

## PRESSQUOTES

### Katherine Crompton

SOPRANO

**Galatea / Acis and Galatea / Festival d'Ambronay (La Banquet Céleste) / 2018**  
**Cond. Damien Guillon**

*"Katherine Crompton was an enchanting Galatea, fuller and rounder of voice than some who take on the role/ Her vocal acting and projection were impeccable, rising to a heart achingly transcendent climax in the final accompanied recitative."*

(Opera Magazine / Brian Robins)

**Erste Dame / Die Zauberflöte / Garsington Opera / 2018**  
**Cond. Christian Curnyn / Dir. Netia Jones**

*"Three finely tuned and musically sensitive Ladies."*

(Classicalsource / David Truslove)

*"The Three ladies formed a particular mellifluous trio, the individual voices distinctly characterised and sweetly blended."*

(Opera Today / Claire Seymour)

**Erste Dame / Die Zauberflöte / Longborough Festival Opera / 2017**  
**Cond. Anthony Negus / Dir. Thomas Guthrie**

*"The three Ladies, Katherine Crompton, Sioned Gwen Davies and Carolyn Dobbin, were excellent..."*

(Opera / Michael Proudfoot)

**Galatea / Acis and Galatea / Opéra d'Avignon (La Banquet Céleste) / 2015**  
**Cond. Damien Guillon / Dir. Anne-Laure Liégeois**

*"C'est la Galatée de Katherine Crompton que l'on retiendra en premier lieu. D'une grâce innée, la soprano anglaise captive également par son timbre d'une grande pureté et grâce à l'agilité fort méritante de ses vocalises. Dès son premier air «Ye verdant plains and woody mountains», l'auditoire tombe sous le charme de cette artiste, de son naturel et de sa finesse d'interprétation."*

(Opera Online / Emmanuel Andrieu)

*"...la maîtrise de Katherine Crompton, au soprano expressif et fruité, sans oublier une musicalité lumineuse, lui dame peut-être quelque peu le pion."*

(ConcertoNet / Gilles Charlassier)

**Unhappy Families / National Opera Studio / 2015**  
**Cond. Mark Shanahan / Dir. Keith Warner**

*"Katherine Crompton relished the opportunity to deploy her crystal-bright soprano in soubrette mode as the infuriatingly virginal Anne Egermann, and followed this up later with a raunchy account of the Jimmy Choo aria from Mark-Anthony Turnage's Anna Nicole."*

(Opera / Henrietta Bredin)

**Bach *St. John Passion* / Thames Philharmonic Choir / 2015  
Cond. John Bate**

*"Very fine contributions were also made by...Katherine Crompton, a young soprano rapidly developing an enviable reputation in the international world of opera."*  
(Kingston Arts / Colin Bloxham)

**Clomiri / Imeneo / London Handel Festival / 2013  
Cond. Laurence Cummings / Dir. Paul Curran**

*"The cast were all highly talented and there was much to enjoy musically in the performance. Katherine Crompton was everything that director Paul Curran wanted as Clomiri ... The result was personable and highly creditable, and when combined with her stage antics was in many ways a bravura performance..."*  
(Robert Hugill)

**Mařenka / The Bartered Bride / British Youth Opera / 2012  
Cond. Peter Robinson / Dir. Rodula Gaitanou**

*"All the principals are singers one would like to hear again. Particularly outstanding are Katherine Crompton and Luis Gomes in the lead roles of Marenka and Jenik..."*  
(Evening Standard)

*"Katherine Crompton's Marenka, the bartered bride, fields a ringing top register... and Crompton's splendidly handled aria bemoaning the heroine's lot..."*  
(The Times / Geoff Brown)

*"Crompton in particular put on a stunning show – the range of the role is huge and she showed supreme control in her pianissimo top notes while also providing some moments of pure drama in her tempestuous third-act quarrel with her beloved."*  
(Bachtrack / Emily Owen)

*"Katherine Crompton as Marenka has a lovely rich lyric voice. It sounds as if it has the potential to develop into something quite substantial. She presented Marenka as a beautifully sunny character, singing with a lovely warmth. And underneath there was the necessary toughness and a glorious vein of pathos in act 3. A radiant and touching performance."*  
(Planet Hugill)

**Costanza / Ricardo Primo / London Handel Festival / 2012  
Cod. Laurence Cummings / Dir. James Robert Carson**

*"Princess Costanza gets an aria of heartbreak from which soprano Katherine Crompton, this production's Costanza, extracts great beauty. Crompton may still be in the first year of the Royal College of Music's opera course, but here she reveals herself as a born Handelian, with delicately sustained high notes and an instinctive sense of pace and structure."*  
(The Independent / Anna Picard)

*"Katherine Crompton... took on the significant role of Costanza... Ms Crompton has what I think is going to be quite a big voice, but her vibrato is well under control, enabling her to put more light and shade into her mournful, even plaintive arias about suffering such as "Morte, vieni!" and "Caro, vieni a me." The aria accompanied by sopranino recorder "Il volo così fido" was a delight and the duet with Riccardo, "T'amo sì" extremely moving... in my view this soprano has huge potential."*  
(Opera Britannia / Miranda Jackson)

*"... a couple of singers in this second cast rose above the average – notably Katherine Crompton and Hannah Sandison as the two sopranos vying to be England's queen."*  
(The Financial Times / Richard Fairman)