SOPRANO

*JESSICA RIVERA*

**CRITICAL ACCLAIM**

***Brahms: Requiem & Leshnoff: Zohar – Atlanta Symphony Orchestra at Carnegie Hall***

<http://www.artsatl.com/shaw-100th-aso-night-remember-sold-out-carnegie-hall/>

“Both Jessica Rivera, the soprano soloist, and Nmon Ford, the baritone, have distinctive tremulous voices that contrast nicely with the smooth surfaces of the ASO chorus. Rivera, who has become Spano’s “go to” soprano, is a joy to watch, her beatific gaze reinforcing the gentle, unforced sound that projects so wonderfully across the hall.”

* *ArtsATL*, May 3, 2016 [James L. Paulk]

<http://www.classicalsource.com/db_control/db_concert_review.php?id=13625>

“…Rivera found endearing expression in ‘Ihr habt nun Traurigkeit.’ This was a sublime account of Brahms’s remarkable Requiem.”

* *Classical Source*, April 30, 2016 [Lewis M. Smoley]

<http://www.concertonet.com/scripts/review.php?ID_review=11507>

“The opening compliments to God were given with a choral affirmation that could have come from an Edwardian mega-oratorio by Elgar…The following soprano solo, sung with pure magic by Jessica Rivera, was not of passion but a notational *simulation* of passion.”

“…the soloists outdid themselves. Ms. Rivera was direct, pleasing, unaffected.”

* *ConcertoNet Classical Music Network*, April 30, 2016 [Harr Rolnick]

<https://www.newcriterion.com/articles.cfm/New-York-chronicle-8449>

“’What is man?’—is prayerful, hushed, reverent. And it was sung just that way by Jessica Rivera, the soprano. She was utterly sincere and unaffected.”

* *The New Criterion*, June 2016 [Jay Nordlinger]

***Villa Lobos: Bachianas Brasileiras No 5***

<http://www.grsymphony.org/blog/posts/guest-conductor-leads-grand-rapids-symphony-in-climatic-experience-of-respighis-pines-of-rome>

“…a singer with a powerful voice, which was especially delicious in the work’s softest passage.”

* *Grand Rapids Symphony*, April 23, 2016 [Jeffrey Kaczmarczyk]

***Beethoven: Symphony No. 9 – Nashville Symphony***

<http://www.nashvillescene.com/countrylife/archives/2015/09/11/review-nashville-symphony-opens-its-season-with-the-music-of-john-adams-and-beethoven>

 “Its success was due in part to the outstanding soloists: Soprano Jessica Rivera, mezzo-soprano Sasha Cooke, tenor Garrett Sorenson and baritone Russell Braun all sang with unfailing sensitivity.”

* *Nashville Scene*, September 11, 2015 [John Pitcher]

***Vaughan Williams: Dona Nobis Pacem – ASO Media Recording***

<http://www.operanews.com/Opera_News_Magazine/2015/5/Recordings/VAUGHAN_WILLIAMS__Dona_Nobis_Pacem.html>

“The grand and mournful “Agnus Dei,” opens the work, here featuring soprano soloist Jessica Rivera with the Atlanta Symphony Orchestra and Chorus. Rivera, a sensitive, versatile artist with keen musical instincts, has performed extensively with the Atlanta Symphony under conductor Robert Spano. Here, she sings with vibrant tone and an earnest, vulnerable quality as she pleads for peace… When the chorus enters with an echo of his verse, it’s a sublime moment, as is Rivera’s hushed *a cappella* reprise of “Dona nobis pacem” at the end of the movement.”

* *Opera News*, May 2015 [Joshua Rosenblum]

***Brahms: Requiem – Milwaukee Symphony***

<http://www.jsonline.com/entertainment/arts/milwaukee-symphony-delivers-powerful-rendition-of-brahms-german-requiem-b99365343z1-278901941.html>

“The attention to details, along with the slow, deliberate crescendos, restrained tempos and powerful, articulate performances by Rivera and Ford, brought weight and gravitas to the piece. The audience responded with an enthusiastic standing ovation.”

* *Journal Sentinel*, October 11, 2014 [Elaine Schmidt]

***Mahler: Symphony No. 4 – Atlanta Symphony Orchestra***

<http://www.artsatl.com/review-asos-fire-angels-hits-flat-note-soprano-jessica-rivera-orchestra-soar-mahlers-4th/>

“For a singer, Mahler’s 4th requires a special ability to capture both vigor and childlike innocence with acute detail of word and phrase. Rivera’s delightfully entrancing performance, sympathetically underscored by Spano and the orchestra, left little wanting.”

* *ArtsATL*, March 22, 2014 [Mark Gresham]

***Górecki: Symphony No. 3 – BBC Concert Orchestra***

<http://www.thelineofbestfit.com/reviews/live-reviews/jonny-greenwood-the-bbc-concert-orchestra-steve-reichs-electric-counterpoin>

“The repetitive element to Gorecki’s ‘Don’t Call It A War Symphony’-Symphony doesn’t come from loops or grooves, but in the form of three laments exquisitely delivered by soprano Jessica Rivera. While the orchestra - now bolstered with a harp, piano, woodwind and brass sections – slowly mutate some of the slowest, saddest melodies I’ve ever heard in to ever slower, sadder ones (it’s not referred to as the “Symphony of Sorrowful Songs” for giggles, mate), Rivera muses in Gorecki’s native Polish of a mother’s pain at losing a child, the horrors of the holocaust and a child’s despair at separation from their parents. Whilst it might not be comprehensible to a non-Polish speaking luddite such as myself, the emotion in the piece is palpable, the reiteration of the phrases and torturously gorgeous, cyclical nature of the string arrangements combining to provide a harrowing but beautiful end to an evening that rewarded most those who were open to getting lost in its charms.”

* *The Line of Best Fit,* May 21, 2014 [Thomas Hannan]

***Tsontakis: String Quartet No. 7 – Chamber Music Monterrey Bay***

<http://www.peninsulareviews.com/2014/04/26/chamber-music-monterey-bay-st-lawrence-string-quartet-soprano-jessica-rivera/>

“Three poems provided the text, all concerned with the Death end of the Arc of Life, and yet the overall effect was not unduly gloomy, thanks to the pure and even quality of Ms. Rivera’s voice, and the imaginative variety of the string accompaniments and interludes, delivered with conviction by the St. Lawrence quartet… Ms. Rivera revealed a *mezzo* richness of color, and perfect intonation, even during a soft semitone dissonance with the violin.”

* *Peninsula Reviews*, April 26, 2014 [David Beech]

***Golijov: La Pasión segun San Marcos – Boston Symphony Orchestra***

<http://bostonclassicalreview.com/2014/01/spano-leads-soloists-and-bso-members-in-golijovs-energetic-eclectic-la-pasion/>

“Jessica Rivera struck an angelic presence to the eye and ear, her voice floating over the strings’ spare and mournful waves.”

* *Boston Classical Review,* January 10, 2014 [Aaron Keebaugh]

***Recital: Jessica Rivera & Kelley O’Connor***

Jessica Rivera, Kelley O’Connor team with Robert Spano for evening of new music at KSU

<http://artsatl2.butlerraines.com/2013/10/review-rivera-oconnor-team-robert-spano-evening-music-ksu/>

“Rivera and O’Connor are both in their prime and wildly gifted…despite schedules heavy with contemporary music, neither singer has been limited by them.”

“Rivera’s soprano shimmers above the staff…”

“Rivera offered a riveting display of vocal beauty in Frederic Mompou’s song cycle about loss, ‘Combat del somni.’”

* *ArtsATL*, October 21, 2013 [Stephanie Adrian]

<http://www.ft.com/cms/s/2/abfacb0e-34bb-11e3-8148-00144feab7de.html>

“Rivera’s radiant soprano introduced Jonathan Leshoff’s touching *Monica Songs…*The rhetoric is heroic, the harmonies are expansive, yet there is a tenderness at the core that was captured rapturously by Rivera’s plush instrument, so sensitive to the power of understatement.”

* *Financial Times*, October 15, 2013 [Allan Ulrich]

***Recital: San Francisco Performances Salon***

<http://www.examiner.com/article/soprano-jessica-rivera-brings-her-friends-to-the-final-sfp-salon>

“Each of these [pieces] was sung with clarity and sensitivity to the relationship between the expressiveness of the music and the expressiveness of the text...The result was an evening of striking diversity, all executed with the sort of passionate spirit that draws audiences to explore new repertoire.”

* *Examiner*, May 2, 2013 [Stephen Smoliar]

***Adams: Nixon in China – BBC Symphony Orchestra***

<http://www.operatoday.com/content/2012/09/nixon_in_china_.php>

“[Rivera] made a poised, sympathetic Pat Nixon. Singing with a lovely, rich toned lyric voice which brought radiance to the more purple passages.”

* *Opera Today*, September 28, 2012, Robert Hugill

<https://www.theguardian.com/music/2012/sep/06/prom-72-nixon-in-china-review>

“The singing was exemplary. Rivera’s vulnerability and Finley’s innate dignity were perfect foils for Orth’s glob Nixon and the truculent grandeur of Alan Oke’s Mao.”

* *The Guardian* September 6, 2012 [Tim Ashley]

***Beethoven: Symphony No. 9 – Boston Symphony Orchestra***

<http://bostonclassicalreview.com/2012/05/after-a-mixed-start-haitinks-stravinsky-and-beethoven-program-wraps-bso-season-on-a-high-note/>

 “…soprano Jessica Rivera and contralto Meredith Arwady added their clear, agile voices to the well-matched solo vocal quartet.”

* *Boston Classical Review*, May 4, 2012 [David Wright]

***Gorecki: Symphony No. 3 - Colorado Music Festival***

<http://www.dailycamera.com/music/ci_18437544>

"The Gorecki symphony is only effective with a soprano soloist who is capable of great nuance, and music director Michael Christie turned to a familiar face from his triumphant performance of Golijov's ‘Ainadamar’ in 2007, Jessica Rivera. Her impeccable control and subtlety lent the three Polish-language texts, with a similar theme but from different sources, an appropriately subdued tragedy that was infused with unmistakable hope ... The symphony is never very loud, and the CMF musicians, from the first low bass notes of the haunting and hypnotic opening canon, had a concentrated control that matched that of Rivera."

* *Daily Camera,* July 8, 2011 [Kelly Dean Hansen]

***Adams: A Flowering Tree - Cincinnati Opera***

*Opera, Ballet join forces for radiant 'Flowering Tree'*

[no link available]

"Rivera gave a deeply moving performance as Kumudha, both vulnerable as the young bride and tragic in the darker moments. She fully inhabited her role, and sang radiantly, whether a wide-eyed young girl dreaming of magical powers, or slithering over the stage in her grotesque, part-human form."

* *Cincinnati Enquirer,* July 1, 2011 [Janelle Gelfand]

<http://www.concertonet.com/scripts/review.php?ID_review=7599>

"Bass Eric Owens as the Storyteller, soprano Jessica Rivera as Kumudha and tenor Russell Thomas as the Prince re-created their roles from the 2006 premiere in Vienna ... All sang with great tonal beauty and excellent English diction, allied with finely honed acting skills."

* *Concerto.net,* July 1, 2011 [Mary Ellyn Hutton]

***Gorecki: Symphony No. 3 - Los Angeles Philharmonic***

<http://latimesblogs.latimes.com/culturemonster/2011/05/music-review-gustavo-dudamel-conducts-a-great-g%C3%B3recki-third.html>

"Dudamel’s transcendent performance of this special, spectral symphony with soprano Jessica Rivera was one of the great ones ... Rivera stood on a platform, amid the first row of strings, facing the conductor. That, too, proved profoundly effective. Her soprano soared. Different singers give these songs different degrees of sorrowfulness. Vibrato-laden Polish sopranos in early performances (the symphony was written in 1976) laid the lamenting on impressively thick. Upshaw was the celestial, pure voice of a consoling angel. Rivera amazingly manages to do both. Like Dudamel, she produced a big sound and conveyed continual intensity. But she had her halo on as well. A young singer who has worked closely with Upshaw, she now owns Górecki’s Third."

* *Los Angeles Times,* May 27, 2011 [Mark Swed]

***Britten: “Spring” Symphony - Atlanta Symphony Orchestra***

<http://www.artsatl.com/atlanta-symphony-review-a-new-fanfare-and-brilliant-springtime-rarities-from-rachmaninoff-and-britten/>

"Flutes, piccolo and tuba make a touchingly comic palette for 'The Driving Boy,' sung by radiant, dark-hued soprano Jessica Rivera, an ASO regular"

* *Arts CriticATL,* May 23, 2011 [Pierre Ruhe]

***Cal Performances Recital - Berkeley***

<http://www.sfgate.com/music/article/Music-review-Jessica-Rivera-excels-on-Schumann-2376615.php>

"...the hugely gifted soprano Jessica Rivera ... The first half of Rivera's recital, presented by Cal Performances, was devoted to eloquent and often brilliant accounts of songs by Schumann and Debussy ... Rivera's great asset is her combination of a plush, throaty timbre and the sort of laser-like technical precision that usually only comes with a thinner and more silvery sound ... Rivera's singing was crystalline and rounded throughout."

* *San Francisco Chronicle,* April 4, 2011 [Joshua Kosman]

<http://www.ft.com/intl/cms/s/0/43bc4b52-5edb-11e0-a2d7-00144feab49a.html#axzz4B7ORHu8a>

"California-born Jessica Rivera epitomizes the younger, post-Upshaw generation of American soprano, as much at home in Golijov, Salonen and Adams as she is in the conventional song literature and uncommonly eloquent in all of them. Match a voluptuous instrument that meets all technical challenges at both ends of the scale with a formidable musical intelligence and a capacity for projecting a text that can seem both intimate and operatic and you have an artist for whom great scores may yet be composed."

* *The Financial Times,* April 4, 2011 [Allan Ulrich]

<https://www.sfcv.org/reviews/cal-performances/jessica-riveras-fire-angels>

"In recent years, soprano Jessica Rivera has emerged as a singer of remarkable vocal abilities; the Southern California native is also a committed advocate for contemporary composers. She impressed on both counts in a wide-ranging recital Sunday afternoon on the UC Berkeley campus ... Rivera handled it all [*Fire Angels*] with tonal sheen, dramatic urgency, and tremendous poise ... Rivera and Morkoski imbued them [*Ariettes oubliées*] with a deeply personal flavor."

* *San Francisco Classical Voice,* April 4, 2011 [Georgia Rowe]

*Cal Peformances recital preview:*

<https://www.sfcv.org/article/personal-appeal-top-recitals-and-special-events-for-winterspring>

"In a string of brilliant appearances with the San Francisco and, most recently, Berkeley Symphony orchestras, soprano Jessica Rivera has established herself as a singer of uncommon vocal luster and musical intelligence."

* *San Francisco Classical Voice,* December 28, 2010 [Georgia Rowe]

***Zankel Hall Recital – Carnegie Hall***

<http://www.nytimes.com/2011/04/02/arts/music/jessica-rivera-and-molly-morkoski-at-zankel-hall.html>

"The lyric soprano Jessica Rivera has become a respected purveyor of contemporary fare, making a splash in (among others) Osvaldo Golijov’s 'Ainadamar' and John Adams’s 'Doctor Atomic.' On Tuesday evening at Zankel Hall she joined the pianist Molly Morkoski and Ensemble Meme, conducted by Donato Cabrera, for the premiere of 'Atash Sorushan' ('Fire Angels'). Mark Grey wrote the work in honor of the 10-year anniversary of the Sept. 11 attacks ... singing with radiant conviction... Ms. Rivera sang with commitment and ardently delivered the lyrical, exuberant and agitated vocal lines ... Ms. Rivera also wielded her lovely voice to expressive effect in the first half of the program."

* *New York Times,* April 2, 2011 [Vivien Schweitzer]

<http://www.operanews.com/Opera_News_Magazine/2011/7/Review/NEW_YORK_CITY__Jessica_Rivera.html>

"Rivera has carved out a place in the contemporary music world, with important productions of Golijov's Ainadamar and John Adams's Nixon in China and A Flowering Tree. Her clear, shimmery soprano handles text easily, and although the piece is not attractive sonically, Rivera's commitment to the difficult vocal lines of Atash Sorushan was total ... She brought distinctive colorings and touches [to Schumann's Frauenliebe und Leben] ... A thoughtful artist, Rivera is especially alive to Schumann's postludes; the long final piano reminiscence brought the singer silently but most expressively from the pain of her husband's death, through determination and comfort, to a final transcendence." … [of Debussy's Ariettes Oubliées:] "a magical performance"

* *Opera News,* July 2011 [Judith Malafronte]

***Dvorak: Te Deum & Mahler: Symphony No. 4 - Cleveland Orchestra Debut***

<http://www.cleveland.com/musicdance/index.ssf/2011/03/cleveland_orchestra_chorus_cra.html>

"All too often, vocalists in this spot fail to impress, but soprano Jessica Rivera left nothing else to be desired. Hers was a voice of ravishing fullness, and her performance readily conveyed the scene's innocence and energy. "

* *Cleveland Plain Dealer,* March 10, 2011 [Zachary Lewis]

***Schubert: Shepherd on the Rock - Weill Recital Hall***

<http://classicalsource.com/db_control/db_concert_review.php?id=8592>

 “Weill can give singers a too-bright, edgy sound, but Jessica Rivera tamed the hall impressively, enunciating and dramatizing the text effectively and dispatching the runs in the final section – including the rapid-fire high notes – with total command and sunny optimism.”

* *ClassicalSource,* October 12, 2010 [Gene Gaudette]

***Poulenc: Gloria – Chicago Symphony Orchestra (CSO Sound)***

<http://www.classicstoday.com/review/review-14945/>

“There’s certainly nothing dull about the singing: Jessica Rivera’s light, bright voice ideally suits Poulenc’s entrancing Domine Deus solo”

* *Classics Today*, May 2009 [Victor Carr Jr.]

***Carnegie Hall Recital Debut***

[no link available]

"The program began with Barber's Hermit Songs...Jessica Rivera was the excellent soprano ... [She] gave good character to each song and let the music do the rest ... Rivera's clear soprano delivery was also notable for a lovely quality that resists definition."

* *New York Concert Review*, March 2009 [Darrell Rosenbluth]

***Adams: A Flowering Tree* – London Symphony Orchestra recording (Nonesuch records)**

<http://www.bbc.co.uk/music/reviews/v9gb/>

“Rivera offers a solid and ravishingly sung foundation, never more human and compelling than when she is transformed, and she clearly relishes the gorgeous sonorities Adams provides her with.”

* BBC, September 24, 2008 [Michael Quinn]

***Mahler: Symphony No. 2* - Fort Worth Symphony**

[no link available]

"Soprano soloist Jessica Rivera's radiant voice emerged magically from the choral texture."

* *Fort Worth Star Telegram,* 2008 [Wayne Lee Gay]

***Golijov: Three Songs for Soprano and Orchestra* - Columbus Symphony**

<http://www.dispatch.com/content/stories/local/2008/02/02/cso02_review.html>

"Soprano Jessica Rivera made a strong impression as soloist in Golijov's Three Songs for Soprano and Orchestra, a work composed for Dawn Upshaw (who canceled her appearance here this weekend because of illness). Rivera sang the first and second songs in a rich, luminous soprano that seemed to melt, rather than move, from note to note. The sensuality of her voice imbued Golijov's haunting melodies with a rich multitude of meanings."

* *The Columbus Dispatch**,* February 2, 2008 [Barbara Zuck]

***Adams: A Flowering Tree*** ***- San Francisco Symphony***

<http://www.sfgate.com/music/article/Love-conquers-pain-in-A-Flowering-Tree-2644834.php>

“Vocally, the evening's star was soprano Jessica Rivera, who sang Kumudha with a stunning blend of tonal warmth, emotional depth and precision. If the rapturous episode titled "Kumudha's Prayer" was not the opera's most gorgeous stretch of vocal writing, it certainly seemed so in Rivera's account.”

* *San Francisco Chronicle,* March 3, 2007 [Joshua Kosman]

<http://www.sfcv.org/arts_revs/sfsym_3_6_07.php>

“Besides the music, the other glory of the performance was soprano Jessica Rivera’s rendition of Kumudha — on the money in the upper registers, gorgeous in the lower. What astounded me was how well she sang lying down on her back or wrapped up around her doppelgänger in a quasi-fetal position during the limbless phase of her character.”

* *San Francisco Classical Voice,* March 2, 2007 [Jeff Dunn]

<http://articles.latimes.com/2007/mar/03/entertainment/et-tree3>

“Likewise, Jessica Rivera (Kumudha), a young soprano in a career-making role, was even more rapturous than at the premiere. “

* *Los Angeles Times,* March 3, 2007 [Mark Swed]

<http://www.musicweb-international.com/SandH/2007/Jan-Jun07/adams0203.htm>

“There is also a gorgeous prayer for Kumudha before her first transformation, and a heart-tugging aria for her after she becomes a cripple, Soprano Jessica Rivera, a recent graduate of the University of Southern California Thornton School of Music, lavishes a creamy, radiant voice and potent stage presence on these scenes. She is the vocal star of the cast, and Adams gives her the most gratifying vocal lines.”

* *MusicWeb – Seen and Heard International,* March 2, 2007 [Harvey Steiman]

<http://www.mercurynews.com/search/ci_5343830>

“Her singing is fresh, crystal-pure and, appropriately, flowering.”

* *Mercury News,* March 2, 2007 [Richard Scheinin]

***Adams: A Flowering Tree* - Berlin Philharmonic**

<http://www.zeitschichten.com/2006/12/22/a-flowering-tree-in-berlin/>

“Amongst the singers I would like to single out Jessica Rivera whose voice has a dark timbre, exhibiting a sonorous and sensuous lower range.“

* *Zeitschichten,* December 22, 2006 [Mathias Röder]

***Adams: El Niño*** (soprano soloist):

[http://www.publicbroadcasting.net/weos/.artsmain/article/2/1083/1014389/Classical/Boston.Symphony.Orchestra's.Rousing.%60El.Nino'.Is.Perfect.Storm/](http://www.publicbroadcasting.net/weos/.artsmain/article/2/1083/1014389/Classical/Boston.Symphony.Orchestra%27s.Rousing.%60El.Nino%27.Is.Perfect.Storm/)

“Disappointment over the cancellation of Dawn Upshaw, who created the soprano role, turned into delight at the poised, beautiful singing of her substitute Jessica Rivera."

* *The Boston Herald,* December 19,2006 [T.J. Medrek]

***Adams: A Flowering Tree* - New Crowned Hope Festival**

<http://www.nytimes.com/2006/11/16/arts/music/16flow.html?pagewanted=print>

 "He (John Adams) gives silvery singing to Ms. Rivera, who delivers on the gift."

* *The New York Times,* November 16, 2006 [Anne Midgette]

[no link available]

"Reedy-voiced soprano Jessica Rivera and heroic tenor Russell Thomas are a dream couple in the soaring vocal lines of Kumudha and the Prince."

* *Musical America**,* 2006

***Golijov: Ainadamar* – recording on Deutsche Grammophon**

<http://www.nytimes.com/2006/07/02/arts/music/02tomm.html?pagewanted=print>

“… the performers on the Deutsche Grammophon recording [of Ainadamar] seem enthralled with the work. There are brave and vulnerable performances from Dawn Upshaw and the soprano Jessica Rivera…”

* *The New York Times*, July 2, 2006 [Anthony Tommasini]

***Golijov: Ainadamar* - Lincoln Center**

<http://www.nytimes.com/2006/01/24/arts/music/23golijov-extra.html?pagewanted=print>

"The third major role is Nuria, Margarita's most devoted student, movingly performed by the vocally luminous young soprano Jessica Rivera."

* *The New York Times,* January 24, 2006 *[Anthony Tommasini]*

<http://archive.boston.com/ae/theater_arts/articles/2006/01/27/golijovs_new_simply_staged_ainadamar_finds_its_soul/>

“Jessica Rivera pours out gleaming sound as Xirgu's student.”

* *The Boston Globe,* January 27, 2006 [Richard Dyer]

<http://www.nysun.com/arts/it-composer/26327/>

“Singing very well was the young soprano Jessica Rivera, in the role of Nuria, Margarita's student. She showed a solid technique and a pure, interesting sound - a sound not unlike Dawn Upshaw's, actually. A major career form Ms. Rivera seems inevitable.”

* *The New York Sun,* January 24, 2006 [Jay Nordlinger]

***Golijov: Ainadamar******-* Revised World Premiere - Santa Fe Opera**

[no link available]

 “Jessica Rivera as Margarita’s student Nuria, embodied horror at the past and a faint touch of hope for the future.”

* *Opera News* [Simon Williams]

<http://articles.chicagotribune.com/2005-08-12/features/0508120083_1_federico-garcia-lorca-santa-fe-opera-margarita-xirgu>

“… the vocal lines took on a hallucinatory power as sung by…the silvery soprano Jessica Rivera as Xirgu’s student, Nuria.”

* *Chicago Tribune,* August 12, 2005 [John von Rhein]

<http://articles.latimes.com/2005/aug/02/entertainment/et-ainadamar2/2>

“Jessica Rivera sang Nuria with a gorgeous high soprano.”

* *Los Angeles Times,* August 2, 2005 [Mark Swed]

<http://www.sfreporter.com/santafe/article-2873-women-in-black.html>

“As Nuria, Jessica Rivera offers a pure, beautifully projected voice.”

* *Santa Fe Reporter,* August 3, 2005 [John Stege]

[no link available]

“Jessica Rivera was a gentle, lyric, and touching Nuria, with a silvery soprano and a character alternating between impulsiveness and obedience.”

* *Santa Fe Pasa Tiempo* [Craig Smith]

[no link available]

"...Xirgu's student, Nuria (the fine Jessica Rivera) wondered if Lorca knew that his fate would mirror Pineda's."

* *Opera Now* [Chris Shull]

**Mahler and Strauss - Auckland Philharmonia**

<http://www.nzherald.co.nz/lifestyle/news/article.cfm?c_id=6&objectid=10332777>

“Jessica Rivera revealed a fresh young voice in five Richard Strauss songs. She showed intelligent phrasing, especially in Wiegenlied, and a real gleam in the upper register. The highlight was a poised Morgen.”

* *The New Zealand Herald* June 26, 2005 [William Dart]

[no link available]
“Last Thursday’s Auckland Philharmonia concert with the delectable Jessica Rivera was a stunner.”

* *The New Zealand Herald,* June 2005 [Ray Gilbert]

***Golijov Green Umbrella Series* - Los Angeles Philharmonic**

[no link available]

"A recent song, "How Slow the Wind," for soprano and string quartet...demonstrated [Osvaldo] Golijov's increasing ability to find the core of emotional expression in pure music, every transparent gesture beautifully conceived. Jessica Rivera was the shining soprano."

* *Los Angeles Times,* 2004 [Mark Swed]

***Mozart: Così fan tutte* - Opera Santa Barbara**

[no link available]

"No less satisfying was Jessica Rivera’s feisty, outspoken maid, Despina. She possesses a light, charming soprano with enough punch and flexibility to mock and provoke when needed. Her Despina was a delight from start to finish, which is exactly as it should be. Ms. Rivera also gave us a surprisingly effective psychological moment during the lyrical tempo change in ‘In uomini, in soldati’ where Despina suffered a sudden wave of bitterness towards her own lost lover – a memorable moment."

* *Santa Barbara News-Press,* March 2004 [Peter Frisch]

***Richard Rodgers Program* - Fort Worth Symphony**

"Soloists Keith Phares and Jessica Rivera were outstanding throughout the two-hour-plus program that culled a few of the gems from musicals by Rodgers and Hammerstein...Rivera, who has the sort of lyric soprano voice that is naturally ideal for these songs, also brought something special to every number, including a lovely reading of Hello Young Lovers. And her duet with Phares on Surry with a Fringe on Top made you want see these two play Curly and Laurey."

* *Fort Worth Star Telegram,* October 2003 [Punch Shaw]

***Drattell: Nicholas & Alexandra World Premiere* - Los Angeles Opera**

<http://www.nytimes.com/2003/09/17/arts/opera-review-a-czarist-disaster-as-musical-challenge.html>

"Ms. Gustafson, Mr. Gilfry and Jessica Rivera, as Anastasia, were all terrific."

* *The New York Times,* September 17, 2003 [Bernard Holland]

***Mozart: Le nozze di Figaro -* Los Angeles Opera**

[no link available]

"The performance of the young soprano was impeccable and earned her the acclaim of her audience, the recognition of her colleagues, and a position as Resident Artist with the Los Angeles Opera."

* *La Opinion,* 2001 [Damian Kessler]

***Impressions de Pelléas -* Music Academy of the West**

[no link available]

"Jessica Rivera sang Mélisande with shimmering clarity."

* *The Santa Barbara Independent,* 2001 [Michael Smith]

***Los Angeles recital, March 2001***

<http://articles.latimes.com/2001/mar/27/entertainment/ca-43115>

 “Emerging young artists are the lifeblood of the classical music business; without them, the field would turn, in short order, into a museum filled with mostly dull relics. Instead, they keep turning up, to our delight. Sunday afternoon at Pepperdine University in Malibu, the young artist who emerged, highly accomplished, fully equipped and most promising was soprano Jessica Rivera. The California-trained soprano has a healthy voice, the beginnings of expertise in connecting words and sound, admirable enunciation and high notes to burn. She should go far.”

“What she delivered, on the prestigious Sunday afternoon series in Raitt Recital Hall, was a program of important music by American composers, writers from Mrs. H.H.A. Beach (born in 1867) to Alan Smith (born in 1955). Also included was Samuel Barber's masterpiece, the "Hermit Songs" (1953) and four pieces by the great but sometimes underrated Lee Hoiby. To all of these varied musical expressions, Rivera and her able collaborator, pianist Elvia Puccinelli, applied pointed musicality, intelligent pacing, generous but not finicky articulations. Smith's inventive and handsome settings of four folk songs, in which Rivera and Puccinelli were joined by violist David Walther, became the high point of the afternoon. Here, the soprano's dramatic presentation matched the ardor and contrasts of Smith's brilliant arrangements, with pianist and violist contributing wholeheartedly to the total."

* *Los Angeles Times,* March 27, 2001 [Daniel Cariaga]

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