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Brief biography

Born in Newcastle-on-Tyne Carol studied music at Hull University, and singing at the Royal Northern College of Music with Andrew Field. She later studied with Peter Alexander Wilson. She started her operatic life with Scottish Opera chorus where she also undertook numerous small roles and understudies. She was given the John Scott Award for her work with the company. During that period in the nineteen-eighties she also gained a lot of experience of lighter music, as one of a very popular cabaret group, The Moonlighters, who performed extensively in Scotland and further afield. In 1989 Carol began her freelance solo career. She has since worked with most of the major British companies, and with several talented and innovative smaller groups. She has also performed in Holland, Germany, Italy, the USA and Malta.

Roles

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| Bernstein | Maid, <i>Candide</i> |
| Birtwistle | Judy, <i>Punch and Judy</i> MUSIC THEATRE WALES |
| Bizet | Carmen (title role), <i>Carmen</i> REGENCY OPERA (Holland Park); FIRST ACT OPERA |
| Blitzstein | Regina (title role), Regina SCOTTISH OPERA |
| Britten | Beggar Woman, <i>Death in Venice</i> SCOTTISH OPERA Mrs Sedley, <i>Peter Grimes</i> NATIONALE REISOPERA Mrs Grose, <i>The Turn of the Screw</i> BROOMHILL AND WILTON'S MUSIC HALL; NATIONALE REISOPERA |
| Cavalli | Satirino, <i>La Calisto</i> BATIGNANO Hero/Summer, <i>L'Egisto</i> SCOTTISH OPERA |
| Gilbert & Sullivan | Leila, <i>Iolanthe</i> SCOTTISH OPERA |
| Hosokawa | Goneril, <i>Vision of Lear</i> MEMOS COLLECTIVE (LINBURY) |
| Humperdinck | Witch/Mother, Hansel and Gretel EASTERN OPERA |
| Lerner and Loewe | Mrs Einsford-Hill / Maid, My Fair Lady SCOTTISH OPERA |
| Masgagni | Santuzza, <i>Cavalleria rusticana</i> SCOTTISH OPERA-GO-ROUND; OPERA SOUTH |
| Menotti | Mother, Amahl and the Night Visitors OPERA WEST |
| Mozart | Despina, <i>Così fan tutte</i> LONGBOROUGH Second Lady, <i>Magic Flute</i> SCOTTISH OPERA Third Boy, <i>Magic Flute</i> SCOTTISH OPERA Bridesmaid, <i>Marriage of Figaro</i> SCOTTISH OPERA Cherubino, <i>Marriage of Figaro</i> MALTA Marcellina, <i>Marriage of Figaro</i> SCOTTISH OPERA; OPERA FACTORY; GREAT LITTLE OPERA COMPANY; VISIBLE OPERA |
| Offenbach | Grand Duchess, Grand Duchess of Gerolstein SCOTTISH OPERA-GO-ROUND |

Selected recent roles

Judy, *Punch and Judy* (Birtwistle), Linbury for Music Theatre Wales
Babulenska, *The Gambler* (Prokofiev) for Grange Park
The Witch/Mother, *Hansel and Gretel* (Humperdinck)
Mrs Sedley, *Peter Grimes* (Britten)
Mrs Grose, *The Turn of the Screw* (Britten)
Baba the Turk, *The Rake's Progress* (Stravinsky)
Judy, *Punch and Judy* (Birtwistle)
Berta, *Il Barbiere di Siviglia* (Rossini)
Tisbe, *La Cenerentola* (Rossini)
Despina, *Così fan tutte* (Mozart)
Suzuki, *Madame Butterfly* (Puccini)
Goneril, *Vision of Lear* (Hosokawa)

Future appearances include:

Forester's Wife in *The Cunning Little Vixen* for Grange Park, 2009
Spirit of the Rose in *Blood Rose* by Mark Glentworth, Dulwich Festival 2008
Clarissa in *The Love for Three Oranges* by Prokofiev, English Pocket Opera 2008

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| Poulenc | Mother Jeanne, <i>The Carmelites</i> WELSH NATIONAL OPERA |
| Prokofiev | Babulenska, <i>The Gambler</i> GRANGE PARK |
| Puccini | Tigrana, <i>Edgar</i> UNIVERSITY COLLEGE OPERA LONDON (UCL) Kate Pinkerton, <i>Madama Butterfly</i> SCOTTISH OPERA Suzuki, <i>Madama Butterfly</i> LONDON CITY OPERA/COLUMBIA ARTISTS' MANAGEMENT |
| Rossini | Tisbe, <i>La Cenerentola</i> OPERA NORTHERN IRELAND Berta, <i>Il Barbiere di Siviglia</i> HOLLAND PARK Baronessa, <i>La Pietro del Paragone</i> STANLEY HALL |
| Rushton | Euryklea, <i>Birds, Barks and Bones (The Odysseus Trilogy)</i> THE OPERA GROUP |
| Schertsik | Throttlepumpa, <i>The Wonderful Tale of Fanferlizzy Sunnyfeet</i> BROOMHILL / WILTON'S MUSIC HALL |
| Sondheim | The Woman, <i>Marry me a little</i> (two-hander) GLASGOW MAYFEST |
| Strauss | The Page, <i>Salome</i> SCOTTISH OPERA |
| Stravinsky | Baba the Turk, <i>The Rake's Progress</i> ENGLISH TOURING OPERA |
| Verdi | Amneris, <i>Aida</i> OPERA EAST Giovanna, <i>Rigoletto</i> SCOTTISH OPERA Annina, <i>La traviata</i> SCOTTISH OPERA; NATIONALE REISOPERA Inez, <i>Il Trovatore</i> SCOTTISH OPERA |
| Wagner | Waltraute, <i>Die Walkure</i> SCOTTISH OPERA |
| Weill | Sutton, <i>Lady in the Dark</i> SCOTTISH OPERA Jenny, <i>Mahagonny Songspiel</i> MOONLIGHTERS / EDINBURGH FRINGE |

Understudies

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| Bartok | Judith, <i>Bluebeard's Castle</i> SCOTTISH OPERA |
| Berlioz | Didon, <i>Les Troyans</i> SCOTTISH OPERA |
| Britten | Hermia, <i>A Midsummer Night's Dream</i> SCOTTISH OPERA Bianca, <i>The Rape of Lucretia</i> ENO |
| Cavalli | Venus, <i>Orion</i> SCOTTISH OPERA |
| Humperdinck | Witch/Mother, <i>Hansel & Gretel</i> ENO; Witch SCOTTISH; Mother WELSH |
| Poulenc | Old Prioress, <i>The Carmelites</i> ENO and WNO |
| Janacek | Kabanicha, <i>Katya Kabanova</i> SCOTTISH OPERA |

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| Strauss | Clairon, <i>Capriccio</i> SCOTTISH OPERA |
| Sondheim | Beggar Woman, <i>Sweeney Todd</i> ROYAL OPERA HOUSE / OPERA NORTH |
| Wagner | Wellgunde, <i>Gotterdammerung</i> ROYAL OPERA HOUSE Wellgunde, <i>Das Rheingold</i> SCOTTISH OPERA |
| Webern | Puck, <i>Oberon</i> SCOTTISH OPERA |
| Weill | Mrs Begbick, <i>The Rise and Fall of the City of Mahagonny</i> SCOTTISH OPERA |
| Zimmermann | Stoltius' Mother, <i>Die Soldaten</i> ENO |

Reviews

The Gambler Grange Park 2007

Robert Hugill

"At the end of Act 2 Prokofiev spectacularly punctures this frantic atmosphere with the arrival of Babulenska herself to gamble. Carol Rowlands's entrance as Babulenska, sitting in a bath chair and surrounded by retainers was brilliant. Whilst on stage Rowlands dominated the action, as she should. Rowlands relished the fact that Babulenska is essentially unlikeable and knows it, using her fortune as a weapon."

The Stage George Hall (8.6.07)

"The cast is full of expert singing actors of the likes of Carol Rowlands ..."

The Independent Anna Picard (10.6.07)

"Strong performances from Rowlands ..."

Daily Telegraph Rupert Christiansen (4.6.07)

"Carol Rowlands, Hubert Francis and Andrew Shore all make a strong mark."

The Guardian George Hall (9.6.07)

"Plenty of purposeful energy from Carol Rowlands as the aunt who succumbs to the gambling bug."

Madame Butterfly London City Opera USA Tour 2003

"... Then there was the fine mezzo-soprano Carol Rowlands as Suzuki. ... She brought a welcome unaffected stage presence to her role."
"Rowlands was exceptional, dramatically and musically."

The Rake's Progress English Touring Opera 2000

The Times – "What's on"

"Carol Rowlands is so sparkily warm as Baba the Turk as to disarm accusations of misogyny on the part of the librettists, Auden and Kallman."

The Times

"Carol Rowlands' full-toned Baba the Turk also dealt deftly with the text."

The Independent

"Carol Rowlands was a trenchant Baba the bearded Lady, with a nice touch of pathos when she is deserted."

The Observer Fiona Maddocks (26.03.00)

"Carol Rowlands gave an intelligent performance as Baba the Turk and was indeed a bearded lady rather than a louche cross-dresser, a curiosity rather than a stereotype, thereby challenging preconceptions all the more rigorously."

The Stage David Blewitt (09.04.00)

"Carol Rowlands is a crisply audible Baba ..."

Vision of Lear Memos Collective, Linbury Theatre, Royal Opera House

The Times Rodney Milnes

"Carol Rowlands was a splendidly incisive Goneril ..."

The Turn of the Screw Broomhill Opera 2000

Sunday Telegraph (15.10.00) Michael Kennedy

"Elijah Moshinsky's production is the creepiest, most penetrating and powerful staging I have seen since the first in 1954. Carol Rowlands, an excellent singer, is an intimidating Mrs. Grose – I implore you attend this revelation."

Opera Autumn 2000 Tim Ashley

"In a brilliant stroke of casting, Moshinsky uses Carol Rowlands as Mrs Grose, no elderly frump but a mature beautiful woman. This is, without question, the definitive Turn of the Screw for our times."

Music and Vision Roderic Dunnett

"Rowlands' Mrs Grose was a performance of massive strength. When the two (Governess and Housekeeper) reached the point of crisis, their exchange was almost, dare one say, orgasmic."

Metro Life Warwick Thompson

"Some thrilling performances, especially Carol Rowlands as the Housekeeper, keep the chills coming."

The Independent Roderic Dunnett

"When Alison Rae-Jones' involving Governess and Carol Rowlands' superbly sung Mrs Grose enter the audience at fulcral moments our horror, as well as theirs, is redoubled."

Punch and Judy Music Theatre Wales 1998

The Times Barry Millington

"...while Carol Rowlands was an impressive Judy"

Opera Stephen Pettitt

"Carol Rowlands' Judy was equally good, negotiating Birtwistle's tortuous though sometimes rhapsodic line with commendable sureness."

Birmingham Post Christopher Morley (06.07.98)

"The Judy of Carol Rowlands displays an impressive range of vocal resource."

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