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| Season | Location | Press | Piece | Role |
|  | Newark New Jersey | The Star-Ledger  Newspaper | Giuseppe Verdi Otello | Desdemona |
| Copley sang the entire opera (Otello) as to the manner born. Her singing of Acts III and IV were as fine as any interpretation to be heard today. The voice is big and glowing. It is produced with ease and intelligence, the pianissimi are so gorgeous they can bring tears to the eyes, and the high notes seem to come from nowhere. | | | | |
| Season | Location | Press Release | Piece | Role |
|  | Charlotte, North Carolina | Creative Loafing  online | Verdi’s Nabucco). | Abigaille |
| What I hadn't foreseen was how often the mighty “Met” baritone (Mark Delavan) would be upstaged. Rebecca Copley sizzled as the jealous, bloodthirsty Abigaille (Nabucco). (Creative Loafing-Charlotte) | | | | |
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|  | Raleigh, North Carolina | Classical Voice  online | Verdi’s Nabucco). | Abigaille |
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| Quite matching him [“Met” Mark Delavan] in breadth of characterization was the dramatic soprano Rebecca Copley as his bastard daughter Abigaille (Nabucco). This is a killer role for a singer without a firm technical foundation. One minute she is soaring at the top of her range only to instantly plummet to her solid chest voice. The jagged pattern of high and low singing is astounding. Copley fulfilled these parameters in both performances. (Classical Voice North Carolina) | | | | |

THE SEASONS