckland's Cherubino is a lovely creation, exuding megawatt charm and a commanding sexuality. The singing and playing is of such a high standard that one forgets it's all done on a shoestring: Cherubino's love song and the Countess's 'Dove sono' would sound at home in Covent Garden."
(The Independent / Michael Church)

"Felicity Buckland (in a trouser role as the hormonally-challenged page boy Cherubino) is terrifically funny and, delightfully, about as unboyish as one could imagine!... Ms Buckland sounds lovely throughout"
(Broadway World / Gary Naylor)