

Johane Ansell reviews

Opera Holland Park, Iris

James Cleverton as Kyoto and Johane Ansell's Geisha are the most rock-solid voices on stage – **The Arts Desk**

Johane Ansell was a lovely Geisha – **Planet Hugill**

James Cleverton as Kyoto and Johane Ansell as a Geisha also help to make the evening the success that it is – **Music OMH**

Johane Ansell tugs the heart as a subjugated Geisha – **What's On Stage**

Johane Ansell sang an excellent Geisha – **Mark Ronan**

Johane Ansell a fine Geisha – **Seen and Heard – International**

Johane Ansell was a notable Geisha – **Classical Source**

Johane Ansell sang beguilingly as the Geisha, drawing us into the play-within-a-play – **Opera Today**

Opera Holland Park, Il Trittico

...as Soprano Amante, Johane Ansell, a young singer whose lovely voice promises much for the future. (An opinion further reinforced by her performance later in the evening as Suor Genovieffa in Suor Angelica.) - **Opera Britannia**

...the younger ones crumpled balls of energy, beautifully and individually characterised, among them Johane Ansell's particularly winsome Genovieffa. – **The Times**

Johane Ansell's Suor Genovieffa noticeable amongst a very good ensemble performance – **David Karlin, Bachtrack**

Wexford Festival, Trial by Jury

Irish-Canadian soprano, Johane Ansell, gave a confident, accomplished performance as 'The Plaintiff' – **Opera Today**

Wexford Festival, The Sleeping Queen

The gentle voiced Irish - Canadian soprano Johane Ansell played the queen with appealing girlish charm – **Opera con brio**

Birmingham Bach Choir, Unfinished Remembering

But Spicer's solo writing was well conveyed by soprano Johane Ansell and baritone William Dazeley, both always clear and impassioned. As they had been in a deeply moving performance of Vaughan Williams' Dona Nobis Pacem. – **Birmingham Post**

...the solo soprano has some passionate interjections which Johane Ansell sings with no little intensity – **Musicweb International**

Opera Lyra, Le Nozze di Figaro

Johane Ansell made more of the small role of Barbarina than anyone I've ever seen, including a compelling reading of the aria that opens Act IV. – **Leslie Barcza, Barczablog**

In a very short appearance Johane Ansell as Barbarina also left a lasting impression. Her every word and action fell in the right place and in the right moment, making her performance warm and unaffected. – **Capital Critics Circle**

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Dorset Opera, Fidelio

Marzelline (Johane Ansell) and Jaquino (Tyler Clarke) were both excellent. – **Opera Magazine**

The principal parts are all strong – with comic performances shining in the green and naïve Marzelline (Johane Ansell). – **Blackmore Vale**

Lyric Opera Ireland, Rusalka

Both Stephen Brown as the Gamekeeper and Johane Ansell as his nephew (Turnspit) impressed and showed that they possessed a fine sense of comic timing. - **Bachtrack**

Buffalo Philharmonic, Vaughan Williams Dona Nobis Pacem, Fauré Requiem

Soprano Johane Ansell — she comes from the unlikely place of Moose Jaw, Saskatchewan— was a striking presence, with her red hair, pale skin and deep blue-green gown. One listener remarked that she looked like a Raphael painting.

Her voice was lovely, confident and soothing. In the Vaughan Williams, her enunciation of the words “Dona Nobis Pacem” — “give us peace” — stood in satisfying contrast to the sometimes strenuous music going on around her.

Ansell’s treatment of the famous “Pie Jesu” was lovely and guileless. The Requiem’s low-key ending was full of sweetness, bringing the night to an emotional close. "- **Buffalo News**

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