

# pressquotes

## **RENATA POKUPIC, MEZZO-SOPRANO**

### **Dorabella in Mozart *Così fan tutte* (concert version) Théâtre des Champs-Élysées / Le Cercle de l'Harmonie / Jérémie Rhorer**

"Croatian mezzo Renata Pokupic sang Dorabella with ease and fluency, demonstrating an impressive fullness and stability of timbre across the whole tessitura, and perfect tuning."

*ConcertoNet*, October 2009

"Naturally adorable, Renata Pokupic sang Dorabella with a rich, velvety tone whose opulence gently veiled the exquisitely formed contours of her melodies."

*Altamusica*, October 2009

### **Title role in Cavalli's *Eliogabalo* Grange Park Opera / cond. Christian Curnyn / dir. David Fielding**

"As for Eliogabalo, strutting in silver tights, the velvet high mezzo of Renata Pokupic is more pleasing still; quite a star turn, in fact."

*Geoff Brown, The Times*, June 2009

### **Sesto in Mozart's *La Clemenza di Tito* Chicago Opera Theater / cond. Jane Glover / dir. Christopher Alden**

"In two and a half hours of beautiful singing, nothing was more beautiful than Sesto's 'Parto, parto', delivered with poised line, luscious sound and shapely phrasing by the Croatian mezzo Renata Pokupic."

*John von Rhein, Opera Magazine*, August 2009

"Croatian mezzo-soprano Renata Pokupic's performance as Sesto was a revelation. Her acting was flawless, and her voice was magnificent. Nearly every moment she was onstage was a highlight, but the particular standout was her performance of the long second act aria "Deh per questo istante."

*R. Todd Shuman, Operaonline US*, April 2009

"Pokupic, a superb Croatian mezzo, nailed each of Sesto's arias with aplomb, not least the famous 'Parto, parto,' in tandem with Charlene Zimmerman's stunning clarinet obbligato."

*John Von Rhein, Chicago Tribune*, April 2009

### **Bach *Mass in B Minor* Tafelmusik Baroque Orchestra and Chamber Choir / cond. Kent Nagano Place des Arts, Montreal**

"Renata Pokupic was particularly rich and melodious in the Qui sedes, which she performed standing beside the oboe d'amore player."

*Arthur Kaptainis, The Montreal Gazette*, January 2009

### **Statira in Vivaldi's *L'incoronazione di Dario***

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**Garsington Opera / cond. Laurence Cummings**

"...fine singing from Renata Pokupic"

*Anthony Holden, Guardian, June 2008*

"...Renata Pokupic.... gave a vibrant, polished account."

*Fiona Maddocks, Evening Standard, June 2008*

"Renata Pokupic's sweetly ditsy Statira...is outstanding"

*Anna Picard, Independent, June 2008*

"Renata Pokupic was an enchanting Statira"

*Andrew Clark, Financial Times, June 2008*

"(Statira) Delightfully portrayed by the young Croatian mezzo Renata Pokupic."

*Richard Morrison, The Times, June 2008*

**Teodata in Handel's *Flavio***

**Barbican cond. Christopher Hogwood / Academy of Ancient Music**

"it was ...Renata Pokupic's Teodata who provided the most distinguished singing..."

*Andrew Clark, Financial Times, April 2008*

**Dvorak *Stabat Mater***

**Choeur Accentus / cond. Laurence Equilbey**

"We are also lucky that the first recording of this unheard version is served by magnificent performers who are well acquainted with this repertoire and form - the compassionate piano of Brigitte Engerer, the ardent and contrasted voices of the Accentus choir and the soloists (particularly mezzo-soprano Renata Pokupic). To her equally successful Brahms German Requiem and Liszt Via Crucis, Laurence Equilbey and partners add with this another exemplary trophy. This sacred trilogy, this holy trinity has no equals or rivals in today's discography."

*Gilles Macassar, Telerama, April 2008*

**Cherubino Mozart's *Le Nozze di Figaro***

**Theatre des Champs-Elysees / cond. Jérémie Rohrer**

"Renata Pokupic displays a charm worthy of Frederica von Stade."

*Le Figaro, September 2007*

**Siébel Gounod's *Faust***

**Opera Ireland**

"The best singing on stage comes from the Croatian mezzo Renata Pokupic in the trousers role of Siébel. Her tone is straight and true, her boyish antics perfectly apt, and whenever she sings, she simply commands attention."

*The Irish Times, April 2006*

**Messagera Monteverdi's *Orfeo***

**Lille Opera / Emmanuelle Haïm**

"Renata Pokupic is superb as the messenger."

**intermusica**

Crystal Wharf, 36 Graham Street, London N1 8GJ  
Tel: 020 7608 9900 Fax: 020 7490 3263  
mail@intermusica.co.uk www.intermusica.co.uk

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*Financial Times*, November 2005

"Renata Pokupic makes herself easily noticed, a Messagera with a soft and gripping tone, with clear and assured diction; conscious of her account's crucial role, she knows how to bend the action towards tragedy with sincerity and emotion."

*Les Echos*, November 2005

"One cannot remain indifferent to the powerful interventions of Renata Pokupic's Messagera."

*Le Figaro*, November 2006

## **Dido Purcell's *Dido and Aeneas***

**Monteverdi Choir and English Baroque Soloists/ John Eliot Gardiner**

"... Renata Pokupic, whose style is impeccable..."

*Le Figaro*, November 2004

## **Bach's *Mass in B minor***

**Monteverdi Choir and English Baroque Soloists/ John Eliot Gardiner (BBC Proms)**

"... and a brief hearing of the silvery edge to Renata Pokupic mezzo was impressive."

*Musical Opinion*, August 2004

"... mezzo Renata Pokupic... was also excellent."

*Stephen Pettitt, Evening Standard*, August 2004

"The chirruping piping of soprano Katharine Fuge nicely contrasted with Croatian mezzo Renata Pokupic"

*Hilary Finch, The Times*, August 2004

## **Dejanira Handel's *Hercules***

**London Handel Festival Choir and Orchestra/ Laurence Cummings**

"... thank God for Renata Pokupic, a warm-voiced Croatian mezzo-soprano. From her first entry, she wrenched the evening to a level of emotional engagement... from hysterical joy to wrecked despair, this was some performance!"

*The Times*, May 2004

"... she can cope with the most demanding of Handel's florid vocal lines and ornaments with remarkable control of articulation and breath... an extremely appealing stage presence combined with the sheer quality of her voice, gives her an almost unbelievable ability to express the widely varying moods. She has a very special talent."

*Early Music Review*, May 2004

## **Anna Berlioz's *Les Troyens***

**Orchestre Révolutionnaire et Romantique / John Eliot Gardiner**

"Renata Pokupic was a sumptuous Anna."

*International Herald Tribune*, October 2003

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“Renata Pokupic, a touching Anna...”

*ConcertoNet*, October 2003

“Renata Pokupic composes a quasi-mozartian Anna, giving to the great duo with her sister Dido a very appropriate dreamy charm.”

*ResMusica*, November 2003

**Handel: Ariodante's arias**

**Aestas Musica International Ensemble / Laurence Cummings**

“Renata Pokupic displayed attributes that merit her a place at the very pinnacle of her profession. She projects a vivid and refreshing personality from the platform, but in doing so immerses herself totally in the spirit and style of the music. Her technique is completely assured and meticulously controlled. Ms Pokupic is a very special singer.”

*Stephen Pettitt, Evening Standard*