

Emma Curtis - contralto *critical acclaim*



Irene (Atalanta)
International Handel-Festival, Göttingen

Calliope, Beautiful Voice, Volume the First English Songbooks of the 1700s (Avie AV 2102)

"a lovingly packaged programme ... Across the recital Curtis employs an impressive array of vocal colours ... her deeper register is outstanding. The fact that she occasionally sounds like a tenor comes in useful. There is also beautifully crafted melancholy"

- *Gramophone*

"Emma Curtis's voice finds much scope for its innate versatility." –
The Independent Album of the Week

"Emma Curtis possesses a voice type commonly held to be an endangered species these days: she is a true contralto. Like Ewa Podles, who nevertheless sounds quite different, she has a huge range, and also amazing flexibility.. a highly proficient and entertaining young singer" –
The Opera Critic

"startling fluency ... Curtis demonstrates her remarkable vocal range, and her equally remarkable dramatic range." – *International Record Review*

"hugely enjoyable ... Her theatrical experience and her versatility serve her well in this project ... Emma Curtis sings with both appropriate gusto and fitting delicacy, with both humour and subtlety, as she explores the range of attitudes and emotions to be found amongst these songs." –
MusicWeb

Cavalli *Giasone* Aspen Music Festival, Harry Bicket

"a statuesque contralto with a luscious lower range" – *The New York Times*

"Emma Curtis conveys the callous and fickle way *Giasone* approaches women. Curtis' wry facial expressions and studiously studly moves make the role come alive. Her voice is dark enough to suggest a male, and she uses it with fine effect, moving easily between impassioned pleas and almost conversational banter." - *The Denver Post*

Handel *Atalanta* International Handel-Festival, Göttingen, Nicholas McGegan

"The four leads were cast well, some even very well. Dominique Labelle as Atalanta sang colorfully, filling the room. Emma Curtis turned the shepherdess Irene into a veritable vocal competitor of the Princess of Arcadia. Her acting was by far superior, and with her flexible singing, she definitely reached Labelle's level." – *Opernwelt*

"The singers' laurel goes to contralto Emma Curtis, with amazing vocal presence as the coquettish shepherdess Irene." – *Hessisch-Niedersächsische Allgemeine* (Kassel, Germany)

"The musicians and singers earned unanimous storming applause...rightfully so: Michael Slattery (tenor) and Emma Curtis (contralto) for a hilariously over-the top, beautifully sung Aminta and an enchanting Irene." – *Rheinische Post*

"Down into scarcely believable depths reaches the voluminous, but agile contralto voice of Emma Curtis (Irene)." – *Göttinger Tagesblatt*

Handel *la Resurrezione*

The English Concert, Trevor Pinnock

"Recitative was also the strong point of Emma Curtis, whose Mary Cleophas was distinguished by her lovely, burnished tone and serene manner: a truly balanced middle register and a secure low range being far thinner on the ground than one might imagine, and she was a treasure in the ensembles." – *Seen & Heard*

Handel *Rodelinda*

Music Academy of the West

"the fine young British contralto Emma Curtis, who performed the male role [Bertarido] to dazzling, and slightly disarming, effect." – *Opera Now*

"Ms. Curtis earned a solid thumbs up for lovely singing and a moving portrayal. Her *Vivi tiranno* was certainly a powerful, rousing, crowd-stirring hit." – *Greg Armstrong, Santa Barbara, California*

"On Saturday the Bertarido role was sung by the gifted English contralto Emma Curtis, adding an air of gender ambivalence during the love scenes." – *Los Angeles Times*

Photo by Dorothea Heise