

PRESSQUOTES

Hanna-Liisa Kirchin

MEZZO SOPRANO

Orfeo / Orfeo ed Euridice / Longborough Festival Opera / 2017
Cond. Jeremy Silver / Dir. Maria Jagusz

"Her voice is fascinating: sweet and powerful, it had a plangent, matte finish that really did make her sound like something between a countertenor and a more conventional mezzo. In a role originally written for a castrato, and embodying a figure from myth, it was simultaneously strange and wonderfully fitting – heightened by the grace with which Kirchin walked the line between classical dignity and raw, wrenching pain."

(The Critics' Circle / Richard Bratby)

"Hanna-Liisa Kirchin brings human nobility and ardour as Orfeo in lamenting the death of Euridice, which does not relent either as he undergoes the trial of leading her out of Hades whilst attempting to avoid the temptation of turning around to her, or in his final triumph."

(Classicalsource / Curtis Rogers)

"Hanna-Liisa Kirchin sang with heart on her sleeve emotion to carry the opera as Orfeo ... her 'Che farò senza Euridice?' was the grief-stricken highlight it must be."

(Seen & Heard International / Jim Pritchard)

"As the mythic quester, Hanna-Liisa Kirchin displayed a mezzo which is not huge but which is sweet-toned and expressive. Interestingly, my guest remarked that at first he was uncertain whether Orfeo was being sung by a countertenor or a mezzo, for Kirchin's voice does have an unusual colour - one which was most effective in a role initially taken by the castrato Gaetano Guadagni... Kirchin worked hard in 'Che farò senza Euridice': her voicing of loss was dignified and imbued with wrenching pain..."

(Opera Today / Claire Seymour)

"...and with a superb central performance as Orfeo movingly sung and acted by mezzo Hanna- Liisa Kirchin who clearly has a stellar career ahead of her. Her openings cries of "Euridice" were so beautifully sung and controlled that you knew immediately you were in the presence of a completely reliable talent both vocally and dramatically. Orfeo is a central and demanding role and Kirchin never flagged... The aria, which was disputed for a long time as being an interpolation but which George Solti and Marilyn Horne, among others, helped prove was actually by Gluck, was delivered with such panache and dramatic exuberance that the spectators were buzzing with excitement about Kirchin's vocal qualities as they left the auditorium."

(Plays to See / Mel Cooper)

Ruggiero / Alcina / Longborough Festival Opera / 2016
Cond. Jeremy Silver / Dir. Jenny Miller

"...the steadiness and control of Hanna-Liisa Kirchin's singing hinted at the essential constancy within the character's core, summed up best by Kirchin in her sensitive delivery of 'Mi lusinga il dolce affetto'..."

(Classicalsource / Curtis Rogers)

"The standard of singing was, as always, excellent, but one singer was quite outstanding – Hanna-Liisa Kirchin, a former Jette-Parker finalist, as Ruggiero. The role has some wonderfully expressive arias and Hanna-Liisa Kirchin rose to the occasion with a performance that was both musically and emotionally of the highest order."

(Seen & Heard International / Roger Jones)

"The most lustrous voice on stage belonged to her love-slave Ruggiero, sung with glowing expression by Hanna-Liisa Kirchin.... Kirchin has a compelling stage presence...."

(The Birmingham Post)

"In the trouser role of Ruggiero, Alcina's latest flame, Hanna-Liisa Kirchin proved Handel's characters are no show birds, but grown-up characters with grown-up emotions."

(The Evening Standard / Nick Kimberly)

*"Kirchin's rendition of *Mi lusinga il dolce affetto* was gorgeous, full of yearning and exquisite pacing, which held the audience under its own spell for a little while. *Verdi prati* was equally beautiful, drawing out Ruggiero's conflicted feelings about breaking Alcina's power, which will extinguish all the beauty around him on this island."*

(The Idle Woman)

Fidalma / Il matrimonio segreto / Dutch National Opera / 2016
Cond. Benjamin Bayl / Dir. Monique Wagemakers

"Not at all the matron which one so often hears in this type of role, mezzo-soprano Hanna-Liisa Kirchin is, in spite of her wig and skirts with panniers, a sexy and coquettish Fidalma with an appealing timbre."

(Bachtrack / Nicolas Nguyen)

"...their aunt Fidalma was hilariously played by Hanna-Liisa Kirchin. With her the trio of ladies was perfectly cast."

(Place de l'Opera / Peter Franken)

"Hanna-Liisa Kirchin is very strong as an acting character. On top of that this student from Nelly Miricioiu has a brave, bold voice that deserves the highest praise."

(Trouw / Peter van der Lint)