

Anna Harvey Full Reviews List

Songs by Warlock and Howe CD with Rubicon Classics, June 2022

“Harvey's bright, characterful mezzo and easy, unaffected way with text give constant pleasure in this lovely recital showcasing the breadth of Warlock's style, from the almost Straussian 'Autumn Twilight' to the salty dark humour of 'The Magpie'.”

PRESTO MUSIC (EDITOR'S CHOICE), Katherine Cooper, 30th July 2022

“Mezzo-soprano Anna Harvey and pianist Mark Austin look great in the period graphics that go with the album, and they have a real rapport that is critical in performing Warlock's pieces...this is a fine Warlock release.”

ALL MUSIC, James Manheim, 24th June 2022, 4.5 Stars

Das Rheingold, Deutsche Oper am Rhein, June 2022

“Mit dem Walkürenruf und dem kunstvollen Sirenengesang zu den flirrenden Streichern und Bläsern zu Beginn des dritten Aufzugs unterstreichen die acht Wotan-Töchter ihr sängerisches Können jeweils individuell wie in der komplexen Formation. Ihr Auftritt macht noch einmal deutlich Im Ring des Nibelungen gibt es keine kleine Rolle zu singen.”

“With the call of the Valkyries and the artful siren song over shimmering strings and wind instruments at the beginning of the third act, the eight Wotan daughters underscore their singing ability both individually and in the complex formation. Their performance once again makes it clear that there is no small role to sing in The Ring of the Nibelung.”

OPERA ONLINE, Dr. Ralf Siepmann, 28th June 2022

Das Rheingold, Deutsche Oper am Rhein, June 2022

“Die erotisch verspielten, gesanglich reizvollen Rheintöchter, Anke Krabbe als Woglinde, Kimberley Boettger-Soller als Wellgunde und Anna Harvey als Floßhilde.”

“The erotically playful, vocally delightful Rheintöchter, Anke Krabbe as Woglinde, Kimberley Boettger-Soller as Wellgunde and Anna Harvey as Floßhilde.”

OPERA ONLINE, Dr. Ralf Siepmann, 24th June 2022

Handel Caio Fabbricio (Modern Day World Premiere), London Early Opera, May 2022

“Anna Harvey had great fun as the capricious tyrant Pirro, making her recitative highly trenchant and giving us some athletically bravura moments such as the aria that closed part one. She was also allocated the final aria of the opera, a strong piece that gave the singer plenty of scope.”

PLANET HUGILL, Robert Hugill, 25th May 2022

“(Pirro) is really the principal male role as it was created by the celebrated castrato Giovanni Carestini. Anna Harvey combined a steady, purposeful grasp of the music, expressing vehemence and determination (eloquently transcending the sometimes-restrained Neapolitan nature of the music) with appropriately elegant control of the vocal line.”

COLIN’S COLUMN, Curtis Rogers, 25th May 2022

Bach Johannes-Passion (1725 Version), The Academy of Ancient Music, Barbican, April 2022

"The alto arias were shared between Anna Harvey and Jessica Dandy, the former focused and assertive in ‘Von den Stricken meiner Sünden’ – accompanied by two oboes (Leo Duarte and Robert de Bree), agile double bass (Timothy Amherst), organ (Jan Waterfield) and harpsichord – with confident ornamentation in the da capo."

OPERA TODAY, Claire Seymour, 17th April 2022

Die erste Walpurgisnacht, Duisburger Philharmoniker, April 2022

"Sehr gut ist auch das Soloisten-quartett: Anna Harvey singt die Partie einer alten Frau mit markantem Mezzo."

"The solo-quartet is also very good: Anna Harvey sings the role of an old woman with a striking, distinctive mezzo-soprano."

WAZ.DE, Rudolf Hermes, 8th April 2022

"Ein weiterer Glanzpunkt waren die vier erstklassigen Gesangs-Solisten, stilsicher und erfreulich deutlich: Anna Harvey (Alt)..."

"A further highlight was the four first class singing soloists, stylish and pleasingly clear: Anna Harvey (alto)..."

RHEINISCHE POST, Ingo Hoddick, 8th April 2022

Katja Kabanova, Deutsche Oper am Rhein, March 2022

"Ihr zur Seite steht mit Anna Harvey als Pflgetochter Varvara eine junge Mezzosopranistin, die mit der jugendlichen Leichtigkeit dieser Rolle perfekt spielt und gesanglich zum Star des Abends avanciert."

"At her side is Anna Harvey as the foster daughter Varvara, a young mezzo-soprano who perfectly plays the role with a youthful lightness, and vocally becomes the star of the evening."

DER OPERNFREUND, Markus Lamers, 11th March 2022

"Anna Harvey gestaltet die Figur mit jugendlichem, strahlendem Mezzosopran."

"Anna Harvey sculpts the character with a youthful, radiant mezzo-soprano."

ONLINE MUSIK MAGAZIN, Stefan Schmöe, 5th March 2022

"Das Glück ist aber auch mit den Sängern...(Warwara), sehr schön von Anna Harvey gesungen."

"We are also in luck when it comes to the singers...(Varvara), very beautifully sung by Anna Harvey."

RHEINISCHE POST, Wolfram Goertz, 6th March 2022

"Der lebenslustig-freizügigen Varvara (sehr präsent und spielfreudig: Anna Harvey)."

"The fun-loving and candid Varvara (very present and playful: Anna Harvey)."

OPERNWELT, Jürgen Otten. April 2022

"Anna Harvey da vida a su personaje con voz juvenil y radiante."

"Anna Harvey brings her character to life with a radiant, youthful voice."

MUNDOCLASICO, Juan Carlos Tellechea, 31st March 2022

"Anna Harvey begeisterte mich mit ihrer Leichtigkeit und Unvoreingenommenheit während der gesamten Vorstellung."

"Anna Harvey enthralled me with her effortlessness and honesty throughout the entire performance."

OPERNSCOUTS, Dagmar Ohlwein, 9th March 2022

"Und dann ist da noch Varvara, die Pflgetochter der Kabanicha. Sie ist mutig, sie überredet Katja zum ersten Stelldichein mit Boris. Varvara lässt sich nicht einsperren. Sie wird mit ihrem Liebhaber nach Moskau gehen, sie wird ausbrechen. Tatjana Gürbaca sagte in einem Interview, dass sie sich Varvara gut als junge, idealistische Lehrerin, als eine eigenständige Frau in Moskau vorstellen könne. Anna Harvey mit ihrem strahlenden Mezzosopran verströmt diesen Optimismus. Sie ist die heimliche Hauptfigur in Duisburg."

"And then there is Varvara, Kabanicha's foster daughter. She is courageous, she persuades Katja to go on a first date with Boris. Varvara cannot be imprisoned. She will go to Moscow with her lover, she will break out. Tatjana Gürbaca said in an interview that she could well imagine Varvara as a young, idealistic teacher, as an independent woman in Moscow. Anna Harvey, with her radiant mezzo-soprano, exudes this optimism. She is the secret main character in Duisburg."

FEUILLETON FRANKFURT, Simone Hamm, 14th March 2022

"Großartig auch das zukunftsorientierte Paar mit Anna Harvey als Varvara und Cornel Frey als Lehrer Kudrjasch."

"Also superb are the future-oriented couple of Anna Harvey as Varvara and Cornel Frey as the teacher Kudrjasch."

WAZ.DE, Pedro Obiera, 6th March 2022

"Anna Harvey ist die wunderbar empfindsame, fürsorgliche Freundin Varvara."

"Anna Harvey is wonderful as the sensitive, caring friend Varvara."

KLASSIK, Ursula Decker-Bönniger, 5th March 2022

"Katja selbst ist mit Sopranistin Sylvia Hamvasi perfekt besetzt, Anna Harvey als Varvara ist ihr ebenbürtig. Zwei „starke Frauen“ im Stück mit zwei ebenso starken und schönen Stimmen."

"Katja herself is perfectly cast with soprano Sylvia Hamvasi, Anna Harvey as Varvara is her equal. Two "strong women" in the piece with two equally strong and beautiful voices."

OPERNSCOUTS, Isabel Fedrizzi, 10th March 2022

"Auch musikalisch lässt die Produktion keine Wünsche offen. Bis in die kleinste Rolle ist alles nahezu optimal besetzt. Lebensfroh und den Ausweg in der Flucht suchend bringt Anna Harvey als Varvara Momente von Fröhlichkeit ins Geschehen."

"Musically, the production also leaves nothing to be desired. Right down to the smallest role, everything is virtually optimally cast. Vivacious and looking for a way out, Anna Harvey as Varvara brings moments of happiness into the action."

THEATER PUR, Thomas Hilgemeier, 5th March 2022

"Gespielt wird das Drama vom Duisburger Ensemble mit berückender Intensität...(Sylvia Hamvasi) weiß mit dramatischem Gestus und vokaler Fülle auch stimmlich zu überzeugen...Anna Harvey als Pflegeschwester Varvara stehen ihr in nichts nach."

"The drama is played by the Duisburg ensemble with captivating intensity...(Sylvia Hamvasi) knows how to convince vocally with dramatic gesture and vocal abundance... Anna Harvey as the foster sister Varvara is in no way inferior to her."

NEUE MUSIKZEITUNG, Guido Krawinkel, 8th March 2022

"An Sängerdarstellern hat die Aufführung aber einiges zu bieten...Offen freizügig und liebestoll indes Anna Harvey als adoptivtochter Varvara, die die sexuellen Abenteuer mit dem Lehrer Kudrjasch (Cornel Frey) auslebt."

"But the performance has a lot to offer in terms of singer-actors...Anna Harvey is openly risqué and love-crazed as the adoptive daughter Varvara, who lives out her sexual adventures with the teacher Kudrjasch (Cornel Frey)."

WESTDEUTSCHE ZEITUNG, Michael-Geroge Müller, 7th March 2022

"Das Solisten-Ensemble bewegt sich ausnahmslos auf einem absolut hohen Niveau."

"The soloist ensemble performs without exception on an absolutely high level."

WESTFÄLISCHEI NACHRICHTEN MÜNSTER-STADT, Christoph Schulte, 11th March 2022

"Silvia Hamvasi singt und spielt fantastisch, ebenso Anna Harvey, Matthias Klink, Sami Luttinen..."

"Silvia Hamvasi sings and acts fantastically, as does Anna Harvey, Matthias Klink, Sami Luttinen..."

EXTRA-TIPP AM SONNTAG, Thomas Warneke, 20th March 2022

Paris Opera Competition, Palais Garnier, January 2022

"Anna Harvey a osé la prise de risques avec le Sesto de La Clemenza di Tito...la jeune artiste semble remporter tous les suffrages par sa forte présence scénique dans Hänsel und Gretel et dans Der Rosenkavalier en Octavian."

"Anna Harvey dared to take risks with Sesto from La Clemenza di Tito...the young artist seems to win all the votes with her strong stage presence in Hänsel und Gretel and in Der Rosenkavalier as Octavian."

FORUM OPERA, Brigitte Maroillat, 24th January 2022

"Cette année neuf candidats ont été sélectionnés et les départager n'a pas été chose facile pour le jury tant leur niveau était élevé. Étaient en lice la mezzo-soprano anglaise Anna Harvey qui a obtenu le premier prix."

"This year nine candidates were selected and deciding between them was not easy for the jury as their level was high. In the running were the English mezzo-soprano Anna Harvey who won the first prize."

LE FIGARO, François Delétraz, 29th January 2022

"Cet accent mis sur le lien entre chant et jeu (et l'équilibre parmi le jury de connaisseurs des voix et du théâtre) explique vraisemblablement que le 1er Prix échoie à Anna Harvey. La mezzo-soprano du Royaume-Uni associe avec le plus d'homogénéité les dimensions vocales et scéniques de "Parto, Parto"...Elle joue et chante toutes les intentions de son texte, avec des accents dans le médium, des montées bien négociées vers l'aigu."

"This emphasis on the link between singing and playing (and the balance among the jury of voice and theater connoisseurs) probably explains why the 1st Prize goes to Anna Harvey. The mezzo from the United Kingdom combines with the most homogeneity the vocal and scenic dimensions of "Parto, Parto"...She plays and sings all the intentions of her text, with accents in the middle-range, well-negotiated rises towards the treble."

OLYRIX, Charles Arden, 25th January 2022

"Sa projection est trop limitée pour s'emparer du Palais Garnier contrairement à sa partenaire anglaise Anna Harvey. Avec l'air de Sesto « Parto parto ma tu ben moi », Mozart trouve une interprète naturelle. La mezzo possède déjà un sérieux métier et une bonne technique vocale...du trio du Rosenkavalier de Richard Strauss (avec Serena Saenz Molinero et Anna Harvey), l'un des plus beaux moments de la soirée...La grande gagnante de la soirée est Anna Harvey, lauréate 2022 du Prix Pierre Vernes de la Paris Opera Competition."

"His projection is too limited to fill the Palais Garnier, unlike his English partner Anna Harvey. With Sesto's aria "Parto parto ma tu ben moi", Mozart finds a natural interpreter. The mezzo already has a serious job and a good vocal technique...the trio of Rosenkavalier by Richard Strauss (with Serena Saenz Molinero and Anna Harvey) is one of the most beautiful moments of the evening...The big winner of the evening is Anna Harvey, winner of the 2022 Pierre Vernes Prize from the Paris Opera Competition."

CLASSIQUE, Hugues Rameau-Crays, 1st February 2022

Gabrieli Consort & Players Bach Tour, December 2021

"Noch stilsicherer Mezzo Anna Harvey mit ihrem dunklen Altregister das flüssige, erwartungsfrohe „In Jesu Demut kann ich Trost“, begleitet von der bestechenden Anmut der Oboe d'amore Christopher Palametas...Pierce und Harvey ergänzten sich in ihrem Eleganz und Ernst verleihenden „Domine Deus“.

"Even more stylish was mezzo Anna Harvey with her dark alto register in the fluid, expectant „In Jesu Demut kann ich Trost“, accompanied by the charming gracefulness of Christopher Palametas' Oboe d'amore...Pierce and Harvey complemented each other in their elegant and serious "Domine Deus".

BACHTRACK, Jens Klier, 11th December 2021, 3 stars

"Mezzo-soprano Anna Harvey...and a solo oboe duetted vigorously, in a robust dance, Harvey's warm mellow sound complementing the rich timbre of the oboe...'Domine Deus' was a duet for Rowan Pierce and Anna Harvey, the voices flowing easily over a rhythmic violin line...Followed by a striking slow accompanied recitative, where Anna Harvey's mellow voice was very expressive....A dramatic recitative from Daniel Norman led to a duet between him and Anna Harvey; a piece with a lovely lilt to it sung with joyful enjoyment."

PLANET HUGILL, Robert Hugill, 13th December 2021, 5 stars

"Ambas (Rowan Pierce y Anna Harvey) estuvieron brillantes en el "Domine Deus" de la "Misa en sol mayor BWV 236"."

"Both (Rowan Pierce and Anna Harvey) were brilliant in the 'Domine Deus' of the 'Mass in G Major BWV 236'."

LA NUEVA ESPAÑA, Jonathan Mallada Álvarez, 16th December 2021

La Clemenza di Tito, Deutsche Oper am Rhein, October 2021

"Den Abend in Düsseldorf retten vor allem starke Sängerinnen...Anna Harvey ist im gleichen Fach ein Gegenüber betörend wohlklingender Melancholie."

"Above all, the evening in Düsseldorf is saved by the strong female singers...Anna Harvey, in the same voice type, contrasts with a beguiling, melodious melancholy."

WAZ.DE, Lars von der Gönna, 10th October 2021

"Anna Harvey als Annio und Heidi Elisabeth Meier, die das Duett „Ah perdona il primo affetto“ zum intensivsten Moment des Abends machen."

"Anna Harvey as Annio and Heidi Elisabeth Meier, who make the duet "Ah perdona il primo affetto" the most intense moment of the evening."

RHEINISCHE POST, Wolfram Goertz, 10th October 2021

"Ein starkes Paar bilden auch Heidi Elisabeth Meier als Servilia und Anna Harvey als Annio, deren Duett „Ah perdona al primo affetto" zu einem Highlight des Abends gehört."

"Heidi Elisabeth Meier as Servilia and Anna Harvey as Annio also form a strong couple, whose duet "Ah perdona al primo affetto" is one of the highlights of the evening."

DER OPERNFREUND, Markus Lamers, 10th October 2021

"Mozart vom Feinsten bieten auch Mezzosopranistin Anna Harvey als Annio."

"Mozart at its finest is also offered by mezzo-soprano Anna Harvey as Annio."

WESTDEUTSCHE ZEITUNG, Michael-Georg Müller, 11th October 2021

"Auch Anna Harvey als Annio und Heidi Elisabeth Meier als Servilia lassen eine Menge am Mozartischem Wohllaut hören."

"Anna Harvey as Annio and Heidi Elisabeth Meier as Servilia also let a lot Mozartian melodiousness be heard."

AACHENER NACHRICHTEN.DE, Pedro Obiera, 10th October 2021

Madama Butterfly, Welsh National Opera, September 2021

"The balance of the drama is strongly held by Anna Harvey's totally sympathetic maid Suzuki – a constant warm support for Butterfly, wonderfully sung."

THE TELEGRAPH, Nicholas Kenyon, 25th September 2021, 4 Stars

"This heartbreaking self-delusion triggers exasperation and despair in Anna Harvey's superbly observed Suzuki."

THE TIMES, Richard Morrison, 27th September 2021, 4 stars

"Anna Harvey as Suzuki with a honey rich voice."

ART SCENE IN WALES, Robin Burfield, 25th September 2021

"Both Anna Harvey's Suzuki and Mark Stone's Sharpless are in the top league."

THE STAGE, George Hall, 27th September 2021

"Above all there's Butterfly's pal Suzuki (a splendid strength-of-character study from Anna Harvey)."

WALES ARTS REVIEW, Nigel Jarrett, 27th September 2021

"I enjoyed...especially Anna Harvey's Suzuki, a real portrait and musically incisive."

THE ARTS DESK, Stephen Walsh, 29th September 2021

"Anna Harvey, the maid Suzuki, has the weight of the story on her shoulders, and another fine voice."

BUZZ MAG, James Ellis, 27th September 2021

"Suzuki—a spirited Anna Harvey."

BRITISH THEATRE GUIDE, Colin Davison, 27th September 2021

"The Suzuki of Anna Harvey was quietly impressive, encompassing well a real range of emotions; she was a clear and firm, almost choric, presence, whether identifying emotionally with Cio-Cio-San or frustrated by her mistress's refusal to see or acknowledge the truth."

SEEN AND HEARD INTERNATIONAL, Glyn Pursglove, 30th September 2021

"If you're going to present Butterfly as contemporary social realism, it's hard to imagine it done more powerfully — or acted with more subtlety and conviction... Harvey was sometimes forceful, sometimes flustered as Suzuki's devotion started to fray."

THE SPECTATOR, Richard Bratby, 9th October 2021

"Anna Harvey portrayed a stressed-out Suzuki, the household not neatly ordered."

THE GUARDIAN, Rian Evans, 27th September 2021

"The duets between Anna Harvey's mezzo Suzuki and soprano Alexia Voulgaridou's Cho-Cho-San...are the highlight of the show. Their voices blend excellently. Harvey may be the servant, but in this production we are watching a tale of female friendship."

THE CRITICS' CIRCLE, Lucien Jenkins, 29th September 2021

Das Rheingold CD Recording - Deutsche Oper am Rhein

"[Jochen Schmeckenbecher], der Bayreuth-erfahrene Künstler weist den durchweg schönstimmig brillierenden Rheintöchtern ihr Schicksal mit Nachdruck. Heidi Elizabeth Meier (Woglinde), Roswitha Christina Müller (Wellgunde) und die Flosshilde von Anna Harvey baden in Wohlklang und brauchen keinen Vergleich mit Referenzaufnahmen zu scheuen."

"[Jochen Schmeckenbecher], the seasoned Bayreuth artist, emphatically shows the fate of the Rhine daughters, who are consistently beautiful and brilliant. Heidi Elizabeth Meier (Woglinde), Roswitha Christina Müller (Wellgunde) and Anna Harvey's Flosshilde bathe in melodious sound and have no need to shy away from comparison with reference recordings."

DAS OPERNGLAS, J.-M. Wieneke, 7th August 2020

"Wenn dieser Alberich seinen Fluch ausstößt, läuft es einem kalt den Rücken hinunter, und auch sein Treiben mit den Rheintöchtern ist so facettenreich, dass schon die erste Szene einen Kosmos an Eindrücklichkeit darstellt. Das liegt auch an den drei hervorragenden Rheintöchtern Heidi Elisabeth Meier, Roswitha Christina Müller und Anna Harvey, die bestens aufeinander abgestimmt sind, aber ebenso solistisch glänzen."

"When this Alberich casts his curse, it runs cold down your spine, and his hustle and bustle with the Rhine daughters is so multifaceted that the first scene already represents a cosmos of impressiveness. This is also due to the three excellent Rhine daughters Heidi Elisabeth Meier, Roswitha Christina Müller and Anna Harvey, who are perfectly coordinated but also shine as soloists."

KLASSIK.COM, Benjamin Künzel, 6th August 2020

"Die Rheintöchter (Heidi Elisabeth Meier als Woglinde, Roswitha Christina Müller als Wellgunde und Anna Harvey als Flosshilde) singen sowohl im Ensemble als auch einzeln hervorragend."

"The Rhine daughters (Heidi Elisabeth Meier as Woglinde, Roswitha Christina Müller as Wellgunde and Anna Harvey as Flosshilde) sing excellently both in an ensemble and individually."

ONLINE MERKE, Dr. Ingobert Waltenberger, 28th March 2020

Le Nozze di Figaro, Welsh National Opera, February-March 2020

"Anna Harvey sang a long-lined 'voi che sapete', caressing the lines and adding a welcome embellishment...the energy that she deployed on stage and the elegance of her singing gave pleasure."

OPERA TRAVELLER, 16th February 2020

"Cherubino is somehow in the m \acute{e} l \acute{e} e sung with a nice touch of innocence by mezzo soprano Anna Harvey"

THEATRE IN WALES, Michael Kelligan, 16th February 2020

"There was some admirable singing from Anna Harvey as Cherubino."

SOUTH WALES ARGUS, Mike Smith, 17th February 2020

"In the trouser role of Cherubino, Anna Harvey portrays boyish charm and giddy lust in the role. Fine footed in vocals, it's an odd character which could fall flat, though did not here."

ART SCENE IN WALES, James Ellis, 18th February 2020

"Anna Harvey brought a freshness to her Cherubino and has a clarity of voice that suits the role; her straightly delivered "Voi, che sapete" providing a teasing sweetness that is lost when overdone in a haze of vibrato."

BACHTRACK, Alice Hughes, 19th February 2020, 4 Stars

"Almaviva (a bedazzled, frustrated Jonathan McGovern) is more doltish than sinister, giving rise to the entirely credible suggestion that Cherubino, played with allure by Anna Harvey – and who nearly gets his way with the Countess – is an Almaviva-in-waiting."

THE STAGE, Steph Power, 24th February 2020, 4 Stars

"Anna Harvey perfectly captures the character of Cherubino, the wide-eyed, love-struck boy playing the strutting soldier. Conductor Carlo Rizzi is sensitive to every small variation in mood and tempi, and for example takes Cherubino's military "Non so piu cosa son" at a particularly lively pace to match the spirit of an impulsive lad whose heart is on fire."

BRITISH THEATRE GUIDE, Colin Davison, 24th February 2020

"Page boy Cherubino – convincingly sung by mezzo-soprano Anna Harvey – is intent on seducing any or all of the women but especially Countess Almaviva (Anita Watson)."

MORNING STAR ONLINE, 26th February 2020, 4 Stars

"When the ones everyone knows such as Sull'aria...che soave zeffiretto and Voi Che Sapete were performed, it was like everyone held their breath to hear the notes soar. I admit I know nothing about the technicalities of opera singing, but I do know Mozart, the music and know when I'm entertained and moved. Last night was brilliant. From the comic buffoonery of Figaro, the shrewd Susanna, the angst of the Contessa, the comedic rascal Cherubino and not forgetting the Chorus of the WNO, this is a fantastic production which perfectly balances the moments of darkness and light."

BACKSTAGE BRISTOL, 12th March 2020

"There was sweet perfection in the pairing of Anna Harvey as the womanising young captain Cherubino and Harriet Eyley as Barbarina...There was an irresistible chemistry between the cast members as they pulsed their way through the dancing lines of Mozart's score, and there was extraordinary zest to their performances – a delight to watch and listen to from beginning to end."

STAGE TALK MAGAZINE, Simon Bishop, 13th March 2020, 5 stars

There were also some lovely scenes with Cherubino (mezzo soprano Anna Harvey), Marcellina (mezzo soprano Leah-Marian Jones) and Doctor Bartolo (baritone Henry Waddington).

GAZETTE AND HERALD, John Baker, 13th March 2020

"Anna Harvey, in fine vocal form, in the "trouser" role of Cherubino, could have been given a few more opportunities to show off the comedy mime skills she obviously has."

THE FINE TIMES RECORDER, Gay Pirrie-Weir, 13th March 2020

Götterdämmerung, Deutsche Oper am Rhein, May 2019

"Gesungen wurde an diesem Abend überwiegend vorzüglich, von Corby Welch als Siegfried bis zu Anna Harvey als dritte Rheintochter Floßhilde."

"The singing this evening was predominantly excellent, from Corby Welch as Siegfried to Anna Harvey as the third Rhinemaiden Floßhilde."

RP ONLINE, Ingo Hoddick, 18th November 2019

Pique Dame, Deutsche Oper am Rhein, September-October 2019

"Auch die weiteren Solisten lassen keine Wünsche offen: Anna Harvey als Polina / Milowzor."

"The other soloists leave nothing to be desired: Anna Harvey as Polina / Milowzor."

ONLINE MERKER, Jan Krobot, 29th September 2019

A Midsummer Night's Dream, Nevill Holt Opera, June 2019

"Padraic Rowan and Anna Harvey are much more than ciphers, vocally, as Theseus and Hippolyta. A terrific ensemble achievement."

SUNDAY TIMES, Hugh Canning, 23rd June 2019

"Padraic Rowan and Anna Harvey prove extremely accomplished performers...[as] Theseus and Hippolyta."

MUSIC OMH, Sam Smith, 15th June 2019

Das Rheingold, Deutsche Oper am Rhein, May 2019

"Was für ein Rheinwasser, dass da in Verbindung mit die Silber-Sängerinnen, den wohldisponierten Rheintöchtern Heidi Elisabeth Meier, Roswitha Christina Müller und Anna Harvey, da vokal sprudelte. Eine wonnigliche Terzett-Harmonie mit Undinen-Klängen und Lockungen."

"What a Rhine scene, that binds together the silver-toned singers, the well-cast Rhinemaidens Heidi Elisabeth Meier, Roswitha Christina Müller and Anna Harvey, who vocally fizz. A delightful trio-harmony with nymph-like sounds and allurements."

RHEINISCHE POST, Thomas Bremser, 27th May 2019

Götterdämmerung, Deutsche Oper am Rhein, May 2019

"Pures Gesangsglück verströmten auch Sarah Ferede als Waltraute und die drei neckischen Rheintöchter: Heidi Elisabeth Meier als Woglinde, Annelie Sophie Müller als Wellgunde und Anna Harvey als Floßhilde."

"Pure vocal joy exuded from Sarah Ferede as Waltraute and the three coquettish Rhinemaidens: Heidi Elisabeth Meier as Woglinde, Annelie Sophie Müller as Wellgunde and Anna Harvey as Floßhilde."

RHEINISCHE POST, Ingo Hoddick, 6th May 2019

"Bestens miteinander harmonierend, treten Heidi Elisabeth Meier, Annelie Sophie Müller and Anna Harvey als Rheintöchter auf und bringen eine gehörige Portion Leichtigkeit in den dramatischen Abend."

"Perfectly harmonizing with each other, Heidi Elisabeth Meier, Annelie Sophie Müller and Anna Harvey appear as Rhinemaidens and bring a good dose of lightness into the dramatic evening."

O- TON KULTURMAGAZIN MIT CHARAKTER, 5th May 2019

"Chorischen Wohlklang verbreiten Heidi Elisabeth Meier, Anne Sophie Müller und Anna Harvey als Rheintöchter-Trio."

"Choral melodiousness exudes from Heidi Elisabeth Meier, Anne Sophie Müller and Anna Harvey as the Rhinemaiden-Trio."

RHEIN-ZEITUNG ONLINE, Rudolf Hermes, 7th May 2019

Dido and Aeneas, London Philharmonic Orchestra, January 2018

"In the other roles were such pristine singers as...particularly, Edward Grint, Ciara Hendrick and Anna Harvey as a transgender Sorceress and his/her devilish little helpers."

TIMES, Richard Morrison, 1st February 2019

"Edward Grint as the Sorceress was satisfyingly evil, as were the two witches who were deliciously malicious, with strong accurate singing from all three, notably Anna Harvey."

BACHTRACK, Mark Thomas, 31st January 2019

"Ablly supported by two malevolent witches (Martha McLorinan and Anna Harvey)."

SEEN AND HEARD INTERNATIONAL, Chris Sallon, 1st February 2019

Handel Messiah, Royal Albert Hall, 20th December 2019

"Mezzo-Soprano Anna Harvey sang a well-shaped "He was despised" ... "Oh thou that tellest good tidings to Zion" was lively."

BACHTRACK, Benjamin Poore, 23rd December 2018

Lili Boulanger Psaume 130, Three Choirs Festival, 3rd August 2018

"I don't recall hearing Anna Harvey before but she impressed me tonight. Her voice carried well and her tone was very pleasing to hear. She sang her solos, which contain music of great feeling, in a satisfyingly expressive way but also with poise. Her legato was excellent, especially in her second solo where the warmth of her tone against a rich orchestral background gave great pleasure."

SEEN AND HEARD INTERNATIONAL, John Quinn, 4th August 2018

"Mezzo-soprano Anna Harvey acted as a spokesperson and focal point for this community, her repeated cries of "qui donc pourra tenir" (Who can stand?) suggesting a palpable fear lurking beneath their universal complaint."

BACHTRACK, Simon Cummings, 6th August 2018

L'Incoronazione di Poppea, Longborough Festival Opera, July/August 2018

"Anna Harvey's Nerone was all the more vicious for being so outwardly charming: singing with a pure, mellow tone and a sunny demeanour that only occasionally hardened into a snarl or a maniacal smile. More often, she'd simply let a high-lying phrase open out and blaze with a radiance that made surrounding characters wither: absolute power seduces absolutely...voices slipping and melting into each other as they sang that blissful, terrible final duet."

CRITIC'S CIRCLE, Richard Bratby, 29th July 2018

"The cast is magnificent. As Nerone, Anna Harvey's exceptionally full and developed mezzo-soprano works well with Sofia Troncoso's beguiling soprano as Poppea, especially in 'Pur ti miro'."

MUSIC OMH, Sam Smith, 3rd August 2018

"Every member of the 16-strong cast gave great performances, particularly the British mezzo-soprano Anna Harvey as Nero."

STRATFORD HERALD, Chris Smith, 9th August 2018

"Anna Harvey, who seemed to...be an Octavian in the making...Harvey and Tronscoso have voices that blend stunningly, especially in the final duets."

PLAYS TO SEE, Mel Cooper, 1st August 2018

"British mezzo Anna Harvey is a restrained and vocally assured Nerone...As the opera moved towards its climax...the tension was wound up to breaking point, and I found myself literally holding my breath during the final duet."

WALES ARTS REVIEW, Cath Barton, 2nd August 2018

"Anna Harvey's Nerone is crisp and exact."

CLASSICAL SOURCE, Curtis Rogers, 28th July 2018

"Anna Harvey enjoys the chemistry between them. She leads the relationship confidently and shows her anger at Seneca's goodwill attempt to prevent the dumping of Nerone's wife, Ottavia."

SEEN AND HEARD INTERNATIONAL, Clive Peacock, 1st August 2018

"The powerful Tronscoso, mezzo-soprano Harvey and countertenor Matthew Paine as Ottone who fights to retain Poppea's love, are the outstanding members of the cast."

ARBUTURIAN, Rebecca Lipkin, 10th August 2018

Charpentier Litanies de la vierge, H83 CD with Hyperion Records, Released June 2018

"Charpentier's ornate counterpoint is superbly realised – a tribute both to the Hyperion engineers and to the acute listening skills of the vocalists. An attractive feature of this account of the Litanies is the interplay between complementary (and competing?) male and female vocal trios. The three females in particular (sopranos Anna Dennis and Zoë Brookshaw and mezzo Anna Harvey) truly shine."

MUSICWEB INTERNATIONAL, Richard Hanlon, June 2018

"For the six-voice Litanies de la vierge, the TTB trio is augmented by Zoë Brookshaw, Anna Dennis and Anna Harvey...sung with nimble acuity in the dancing rhythms and heartfelt expression in the rich harmonies."

CLASSICAL SOURCE, David Truslove, June 2018

Le nozze di Figaro, Nevill Holt Opera, June 2018

"Anna Harvey's beautifully sung Cherubino."

TIMES, Richard Morrison, The Times, 18th June 2018

"Anna Harvey's naughty, rich-voiced ragamuffin of a Cherubino."

SUNDAY TIMES, Hugh Canning, 24th June 2018

"Anna Harvey...made an endearing Cherubino."

TELEGRAPH, Rupert Christiansen, 16th June 2018

"Mezzo Anna Harvey offers a pleasingly sung account of the male role of Cherubino."

STAGE, George Hall, 15th June 2018

"Anna Harvey...is splendid, with her performance of 'Voi che sapete' being particularly fine."

MUSIC OMH, Sam Smith, 17th June 2018

"Excellent contributions from Anna Harvey as the outrageously eager Cherubino, who interacted extremely well with Susanna and delivered a very fine aria in Act II about needing love rather than sorrow and despair."

MARK RONAN, Mark Ronan Theatre Reviews, 15th June 2018

Mozart Requiem, Manchester Camerata, January 2018

"The four soli were wondrous in the Recordare – Ailish Tynan lyrical and soaring over the texture, Nicholas Mulroy passionate and powerful, and Anna Harvey and Peter Harvey adding well judged contributions."

ARTS DESK, Robert Beale, 1st February 2018

Vivaldi Gloria, Arcangelo, Wigmore Hall, December 2017

"Alto Anna Harvey contributed a lovely, well-modulated 'Qui sedes'."

PLANET HUGILL, Robert Hugill, 2nd January 2017

Die Fledermaus, Welsh National Opera, October-December 2017

"In some ways, the real star of this whole operetta is Prince Orlofsky, the mysterious, fabulously rich Russian who gives the ball to try to assuage his boredom at having the whole world at his feet. Anna Harvey (mezzo-soprano) took this trouser role with aplomb, giving us a Prince who was epicene and languid, but roused to enthusiasm by the entertainment provided by the guests who challenge each other about their identities and flirt incognito. He has the celebrated champagne aria and acts as a sort of embodiment of gaiety and carousing."

OXFORD PROSPECT, Julia Gaspar, 3rd December 2017

"Anna Harvey captures wittily the deadpan demeanor of Prince Orlofsky who claims to be bored with everything, and so hosts the party which witnesses the trick played by Falke and the prison governor, Frank, upon Eisenstein, but Harvey also then opens up musically in the bright rendition of the music given to her, including leading off the 'Champagne' song, one of this work's signature melodies."

CLASSICAL SOURCE, Curtis Rogers, 1st December 2017
Die Fledermaus, Welsh National Opera, October-December 2017

"Anna Harvey's brilliant performance as the bored Prince in a wholly-believable breeches role."

UNDERDOG REVIEWS, Leah Tozer, 18th November 2017

"Anna Harvey makes her WNO debut as the Prince, an in-trousers role that she performs with great effect, showcasing a fabulous voice as she sings "Chacun à son gout".

REDBRICK, Olivia Boyce, 6th November 2017

"I was impressed by Anna Harvey's Prince Orlovsky, who for once was not mired in misanthropic melancholy but merely seemed to wish for some properly disinhibited partying. The challenging range and leaps of 'Ich lade gern mir Gäste ein' (I love to invite my friends) were negotiated with the same ease that saw Orlovsky throw back the vodka shots and toss the tumblers over his shoulder."

OPERA TODAY, Claire Seymour, 4th November 2017

"Orlovsky...was well acted and sung with vocal aplomb by Anna Harvey with the addition of a pleasing stage presence."

SEEN AND HEARD INTERNATIONAL, Robert J Farr, 2nd November 2017

"Orlofsky, sung by Anna Harvey...warm and committed."

PETERSFIELD POST, Ann Pinhey 26th October 2017

"It was a very strong cast, with Rhian Lois (Adele), Anna Harvey (Prince Orlofsky) and Mark Stone (Rosalinde's husband) demonstrating their musical prowess."

WHAT'S GOOD TO DO, Jan Dixon, 20th October 2017

"Anna Harvey...a psychologically plausible Orlofsky...attractively animated presence, on stage and vocally."

SEEN AND HEARD INTERNATIONAL, Glyn Pursglove, 14th October 2017

Haydn Creation Mass, Royal Philharmonic Orchestra, October 2017

"Of the quartet of soloists, the mezzo of Anna Harvey stood out, not least for the fervour that she brought to Qui tollis peccata mundi."

BACHTRACK, Alexander Hall, 25th October 2017

La Finta Giardiniera, Ryedale Festival, July 2017

"One of the strongest voices was the mezzo-soprano of Anna Harvey in the tricky trouser role of Ramiro...Her operatic potential is considerable."

OPERA MAGAZINE, Martin Dreyer, October 2017

"Her erstwhile suitor Ramiro has little to do except express the disappointments of rejection but with her warm mezzo, Anna Harvey did this extremely well."

ANTHONY OGUS, Anthony Ogus, July 2017

Eugene Onegin, Verbier Festival, August 2017

"Étonnamment, les meilleurs protagonistes de ce monument musical russe ne sont pas de nationalité russe. Ainsi, en est-il de la convaincante présence vocale de la mezzo-soprano Anna Harvey (Larina)."

"Surprisingly, the best protagonists of this Russian musical monument are not of Russian nationality. Thus, there is the convincing vocal presence of mezzo-soprano Anna Harvey (Larina)."

RESMUSICA, Jacques Schmitt, 12th August 2017

"La mezzo russe Anastasiia Sidorova en Olga et l'Anglaise Anna Harvey en Madame Larina, toutes deux très à l'aise scéniquement"

"The Russian mezzo Anastasiia Sidorova as Olga and the English Anna Harvey as Larina, both very comfortable scenically."

LE TEMPS, Julian Sykes, 9th August 2017

Elektra, Verbier Festival, July 2017

"The maids, the surrounding cast of supporting characters, perform their roles with ease and taste...From the women in their harmonious dresses – brown through various states of green to black – shows their choral function both as unit and individuals. No names, but clear dramatic identities."

OPERA WIRE, Lois Silverstein, 30th July 2017

Love, Melody, Spain Recital, Opera Prelude, April 2017

"Friday evening's gem of a performance...Harvey immediately engaged with her audience, her captivating facial expressions bringing the music to life. She showed remarkable poise and control, understanding the acoustic demands of the intimate space...It was in the Manuel de Falla Siete Canones Populares Espanolas that we had some of the very best performances of the evening...In tales of passion, sorrow and joy, Harvey's voice took on the proud spirit of the Spanish...Both artists were impressive, being equally as accomplished in the lyricism of Schumann as in the toe-tapping dance rhythms of the de Falla."

HENLEY STANDARD, Mandy Beard, 4th May 2017

Rinaldo, Theater Chemnitz, March 2017

"Anna Harvey deserves special praise, who jumped in for this production ... with three days notice. The young singer ... sang and acted with natural beauty. "

DER NEUE MERKER, Christoph Suhre

"Baritone Andreas Beinbauer ... combines cultivated singing with a dramatic approach; the same can be said about mezzo-soprano Anna Harvey as Goffredo, the leader of the crusaders."

DRESDNER NEUESTE NACHRICHTEN, Boris Gruhl

"Their leader is Goffredo, who is sung impressively and played with parodic irony by Anna Harvey."

SACHSISCHE ZEITUNG, Jens Daniel Schubert

"Anna Harvey (Goffredo) and Jud Perry (Eustazio) complete the ensemble on a classy level."

ONLINE MERKER, Joachim Weise

Haydn Mass in the Time of War / Nelson Mass CD , Royal Philharmonic Orchestra, Released December 2016

"Fine contributions from soloists Grace Davidson and Anna Harvey."

GUARDIAN, Stephen Pritchard, 11th December 2016

"Benedictus" of the Paukenmesse...with Anna Harvey and Ashley Riches adding their delightfully tip-toeing dialogue, turns this into a movement of absolute enchantment...The other soloists make excellent contributions, Anna Harvey in particular, producing the most sumptuous of vocal tones."

MUSICWEB INTERNATIONAL, Marc Rochester, February 2017

Gold!, Bühne der Stadt, Gera, November 2016

"Eine liebenswerte Inszenierung, die mit wenigen Requisiten auskommt und ganz und gar von der Hauptdastellerin lebt. Sie schlüpft 50 Minuten lang in sämtliche Rollen, schafft Stimmung [und] Spannung...Eine tolle darstellerische und gesangliche Leistung.

"A lovely staging, which worked with only a few props and is lived out entirely by the main actress. For 50 minutes she slips between all the roles, creating both atmosphere and suspense...Vocally and dramatically a fantastic performance."

OSTTHÜRINGER ZEITUNG KULTUR, Ulrike Kern, 14 November 2016

Alcina, Longborough Festival Opera, 30th July–4th August 2016

"Anna Harvey made a poised and noble Bradamante."

BIRMINGHAM POST, Richard Bratby, 30 July 2016

"Anna Harvey...impressed with the sincerity and resilience she displayed in the part."

SEEN AND HEARD INTERNATIONAL, Roger Jones, 30 July 2016

Le Nozze di Figaro, Longborough Festival Opera, 26th June – 7th July 2016

"The singing was uniformly excellent, with the vocal highlights coming from ... most particularly, Anna Harvey's excellent Cherubino."

INDEPENDENT, David Lister, 4 Jul 2016

"Cherubino, sung by Anna Harvey, was excellently performed. Harvey has a naturally youthful mezzo, and the higher register is in perfect condition, gleaming at the very top. Everything she sang was packed with flavour with high quality of acting, and there was a clear enjoyment in rising to the hamminess that the part requires."

BACHTRACK, Dominic Lowe, 27 Jun 2016

"Uniformly excellent singing (especially some top, top capering from mezzo Anna Harvey as Cherubino)."

CLASSIC FM, Daniel Ross, 1 Jul 2016

"A mellifluous mezzo-soprano who commanded attention whenever she appeared on stage."

STRATFORD HERALD, Gill Sutherland, 4 Jul 2016

"Anna Harvey reveals a beautiful and rich mezzo-soprano as Cherubino."

MUSIC OMH, Sam Smith, 28 Jun 2016

"...the dynamic, restless character of Anna Harvey's Cherubino... she captured the lovable roguishness of the part with enjoyable flair."

CLASSICAL SOURCE, Curtis Rogers, 28 Jun 2016

"A cast of excellent singers who assume the character of the roles they play to perfection... Anna Harvey as Cherubino comes over as a particularly gauche adolescent unable to keep his passions under control and managing hilariously to be forever in the wrong place at the wrong time."

SEEN AND HEARD INTERNATIONAL, Roger Jones, 29 Jun 2016

"Anna Harvey's rangy, lanky and believably boyish Cherubino."

PLAYS TO SEE, Mel Cooper, 3 Jul 2016

Bach B Minor Mass, Royal Northern Sinfonia, Sage Gateshead, 25th March 2016

"Expressive depth from mezzo Anna Harvey and oboist Steven Hudson in a sublime Qui sedes... In the last pause for reflection before the summit, Anna Harvey and the Royal Northern Sinfonia violins...gave us an astoundingly moving and tender Agnus Dei, weighed down with all the grief and tears of a sinful world."

BACHTRACK, Jane Shuttleworth, 26th March 2016

Rossini Petite Messe Solonelle, Wimbledon Choral Society, Cadogan Hall, 20th March 2016

"Experienced soprano Claire Seaton sang with appealing tone, while Anna Harvey's soft-grained mezzo blended with her beautifully in the Qui tollis peccata mundi. Harvey projected well in the Agnus Dei, long phrases spun warmly."

BACHTRACK, Mark Pullinger, 20th March 2016

**Spohr The Last Judgement, Faust Chamber Ensemble, LSO St Luke's,
4th March 2016**

"Mezzo Anna Harvey stood out among the quartet of soloists with her rich tone and sensitive phrasing."

GUARDIAN, Tim Ashley, 8th March 2016

"The mezzo soprano Anna Harvey created exactly the right atmosphere, her rich sound, idiomatic German and calm, devotional stage presence making us wish Spohr had given her much more to sing."

PLANET HUGILL, Ruth Hansford, 7th March 2016

**The Marriage of Figaro, Opera Project at West Green House Opera, 25th
& 26th July 2015**

"Anna Harvey produces a sweet sound as Cherubino."

MUSIC OMH, Sam Smith, 27th July 2015

**Bach Cantatas BWV 11 & 75, Alice Tully Hall, Lincoln Center, New York,
15th June 2015**

"The Royal Academy was represented by the mezzo-soprano Anna Harvey and the tenor Gwilym Bowen. Ms Harvey was simply wonderful, and her aria in Cantata No. 11, "Ach bleibe doch" was the evening's high point."

NEW YORK TIMES, James R. Oestreich, 17th June 2015

The Bear, Royal Academy of Music, 14th & 15th May 2015

"It's about a determinedly grieving widow, sung with abandon by Anna Harvey, whose voice we must surely be hearing in Wagner before long."

SPECTATOR, Michael Tanner, 18th May 2015

The Ice Break, Birmingham Opera Company, 3rd-9th April 2015

"Anna Harvey and Meili Li (in the joint role of space messenger Astron) rounded out a first-rate cast without any weak links."

OPERA NOW, Warwick Thompson, June 2015

"There are other strands, too...the intervention of Astron (a double role, shared between Anna Harvey and Meili Li), an apparently extraterrestrial messenger who urges the crowd to cherish the Earth."

GUARDIAN, Andrew Clements, 5th April 2015

Suor Angelica, Royal Academy of Music, 20th/24th Nov 2014

"There were fine performances: Anna Harvey's icy Principessa."

OPERA NOW, Robert Thicknesse, February 2015

"The supporting cast had not a weak link, and Anna Harvey's elegantly-sung Zia Principessa made for a cruel foil indeed."

SEEN AND HEARD INTERNATIONAL, Mark Berry, 23rd November 2014

"There were some great performances. Emily Garland was a brave and moving Angelica, Anna Harvey (who I last saw as an alarmingly convincing Ariodante) was here transformed into a steely, evil librarian Zia Principessa."

HUGO SHIRLEY OPERA BLOG, 26th November 2014

Hänsel und Gretel, Garsington Emerging Artists/West Green Opera, 26th/27th July 2014

"The acting and singing of Anna Harvey and Alice Rose Privett as Hänsel and Gretel... [showed] their undoubted technical accomplishment...their night-time prayer in the forest at the end of Act Two sounded particularly innocent...without doubt we shall be witnessing some memorable performances from them in future years as this early promise comes to full fruition."

SEEN AND HEARD INTERNATIONAL, Curtis Rogers, 29th July 2014

The Cunning Little Vixen, Garsington Opera, June - July 2014

"Anna Harvey's gleefully priapic Lapák shone...she was so convincingly masculine that I thought we were to have a tenor Dog until she revealed a big, bright, characterful mezzo that's surely destined for exciting things."

WHAT'S ON STAGE, Katherine Cooper, 24th June 2014

"Anna Harvey managed to make the randy, flea-ridden Dog appealing."

MUSIC OMH, Melanie Eskenazi, 24th June 2014

"[The] disgustingly randy dog (Anna Harvey, brilliant) stick[s] in the memory."

CLASSICAL SOURCE, Peter Reed, 25th June 2014

"Anna Harvey caught the mischievous character of Lapák."

SEEN AND HEARD INTERNATIONAL, Curtis Rogers, 24th June 2014

"Anna Harvey has fun as the randy farmyard Dog."

MAIL ON SUNDAY, David Mellor, 6th July 2014

Ariodante, Royal Academy of Music, 20th/24th March 2014

"[Ariodante] has become a showcase for big-personality divas. Anna Harvey's performance here is remarkable: not just delivering great arias such as Dopo notte and Scherza infida with clarity, energy and feeling, but also catching the macho swagger and subsequent hopelessness of a guy who thinks he is being handed the world on a plate, then has it dashed from his hand."

TIMES, Richard Morrison, 24th March 2014

"The cast was stunning. There was real maturity in these young voices, with strength and control and astonishing maturity all round...Anna Harvey's warm-voiced Ariodante embodied the softness of this puppyish, over emotional boy... 'Dopo notte' was a sunburst of blistering happiness, done with true virtuosity."

OPERA NOW, Robert Thicknesse, May 2014

"There was an outstanding central performance from the remarkable Anna Harvey in the title role. She held the stage all evening, assuming and singing the role with complete assurance, and finished us off with bravura performance of that great aria Dopo notte at the end of the evening."

BRIAN DICKIE OPERA BLOG, 21st March 2014

"Anna Harvey was a treat as Ariodante, her bell-clear voice, with its perfect projection, nicely weighted throughout its range. The music fitted her voice perfectly, and she sang with infectious joy. Her rendition of the famous "Dopo notte" was masterly."

BACH TRACK, Charlotte Valori, 25th March 2014

"Anna Harvey's Ariodante retained innocence and freshness throughout, with 'Scherza infida' expressed as a matter of outrage rather than a self-pitying lament. Harvey controlled her coloratura...resulting in vocal clarity for 'Dopo notte', the opera's musical climax."

CLASSICAL SOURCE, Curtis Rogers, 20th March 2014

"Mezzo Anna Harvey stood out for her clear, accurate singing as Ariodante, as well as her remarkably convincing acting of the young, passionate knight."

SPECTATOR, Hugo Shirley, 29th March 2014

Eugene Onegin, Royal Academy of Music, 14th/18th March 2013

"The late-40s Madame Larina was cleverly portrayed and warmly sung by Anna Harvey, and her duet with the impressive contralto of Angharad Lyddon (Filippjevna) was a great pleasure."

OPERA, Peter Reed, May 2013

“Other moments that resonate in the mind...Anna Harvey’s posture and warmth as Madame Larina, totally convincing as an elegant middle aged woman though she can scarcely have been older than Tatyana in reality...Anna Harvey’s Madame Larina was... sung...with a pleasingly full timbre and comfortable fluency.”

CAPRICCIO MUSIC BLOG, 18th March 2013

“Anna Harvey is an effective Larina — Ramster has her sit silent and stern, like Whistler’s mother, during the final scene, a neat and tragic touch.”

TIMES, Neil Fisher, 13th March 2013

“There was also much to admire in Anna Harvey’s eminently professional Mme Larina.”

SEEN AND HEARD INTERNATIONAL, Mark Berry, 15th March 2013

“The Act I duet with Anna Harvey’s Madame Larina was the other highlight of the evening.”

BACH TRACK, David Karlin, 12th March 2013

Arias with the London Mozart Players, Fairfield Halls, 2nd November 2012

“The high point was the young mezzo Anna Harvey singing Berlioz’s Villanelle and Mozart’s Voi che sapete with sensitivity and lustre.”

TIMES, Hilary Finch, 6th November 2012

Loewe Passion Oratorio, Oxford Town Hall, 31st March 2012

“Anna Harvey’s “Heil’ge Nacht” (after the arrest in Gethsemane) proved easily the most exquisite passage of the second part.”

CHURCH TIMES, Roderic Dunnett, April 2012

Handel Messiah, All Saint’s Church, Basingstoke, 24th March 2012

“Anna Harvey’s rich, velvety qualities...The lilting aria He Shall Feed leading onto Come Unto Him enabled the rich warm sonorities of Anna Harvey’s voice...to be fully appreciated.”

BASINGSTOKE GAZETTE, Virginia Pearson, March 2012

Albert Herring, Opera Holland Park Yucca Lawn, 24th July 2011

“Anna Harvey’s deliciously fussy Mrs Herring...”

OBSERVER, Fiona Maddocks, July 2011