

## **Violetta in La Traviata**

### *The San Francisco Chronicle*

"It's still unusual to hear a Violetta take charge of an evening as completely and thrillingly as soprano Rebecca Davis...as soon as Davis began to sing, the sparks began to fly. Davis boasts a big, vibrant sound that she keeps under superb control, as well as pinpoint technical command and a wealth of vocal coloration. Her voice is muscular enough to tackle the most daunting displays of power, but tenderly lyrical in more intimate passages. All those attributes and more were brought into play for Violetta, a role that famously calls on a wide range of vocal techniques in a single evening. Davis coursed effortlessly through the cascading passagework of the Act 1 showpiece "Sempre libera," she conjured up a world of emotional depth in the delicate interactions of Act 2, and she concluded with a riveting account of "Addio del passato," Violetta's heartbreaking farewell to past pleasures."

-Joshua Kosman

### *San Jose Mercury News*

"There's one particular reason to see the new Festival Opera production, that would be soprano Rebecca Davis in the title role. As Violetta Valery, the consumptive courtesan of Giuseppe Verdi's evergreen melodrama, Davis anchors the production with a thrilling blend of dramatic focus and vocal splendor. Her soprano is large and well-supported, with radiant, gleaming top notes. She sang luxuriantly in Act I's "Ah, fors'e lui," and continued to project with beauty, precision and stamina throughout the evening."

-Georgia Rowe

### *The Berkeley Daily Planet*

"But the evening belongs most of all to Rebecca Davis, whose Violetta is wholly her own, both as sung and acted, a stunning rendition of one of the greatest soprano roles in the medium."

-Ken Bullock

### *The Santa Barbara Independent*

"As Violetta, Davis acted as well as she sang and delivered riveting accounts of each of her character's crucial arias and duets. Davis consistently demonstrated the kind of commitment to La Traviata's tragic narrative arc required to do justice to Verdi's dramatic writing and did so while filling the Granada with cascades of glorious sound...Nevertheless, the heart of any La Traviata lies with the heroine in her journey to romantic oblivion, and thus a reviewer's last words must return to praise of Davis, who embodied Violetta to perfection."

-Charles Donelan

### *The Independent*

"Opening night...belonged to Rebecca Davis... I can't remember a Livermore audience breaking into such rousing applause and whistles after the soprano's first aria. How could they not after the way she sang the famous, extremely difficult "Sempre libera" in Act I. It's an aria that requires superhuman feats of the voice. Davis was up to the task. She sings with a rich, full-bodied, velvety voice, with dramatic low notes, beautiful pianissimos and forte high notes, coloratura runs and a high E flat that not only sounded effortless but as though they'd been dipped in honey."

-Sarah Bobson

### *The Independent*

"Her shimmering pianissimo is magical, as is her nuanced physical acting."

-Susan Steinberg

## **Ilia in Idomeneo**

### *The San Francisco Chronicle*

"The star of Tuesday's performance was soprano Rebecca Davis, who gave a magnificent performance as the captive and love-struck Trojan princess Ilia. Singing with vigor and precision, she gave voice to the character's emotional turmoil without stinting at all on the dynamism and grace of Mozart's writing."

-Joshua Kosman

### *Opera News*

"Soprano Rebecca Davis' Ilia...was equally superb...exceptionally even and well-produced. Her luminous highs, notable for their purity and sweetness, cut straight to the opera's emotional heart."

-Jason Victor Serinus

### *The San Jose Classical Music Examiner*

"Soprano Rebecca Davis's opening number as Ilia, the imprisoned princess in love with her captor, set the bar very high in Tuesday night's show. She sang with powerful abandon that seemed to spill over into the orchestra and fill the California Theater with a deep cry that supplied the entire first act with enough emotional quality it needed to captivate. Few moments in the opera matched the quality of those opening moments."

-Beeri Moalem

## **Tosca**

### *Opera News*

"Central to the performance's success was the wonderfully sung and acted Tosca of Rebecca Davis. Quite beautiful, with eyes that darted, flirted and defied, Davis gave a complete portrayal of the role. It is no small feat to deliver such a credibly acted Tosca and voice one's high notes with full, rounded tone."

-Jason Victor Serinus

### *The Mercury News*

"The Tosca role..was sung by Rebecca Davis, a statuesque soprano with a voice that gives strong hints of the great divas who have tackled this dramatic role: think Maria Callas and Leontyne Price. Her splendid handling of the famous "Vissi d'arte" ...She remained thoroughly in top form for the remainder of the show. "Tosca" gained a well-deserved standing ovation from the full house at the matinee with special affection showered on Davis' stunning performance."

-Mort Levine

### *The Opera Critic & Operaville*

It's a special time for Davis, who went directly from her OSJ residency to this summer's Merola Program in San Francisco...Her Floria is downright ferocious, particularly in the dark, foreboding passages as Scarpia lures her into the trap of jealousy. She begins "Vissi d'arte" in a prone position and taps into her lyric side to produce a beautifully tiered three-step dynamic drop from the final top-note...The clincher was Davis' leap from the parapets, which was purposeful and fearless, with a defiant look back at her pursuers."

-Michael Vaughn

## **Magda in La Rondine**

*San Francisco Chronicle*

"..But it did boast one true star in soprano Rebecca Davis, whose performance as Magda was a beguiling blend of temperament, charm and vocal presence. The role requires a singer who can encompass both the precisely calculated poise of Magda's carefree life in Act 1 and the more extravagantly emotional writing of Act 3, when she understands that her shadowy past threatens her only hope of happiness. In a potent and richly expressive turn, Davis covered all the bases."  
-Joshua Kosman

*San Jose Mercury News*

"The opening-night performance boasted some powerful singing, especially by soprano Rebecca Davis. With her richly cultured voice, commanding and rosy-hued, Davis is Magda de Cevry, a banker's mistress — and the swallow who flies toward her "bright dreams" of true love... Through the decades, it's come down as popular wisdom that "La Rondine" has one hit tune: "Chi il bel sogno di Doretta," which happens early in the first act, and which Davis sang with striking beauty."  
-Richard Scheinen

*SF Symphony Examiner*

"Requiring supreme vocal control, "Doretta's Dream" is one of Puccini's most moving tunes with a heart-rending pair of descending thirds, which stretch the upper range of the soprano voice to its very limits. If there were an instrument for measuring audience goose bumps, Rebecca Davis might well have broken it with her stunning rendition of this aria."  
-Eman Isadiar

*Operaville and The Opera Critic*

"Rebecca Davis went for the route that made her February Contessa Almaviva so touching, beginning with a tonal seed and growing it into a lovely, blossoming tree through the line. Davis's singing is an evening-length delight, at both extremes: the gem-like quiet of her Act 1 wishes for an evening out (working up her courage to escape her benefactor) or the unexpected power of her passages with her dream-lover, Ruggero."  
-Michael J. Vaughn

*San Francisco Classical Voice*

"Davis made a beguiling Magda — not only in Act 1's "Chi il bel sogno," which she sang with warmth, assurance, and pure, bright tone. The soprano continued to build on that first aria throughout the evening, creating a complex character torn by her desire for love and security. Her vocalism throughout was an enchanting blend of steely strength and passionate yearning."  
-Georgia Rowe

## **The Countess in Le Nozze di Figaro**

*Stark Silver Creek :All Things West Coast*

"But the stage was suddenly taken over by the entrance of Rebecca Davis, singing the role of Countess Almaviva. Davis' enormous voice, with tremendous dynamic control (from full-throttle fortes to soft but in-control sotto voce) literally blew the rest of the cast off the stage. Act Two opens with a cavatina duet between the Countess and Susanna, in which the Countess sings a memorable and quotable line: "That is the way of modern husbands: on principle unfaithful, by nature fickle, and by pride all jealous. But if Figaro loves you ... Only he could." This produced quite a chuckle from the audience, and fairly summarizes many of the themes of the opera. This is also when Rebecca Davis' control most impressed this reviewer — there were many sections where she was able to transition from forte to sotto voce with impressive technical control and dramatic effect...By far the highlight of the entire evening was Rebecca Davis' (the Countess') performance of the aria "Dove sono i bei momenti" ("Where are the beautiful moments"). Davis deservedly received the loudest and longest ovation during the entire opera, and also during the curtain calls. Opera fans — take note — Davis will be going places!"  
-Eugene Lee

*San Jose Mercury News*

"Saturday, they shook the California to the rafters when soprano Rebecca Davis, in the role of the Countess Rosina, sang the famous lament "Dove sono." Davis' singing was majestic, delicate, thrilling to the bone — and only one of many such moments during the night... her voice velvety as crème fraîche"  
-Richard Scheinen

*Operaville and the Opera Critic*

"Soprano Rebecca Davis projects her nobility with graceful features and eyes that seem to radiate from the stage. She takes one of the most pathos-equipped characters in opera (especially for those who know "The Barber of Seville") and delivers in spades, employing an impressive dynamic range - from fill-the-hall forte to lean-forward piano - to shape the tender phrases of "Porgi Amor" and "Dove sono." Then, just as you're feeling gorged with music, she pairs with Susanna for "Che soave zeffiretto," the most delicious female harmonies this side of "Lakme."  
-Michael J. Vaughn

*San Jose Classical Music Examiner*

"But it was Soprano Rebecca Davis who stole the show as the countess in her performance of "Dove Sono" suddenly conveying heartbreak in the midst of the tomfoolery that surrounds it. Davis' voice is remarkably smooth and large, the most impressive display of the evening. She has a bright musical future."  
-Beeri Moalem

## **Konstanze in Die Entführung aus dem Serail**

*Opera Today*

"Constanze is an Everest of a role, written by young Wolfgang with arguably more abandon than consistently good vocal sense. It has daunted many a practitioner, not least of which the great Joan Sutherland who famously withdrew from a new Met production being mounted especially for her because she just couldn't get it in her voice. On this occasion, the role held no fear for the highly accomplished soprano Rebecca Davis, whose limpid, often fluty singing was not only beautifully judged but also uncannily even in production. Ms. Davis was in complete charge of a performance that included fiery, accurate coloratura pyrotechnics, jaw-dropping ease shifting registers, heartfelt outpourings of love for Belmonte, and heartbreaking protestations to Selim. This was one of those rare Constanze traversals that perfectly matched artist with role, a bravura achievement."  
-James Sohre

*The Opera Tattler*

"The music of *Entführung* is challenging to pull off, and I was especially impressed by soprano Rebecca Davis as Konstanze, her incisive sound is strong and beautiful. I am astounded every time Konstanze has to sing the back to back arias in Act II, and Davis did not disappoint."

*Operaville*

"The most anticipated singer was Rebecca Davis, a resident artist at OSJ in 2008. She portrayed Konstanze with a statuesque presence and lovely swelling phrases. But what really brought out her talent was "Marten aller Arten," Konstanze's passionate rejoinder to the Pasha's odd combination of threats and wooing. The scene demands ferocity, a bit of lightning in the voice, and Davis delivered in spades."  
-Michael J. Vaughn

*Metroactive*

"Konstanze, played by Rebecca Davis, captures the woebegone spirit of her lovesick but imprisoned character—with a soft, but realistic undercurrent of sarcasm and a crystal-clear voice transitioning between highs and lows without feeling choppy."  
-Tad Malone

**Mimi in La Boheme**

*Casa Magazine*

"Dramatic soprano Rebecca Davis, outstanding in last season's production of *La Traviata*, delighted again as Mimi, providing a delicate performance of vocal power, even in the moments of soft-tone pianissimo. By turns mesmerizing and poignant, the deathbed scene duet from Mimi and Rodolfo, *Sono andati?* ("Have they gone?") was superbly sung in the final act by Ms. Davis."  
-Robert F. Adams

*The Montecito Journal*

"Soprano Rebecca Davis... captured the part of the tragic heroine, Mimi, to perfection"  
-Richard Mineards

**Helena in Midsummer Night's Dream**

*Das Opernfreund*

"jeweils stimmstark und ausdruckskräftig"  
"each strong and expressive"

-Gerhard Eckels

*Braunschweiger Zeitung*

"Am schönsten singt Rebecca Davis als Helena mit weichem, fülligem Sopran von ihrer Liebe."  
"Rebecca Davis sings most beautifully as Helen with soft, full Soprano of her love."

-Andreas Berger

*www.opernetz.de*

"Rebecca Davis als Helena ist die stürmische, liebestolle Rockerbraut, die mit kraftvollem Sopran versucht"  
"Rebecca Davis as Helena is the stormy, loving rocker bride who tries with powerful soprano."

-Agnes Beckmann

**Phébe in Castor et Pollux**

*OpernWelt*

"Die ungeliebten, rachsüchtigen Damen sind meist besonders dankbare Partien: Rebecca Davis nutzt das als Phébe eindrucksvoll."  
"The unloved, vengeful women are often the most rewarding roles: Rebecca Davis uses that as Phébe impressively."  
- Rainer Wagner

**Fiordiligi in Cosi fan tutte**

*Mercury News*

"Handed one of the most challenging arias for a dramatic soprano in pre-Wagnerian opera...she was arresting; with clear, somersaulting lines, ringing high notes. And she is a strong dramatic actress: Watching ironclad Fiordiligi melt away was a blast."  
-Richard Scheinen

**Adina in L'elisir d'amore**

*San Mateo Daily Journal*

"As Adina, Rebecca Davis has one of the richest soprano voices I have ever heard. Her upper register is to die for. Absolutely gorgeous!"  
-Keith Kreitman

*The Independent*

"Top honors for this reviewer went to Rebecca Davis, the effervescent soprano who obviously deserved the attention of every man in the house-on or off stage. Being beautiful never hurt a singer, and being able to throw off cascades of coloratura runs with a smile and wink is completely captivating. Especially since she also sang gorgeous legato lines to match the tenor's lyric style. 'Bricconcella,' *Dulcamara* calls her, as she slyly demonstrates that her personal charms for attracting men are far more powerful than his 'magic elixir'."

-Susan Steinberg

*Opera News*

"Less cunning than girlishly innocent, Rebecca Davis sang with beauty and a secure high extension."  
-Jason Victor Serinus

**Tatyana in Eugene Onegin**

*The Mercury News*

"Saturday's bright light was soprano Rebecca Davis...Making her debut, she showed off a supple, alabaster voice. She sang with power and ease, and as Tatyana, the opera's tragically love-struck heroine, showed herself to be a visceral actress with insight and presence."

-Richard Scheinen

*The Independent*

"Rebecca Davis was a captivating Tatyana, using her acting ability and lush voice to portray both the romantic young country girl, and later the dignified Princess. Passionate outbursts, wistful hesitation, poignant regret, and painful renunciation were all conveyed with immediacy and conviction, earning audience bravos (especially from Russian listeners, who pronounced her the soul of Pushkin's heroine)."

-Susan Steinberg

## **Rusalka**

### *Das Opernglas*

“Dass man mit Rebecca Davis aus dem eigenen Ensemble eine Sopranistin fand, die die Partie vom Bühnenrand aus singen konnte, hätte allein schon Respekt abgenötigt. Ihr warmer Sopran meisterte bereits die Oktavsprünge des Liedes an den Mond so sicher und klangschön.”

“The fact that Rebecca Davis, a member of her own ensemble, was found as a soprano who could sing the part from the edge of the stage would have required respect. Her warm soprano mastered the Song to the Moon’s octave jumps so safely and beautifully.”

-S. Mauß

### *www.deropernfrend.de*

“Von der Seite erfüllte Rebecca Davis den gesanglichen Teil mit schönem Sopran, der im berühmten Lied an den Mond von anrührender Zartheit war und zum Schluss hin auch höhensicher in der nötigen Dramatik aufwartete.”

“From the side, Rebecca Davis filled the vocal part with beautiful soprano, which was touchingly tender in the famous Song to the Moon and which, in the end, also provided the necessary drama with a high level of certainty.”

-Gerhardt Eckels

### *Hannoversche Allgemeine Zeitung*

“Obwohl Rebecca Davis diesen kurzfristig übernommenen Part bewundernswert souverän von der Seitenbühne sang”

“Rebecca Davis sang this part, which was taken over with short notice, admirably confident from the side stage.”

-Stefan Arndt

## **Louise in Der Junge Lord**

### *Das Opernglas*

“Rebecca Davis eine leidenschaftliche Luise, die stimmlich auch den dramatischen Passagen der Partie nichts schuldig blieb.”

“Rebecca Davis was a passionate Luise, who vocally did not owe anything to the dramatic passages of the role.”

-S. Mauß

### *OpernWelt*

“Rebecca Davis eine angemessen angetörnte Luise mit dem geheimen Drang nach oben”

“Rebecca Davis, an appropriately turned-on Luise, with the secret urge to go up.”

-Rainer Wagner

## **Micaela in Carmen**

### *The Mercury News*

“But most passionate of all, the real star of the show, was Soprano Rebecca Davis, as Micaela, the good girl from Don Jose’s hometown and the woman he should be courting. Saturday, Davis had it all; lustrous colors, secure top-to-bottom singing with penetrating power and true operatic emotion. She was arresting.”

-Richard Scheinen