

CONCERTS:

“Of the soloists, soprano Anne Harley was the one to watch. Her voice was sweet and clear, and when she lets it bloom naturally, it can give you the shivers.”

Michael Manning—Boston Globe, November 23 1998

Boston Bach Ensemble—Christmas Oratorio by J. S. Bach

“Soprano Anne Harley. . . was the singing star of “Romance Royale” Saturday in an entertaining evening of the French Baroque. . . Harley was stylishly grand and vocally grand in Jacquet de la Guerre’s French oratorio ‘Jonas,’ but she was a sensation in an encore aria from ‘Alcina.’”

Ron Emery—Albany Times Union, February 21, 2000

Capitol Chamber Artists—Jonas by Elizabeth Jacquet de la Guerre

“. . .an outstanding quartet of soloists lock(ed) onto the harmonies, melding their timbres and vibratos to perfection. . .(they) twined glowing strands of counterpoint in the sublime episodes of the Benedictus.”

Susan Larson—Boston Globe, February 28, 2000

Handel & Haydn Society—Theresienmesse by Haydn, Paul McCreech conductor

“[Marjorie Merryman’s] searing, soaring ‘Three Songs for Antigone,’ for soprano, strings and harp found a compelling advocate in the gifted Anne Harley. Glowing with the sacred fire of eloquence, she plumbed the terrible mysteries of love, defiance, and death, her voice glinting like a scimitar and floating like spindrift.”

Susan Larson—Boston Globe, February 24, 1998

Back Bay Chorale—Three Songs for Antigone by Marjorie Merryman

RECORDINGS:

“Of the others [soloists], Anne Harley makes a particularly fine impression.”

Barker—American Record Guide, November/December 2000

Boston Bach Ensemble—Christmas Oratorio by J. S. Bach—Titanic 258

OPERA AND MUSIC THEATRE:

“Anne Harley was simply riveting in the part of Yossele, . . . her singing pure and affecting and her acting dramatic. While her whole performance was glorious, it was in the rendition of the Kaddish that she especially shone. Perhaps the light she cast was frightening — that of someone who has sold his soul to the Devil yet is singing God’s praise —yet the beauty of sound gave repose.”

Jonathan Richmond—The Tech, March 1999

Lowell House Opera—Yossele Solovey by Noam Elkies

“Anne Harley as the Countess Adele boasts a naturally flexible, sweet high soprano, and she does a drop-dead June Anderson impersonation.”

Richard Dyer—Boston Globe, December 5, 1996

Boston University Opera Institute—The Count Ory by Rossini

“‘From the Grammar of Dreams’ (1988), by Kaija Saariaho, brought Harley and McHardy together in a powerful, virtuosic setting of poetry by Sylvia Plath. . . The women sometimes faced each other, as if telling each other their stories; in moments of intense alienation they seemed two hostile parts of a dissociated psyche. But when they sang and breathed to each other near the end, they conveyed the playful joy of Inuit throat singers.”

Tamara Bernstein—Toronto Globe and Mail, May 7, 1996

Queen of Puddings—From the Grammar of Dreams by Kaija Saariaho