

Stafford Law

Eva Urbanova reviews

Osud, Teatro Real Madrid

Due to the superlative projection, legato and articulation of Stefan Margita's Zivny, the somber violence of Eva Urbanova as the mother, and the spun characterization of Iveta Jirikova as Mila, one is outraged to learn that this exemplary production will not be recorded for release on DVD for lack of an interested producer - **Liberation**

Of course, Eva Urbanová, in the role of the mother, surpasses the rest with her dramatic intensity and the consistency with which she defends an essentially odious being - **ABC.ES**

Rusalka, The Metropolitan Opera

Among the admirable cast members...the dusky-toned soprano Eva Urbanova - **The New York Times**

Urbanova was elegantly evil as the Foreign Princess who lures the Prince from Rusalka during the second-act ball. - **San Francisco Chronicle**

Rusalka, Covent Garden

It doesn't help her that two vocal masterclasses are taking place. Eva Urbanova blazes away as the Foreign Princess, and Larissa Diadkova brings magnificently focused tone to her imprecations as the witch Jezibaba - **The Times**

But two star performances stole the show, and they weren't those of the two leads. Larissa Diadkova's focused contralto flattened all before her as the witch Jezibaba, and, as the conniving Foreign Princess, Eva Urbanova was no less formidable - **The Guardian**

An imperious Foreign Princess in Eva Urbanova - **Edward Seckerson**

Eva Urbanova cut the air with the razor edge of her soprano as the unsympathetic Foreign Princess - **Financial Times**

Eva Urbanová as the Foreign Princess - luxury casting this, since she is this season's Turandot at the Met - and Larissa Diadkova as the witch were both in outstanding form - **The Mail on Sunday**

Sergei Larin's Prince is convincingly ardent, while his paramour Foreign Princess, Eva Urbanova, wields a lethal laser beam of tone - **The Evening Standard**

Turandot (Berio Ending), Cincinnati Opera Festival

Urbanová displayed a powerful voice as she recounted the story of her ancestress' rape and murder, and she soared above the ensemble when she vented her determination to resist all men - **The Cincinnati Post**

As Turandot, the Chinese princess who beheads suitors who can't answer three riddles, Eva Urbanova was chilling and in command. Her big aria, "In questa reggia," was riveting; her powerful high notes sliced like knives, but her *pianos* were compelling, too. - **Cincinnati Enquirer**

Eva Urbanová has thrilled audiences at the Met and around the world, and her incredible vocal talents certainly do not disappoint here. Her powerful soprano voice is well suited to the challenges presented by the role of Turandot, reaching magnificent heights in thrilling, full sound. - **City Beat**

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Puccini Rarities (Turandot), DECCA Records

Eva Urbanova is as good a Turandot as one can expect to hear today - **The Guardian**

Eva Urbanova's commanding voice dominates the 23-minute track - **The Times**

While the performance featuring Eva Urbanova in the title role is a fine one - **The Independent**

Turandot (Berio), UK Premiere

Ideally, one wants to hear Berio's version in the context of the complete work. For the UK premiere, however, the final act alone had to suffice, conducted by Leonard Slatkin with a nervous urgency - not entirely inappropriate for the terror generated by the princess's despotism. The casting was uneven, with Eva Urbanova's thrillingly ferocious Turandot pitted against Dennis O'Neill's clarion Calaf and Amanda Roocroft's occasionally effortful Liu - **The Guardian**

St Ludmilla, Edinburgh Festival

The cast was exemplary, dominated by Eva Urbanova as Ludmilla. Though rarely heard in the UK, she is one of the world's greatest sopranos, capable of filing her voice down to the most rapt of pianissimos, then unleashing an oceanic flood of sound that soars over chorus and orchestra - **The Guardian**

As Saint Ludmilla, the queen who falls for the magnetism of a hermit, Eva Urbanova sang with lustrous glow - **The Times**

Canadian Opera Company, Jenufa

Eva Urbanova fait plus que prêter ses traits au personnage de Kostelnicka. Autant par son jeu de scène que par les timbres de son soprano drammatico, elle exsude l'essence de cette Némesis qui retire aux mortels qu'elle dirige l'attribut sacré qui aurait pu les affranchir de leur sort. L'intensité et la régularité de sa prestation vocale n'ont d'égal que ses superbes pianissimos, animés d'une même verve dramatique. Quant à l'intelligence de sa diction, elle rappelle l'impérieuse nécessité de maîtriser la musique de la langue tchèque, que Janacek érigea au titre de principe musical - **La Scena Musicale**

***Translation:** 'Eva Urbanova does more than borrow the character traits of Kostelnicka. As much by her playing of the scene as by the timbres of her dramatic soprano, she exudes the essence of this Nemesis who withholds from the mortals she controls the sacred gift that would help them conquer their fate. The intensity and regularity of her vocal presentation has no greater equal than her superb pianissimi, animated with an equal dramatic verve. As the quality of her diction, she brought to mind the imperious necessity of mastering the music of the Czech language that Janacek raised to the level of a musical principle.'* - **The Music Scene**

Urbanova was triumphant as the Kostelnicka, with ripe ringing tones and full-blooded power that could halt cavalry squadrons in their tracks. She delivered with abundant skill a credible account of the clashing elements in her life — a harsh control freak before whom everyone cringes, a Wicked Witch of the East made hostile by domestic abuse and a tender guardian of her child. Her torment was real, and even as a killer she ensured there'd be some sympathy for her despite her dreadful actions - **Geoff Chapman, Toronto Star**

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