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# Adrian Dwyer

## Selected Reviews

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Gerald Barry *The Intelligence Park (D'Esperaudieu)* Linbury Theatre, Royal Opera House Covent Garden (September 2019)

"Tenor Adrian Dwyer as Paradies' urbane companion D'Esperaudieu [has] the ideal focus vocally and dramatically."  
David Nice, *The Arts Desk*

"Appearing as Paradies's companion D'Esperaudieu, tenor Adrian Dwyer is the perfect foil, his voice light and agile."  
Colin Clarke, *Seen and Heard International*

"The cast's miraculous achievements ... were, without exaggeration, phenomenal."  
Fiona Maddocks, *The Guardian*

"As the companion D'Esperaudieu, Adrian Dwyer was more successful than most in communicating if not meaning then at least words, and he and Rhian Lois as Jerusha were able to produce a focused tone which could carry about the tumult and communicate with some directness."  
Claire Seymour, *Opera Today*

"Each member of the cast carried Barry's music with pinpoint accuracy."  
Timmy Fisher, *Bach Track*

"I can only congratulate an excellent cast of six."  
Rupert Christiansen, *The Telegraph*

Puccini *Messa di Gloria*, York Minster (June 2019)

"Adrian Dwyer's fluid tenor injected a prayerful tone at *Gratias Agimus* ... The two soloists combined smoothly in the curiously curt *Agnus Dei*."  
Martin Dreyer, *The York Press*

Wagner *Das Rheingold (Mime)*, Longborough Festival Opera (June 2019)

"His brother, Mime, was sung by a clarion-voiced Adrian Dwyer who brought considerable energy to his ensemble scenes."  
David Truslove, *Opera Today*

"Adrian Dwyer is an unexpectedly sympathetic Mime, enhanced by his lyrical tenor" Peter Reed, *Classical Source*

"Adrian Dwyer was an agile, martyred Mime."  
Yehuda Shaprio, *Opera Magazine*

"We have some particularly likeable baddies with Mark Stone's mesmerising Alberich and a nimbly crafted Mime from Adrian Dwyer"  
Mike Smith, *Art Scene in Wales*

"Adrian Dwyer also puts in a highly notable performance in the small role of Mime" Sam Smith, *Music OMH*

"Adrian Dwyer's Mime sounded as if he was auditioning for a more significant Wagner role."  
Jim Pritchard, *Seen and Heard International*

Adams *A Flowering Tree (Prince)*, Opera Queensland (April 2019)

"As the Prince who learns to love more profoundly, Adrian Dwyer's tenor offered both fluid flexibility and solid top notes"  
T. Passmore, *Q News*

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# Adrian Dwyer

## Selected Reviews

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"The performances themselves were very impressive. Adrian Dwyer in particular as the Prince showed a lot of emotion, and really brought his character to life."  
Luisa Ryan, Scenestr

"The trio were all superb."  
Paul Ballam-Cross, Limelight Magazine

"Adrian Dwyer's Prince had shades of vocal colour, especially when wandering lost after he renounced his wealth."  
Peter Pinne, Stage Whispers

"Adrian Dwyer sang the Prince with beautiful tenor clarity too, carefree in the first act and careworn in the second, but always a lovely sound."  
Nicholas Routley, Australian Stage

Orff Carmina Burana, Royal National Scottish Orchestra, Glasgow Royal Concert Hall (March 2019)

"Tenor Adrian Dwyer's roasting swan was exhilaratingly surreal."  
The Scotsman

"Adrian Dwyer, the tenor, revelled in the grotesquerie of the barbecued swan."  
Simon Thompson, The Times

Ades Powder Her Face (Electrician), Nevill Holt Opera (June 2018)

"The other three members of the cast, all playing multiple roles, are also exceptional... Daire Halpin and Adrian Dwyer create a sexy gallery of all those catering for [the Duchess's] needs."  
Andrew Clements, The Guardian \*\*\*\*

"The innumerable other characters who encounter her on her up-and-down trajectory – brilliantly played here by Irish soprano Daire Halpin, British/Australian tenor Adrian Dwyer and bass-baritone Stephen Richardson – may mock and excoriate her as she crashes to earth in the most undignified manner possible, but in the end one feels for the Duchess."  
George Hall, The Stage \*\*\*\*

Strauss Salome (First Jew), Opera North (April 2018)

"Adrian Dwyer, John Findon, Stuart Laing, Nicholas Watts and Jihoon Kim as five Jews did full justice to Strauss when they squabbled, vigorously disputing the nature of God in a section which teeters on the edge of satire."

Ades Powder Her Face (Electrician), Irish National Opera (February 2018)

"a riotous medley entrusted to just three singers, soprano Daire Halpin, tenor Adrian Dwyer and bass Stephen Richardson, range from hotel staff and media to her husband and the judge. Their energy and adaptability, and the riot of colour exploding from the INO Orchestra under Timothy Redmond, are unflagging"  
Michael Dervan, Irish Times

Mussorgsky Khovanshchina (Andrei), Welsh National Opera (September 2017)

"Australian tenor Adrian Dwyer also gives a career-defining performance as his venal son Andrei, singing with real blade and incisiveness, and as repellent in his early mistreatment of the two women in his life as he is sympathetic in his final agonising journey to the place of execution."  
Katherine Cooper, Bachtrack \*\*\*\*\*

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# Adrian Dwyer

## Selected Reviews

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"The cast, too, sing wonderfully. For the Khovanskys (a superbly afflicted Robert Hayward and brutish Adrian Dwyer), ecstasy and perversion elide as their plot against the Tsar unravels." Steph Power, The Stage \*\*\*\*\*

"Robert Hayward and Adrian Dwyer play the appalling Khovansky father and son; ... All of them offer strongly characterised and vocally vivid portrayals that inhabit a bold and vigorous staging evoking the tragic period in early Soviet history during which the brief liberations of Leninism rotted into the repressions of Stalinism." Rupert Christiansen, The Telegraph \*\*\*\*\*

"The young Prince Andrei is given a wellspring of sympathy by tenor Adrian Dwyer as he cleaves to the light and shares his doom with Sara Fulgoni's Marfa." Whats On Stage \*\*\*\*

"And there is a series of fine supporting vignettes: ... Adrian Dwyer as the viciously libidinous Andrei Khovansky." Stephen Walsh, The Arts Desk \*\*\*\*

"As his son, Prince Andrei, Adrian Dwyer was convincing as a self-serving, spoiled young man, quite without scruples." Glyn Purslove, Seen and Heard International

"Adrian Dwyer as Prince Andrei and Sara Fulgoni as Marfa sang sweetly." Colin Davison, British Theatre Guide

"The cast is well-balanced and secure in their roles with a powerful Robert Hayward and Adrian Dwyer singing Khovansky father and son prince Andrei." Arts Scene in Wales

### Beethoven Fidelio (Florestan), Longborough Opera (July 2017)

"Adrian Dwyer sang 'Gott! welch' Dunkel hier!' excellently and, in another hit of heightened realism, in near-total darkness, rose impressively to Florestan's high music without forcing the music's anguish" – Peter Reed, Opera Magazine

"Vocally, this Fidelio has a strong team of singers, gratifyingly uniform in the delivery of solo and ensemble numbers. ... Adrian Dwyer brought bright-toned anguish to Florestan's soliloquy and formed a convincing partnership with Atherton in the breathtaking speed of "O namenlose Freude". - David Truslove, Bachtrack

"Adrian Dwyer, by contrast, has the right Florestan sound." - Stephen Walsh, The Arts Desk

"Adrian Dwyer's Florestan ... is dramatically compelling as a prisoner whose deprivation has not robbed him of his benevolence." - Edward Bhesania, The Stage

"[Leonore's] final reunion with Florestan (Adrian Dwyer), which the pair act out with raw and wholly convincing emotion." - Richard Bratby, The Spectator

"... a fine performance from both orchestra and singers, with Elizabeth Atherton a compelling Leonore and Adrian Dwyer's pleasing tenor acquitting himself well as Florestan." - David Lister, The Independent

"As Florestan, Adrian Dwyer is persuasive from his first note, and his performances of 'Gott! Welch Dunkel hier!' and 'In des Lebens Frühlingstagen' are notable for the strength of both his expression and technique." - Sam Smith, musicOMH

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# Adrian Dwyer

## Selected Reviews

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"All the principal singers have fine voices and are well cast. ... Adrian Dwyer has a unique timbre of his own but a beautifully tuned instrument and his singing and acting as Florestan was exemplary and moving." - Mel Cooper, Plays To See

"Adrian Dwyer comes off well in the punishing demands of Florestan's soliloquy." - Peter Reed, Classical Source

Adès Powder Her Face (Electrician), Northern Ireland Opera (January 2017)

"Around her, Adrian Dwyer, Stephen Richardson and Daire Halpin were superb." Richard Morrison, The Times \*\*\*\*\*

"Three of them skilfully play multiple roles – Daire Halpin and Adrian Dwyer are both pitch-perfect in their incarnations of representatives of the lower orders..." Rupert Christiansen, The Telegraph \*\*\*\*\*

"It's amazing in fact just how much can be conveyed by the brief scenes of no great expositional nature when you have a small cast that are capable of imbuing them with verve, personality and an essential degree of unselfconsciousness. Adrian Dwyer, Stephen Richardson and Daire Halpin throw themselves into the roles, always judging the tone perfectly. ... Daire Halpin makes deceptively light work of the challenging range and variety of Maid characters, forming a terrific double act with Adrian Dwyer who is equally as impressive as the Waiter in a number of guises." Opera Journal

Cavalli La Calisto (Linfea), English Touring Opera, Hackney Empire (October 2016)

"Adrian Dwyer as Linfea (Diana's warrior nymph) was also pitch perfect in both comedy and singing." – Howard Shepherdson, Limelight Magazine

Flavio (Norma), English National Opera, London Coliseum (February 2016)

"Valerie Reid and Adrian Dwyer were strong in smaller roles." – Fiona Maddocks, The Observer

"High marks to Valerie Reid and Adrian Dwyer for their vivid subsidiary contributions as Clotilde and Flavio." – Rupert Christiansen, The Telegraph

"Valerie Reid's Clotilde and Adrian Dwyer's Flavio were also commendable." – Matthew Rye, bachtrack.com

"...the smaller roles of Clotilde and Flavio were confidently portrayed by Valerie Reid and Adrian Dwyer." – Jim Pritchard, Seen and Heard

"Adrian Dwyer as Flavio sang his duet with Peter Auty's Pollione with fine style." – Robert Hugill, Opera Today

Julien (Louise), Buxton Festival Opera, Buxton Opera House (July 2015)

"Adrian Dwyer as her bohemian lover Julien, has a youthful freshness that's perfect for this role, but it can also open out, on the heights, into a great glowing arc of sound." – Richard Bratby, The Arts Desk

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# Adrian Dwyer

## Selected Reviews

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"Julian was sung by tenor Adrian Dwyer, who navigated an especially difficult tessitura that was forever pushing the vocal line up. To sing as he did, maintaining consistent projection and diction, without suffering vocal fatigue, must have been extraordinarily taxing." – Andrew King, bachtrack.com

"Conductor Stephen Barlow had the right singers... Adrian Dwyer (a recent Opera North find) is a very good French romantic tenor indeed." – Robert Beale, Manchester Evening News

"Adrian Dwyer had a rather high-tension edge to his voice, but he delivered in spades production a steady even and tireless stream of lyrical power." – Robert Huggill, Planet Huggill

Lemminkäinen (Swanhunter), Opera North, Linbury Studio, London (April 2015)

"Adrian Dwyer makes a bold Lemminkäinen." – George Hall, The Guardian

"The singers, though, are adept at their multifunctional roles, especially Adrian Dwyer's sterling Lemminkäinen."  
– Richard Fairman, Financial Times

"Adrian Dwyer, as the hero, gets nimbly round some richly ornamented vocal lines for high tenor."  
– Michael Church, The Independent

"Striking contributions from Adrian Dwyer's doughty Lemminkäinen." – George Hall, Opera

"The most prominent role is that of Lemminkäinen himself: Adrian Dwyer brought a fresh and clear tenor voice to the role, not afraid to open up on the high notes to bring the devil-may-care feel to proceedings." – David Karlin, bachtrack.com

"Adrian Dwyer as the adventure-seeking and philandering young Lemminkäinen has a sturdy presence and a clarion edge to his bright tenor." – Geoffrey Mogridge, Opera Britannia

"Adrian Dwyer was believably intrepid and full of youthful spring in the hands and voice." – Colin Clarke, Seen and Heard

"Adrian Dwyer does sterling work in the title role." – Mark Valencia, whatsonstage.com

Huon (Oberon), New Sussex Opera, Cadogan Hall (November 2014)

"That sterling tenor Adrian Dwyer is bright of tone and firm of pitch as Huon." – Rupert Christiansen, The Telegraph

"Silver and Dwyer, meanwhile, tackle two of the most preposterously difficult roles in the repertoire with great aplomb and flair."  
– Tim Ashley, The Guardian

"Adrian Dwyer's ringing Huon settled into good lyrical form, too." – Robert Thicknesse, Opera Now

"Dwyer's winning characterisation ensured we cared throughout about Sir Huon, his love and his fate."  
– Charlotte Valori, bachtrack.com

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# Adrian Dwyer

## Selected Reviews

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"Dwyer made a very personable Huon, believably understated and bewildered by the events going on around him. He coped admirably with Huon's vocal line, producing cascades of nicely even passagework." – Robert Hugill, [planethugill.com](http://planethugill.com)

Sir Edgar Aubry (Der Vampyr), Everyman Palace Cork (June 2014)

"Adrian Dwyer was the suitably frustrated bridegroom, Aubry." – Ian Fox, Opera

King Priam (Hermes), English Touring Opera, Linbury Studio, London (February 2014)

"An ensemble performance of rare conviction, with Grant Doyle's Hector, Nicholas Sharratt's Paris, and Adrian Dwyer's Hermes all outstanding." – Michael Church, *The Independent*

"The young tenor Adrian Dwyer makes a striking Hermes, the divine messenger who flits between the Greek and Trojan camps."  
– Mark Valencia, [whatsonstage.com](http://whatsonstage.com)

"I was particularly impressed by Adrian Dwyer, who has a beautifully flexible lyrical tenor voice. As Hermes, he has the show-stopping moment in the last act where he sings about music's power to "melt our hearts" and "renew our love." It was naughty of me, I know, but I found Mr Dwyer's performance so captivating that I wondered for a moment why he hadn't been cast as Paris, allegedly the most beautiful man in the world." – Miranda Jackson, *Opera Britannia*

"Adrian Dwyer did an excellent job as Hermes." – Charlotte Valori, [bachtrack.com](http://bachtrack.com)

"I can report Adrian Dwyer more than entirely admirable in the high tenor part of Hermes, the divine messenger. His solo paen to the power of music in the middle of act three was a notable moment." – Robert Hugill, [planethugill.com](http://planethugill.com)

"Perhaps especially notable were Adrian Dwyer's properly mercurial (sorry!) Hermes." – Mark Berry, *Seen and Heard*

Fidelio (Jaquino), English National Opera, The Coliseum, London (September 2013)

"Soloists including... Adrian Dwyer (Jaquino) made this an evening to remember."  
– Fiona Maddocks, *The Observer*

"Sarah Tynan and Adrian Dwyer match their climbing skills to their singing as Marzelline and Jaquino."  
– Richard Fairman, *The Financial Times*

"Adrian Dwyer coped well with having to clamber about the labyrinth whilst singing."  
– Jim Pritchard, [seenandheard.com](http://seenandheard.com)

"Adrian Dwyer's unforced, lyrical tenor made Jaquino's sidelining more than usually poignant."  
– Peter Reed, [classicalsource.com](http://classicalsource.com)

"Adrian Dwyer sang well and did what he could with Bieito's conception of Jaquino as a self-pitying psychotic."  
– Sebastian Petit, [opera-britannia.com](http://opera-britannia.com)

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# Adrian Dwyer

## Selected Reviews

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Wozzeck (Andres), English National Opera, The Coliseum, London (June 2013)

"Adrian Dwyer offered a finely-etched portrayal." – Mark Berry, Seen and Heard

"Strong support also comes from Adrian Dwyer as a wheelchair-bound Andres." – A. Coghlan, New Statesman

"Excellent cameos from Bryan Register as the Drum Major and Adrian Dwyer as Andres." – S. Taylor, Camden Review

The Flying Dutchman (Steersman), NI Opera, Grand Opera House, Belfast (February 2013)

"Adrian Dwyer's Steersman made a potent contribution."

– Hugh Canning, The Sunday Times

"The bright machismo of Adrian Dwyer's Steersman deserves to be seen for more than two performances."

– Anna Picard, The Independent

"Adrian Dwyer (the sleepy young Steersman) brought individuality to his role."

– Fiona Maddocks, The Observer

The Makropulos Case (Janek), Opera North and the Edinburgh International Festival (August 2012)

"The 'young' characters - Adrian Dwyer's suitably gauche Janek Prus and Stephanie Corley's attractive Kristina - came off best."

– Andrew Clark, Opera

"Brilliantly paced under conductor Richard Farnes, and dynamically sung by Kihlberg, Robson, Corlet, Dwyer and Hayward."

– Anna Picard, The Independent

"Adrian Dwyer gives a finely judged performance as the tragic Janek Prus (son of Baron Prus) - another bright and clear tenor in this accomplished cast." – Geoffrey Mogridge, Opera Britannia

"Adrian Dwyer's performance as Janek Prus is equally accomplished." – D. Gillan, StageBeauty

Sweeney Todd (Beadle Bamford), Munchner Rundfunkorchester (March 2012)

"Australian tenor Adrian Dwyer as Beadle Bamford is right on the money in 'Ladies in their Sensitivities', with a winning combination of vocal bloom in his very solid top range and obsequiousness in his characterisation." – J. Rosenblum, OperaNews

Die Zauberflöte (Tamino), Opera Theatre Company, Gaiety Theatre, Dublin (November 2011)

"Tenor Adrian Dwyer portrayed his character Tamino incredibly. His warm and rich vocals setting the perfect atmosphere for many of his scenes." – N. O'Halloran, Guide to Dublin

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# Adrian Dwyer

## Selected Reviews

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"Her Tamino, Adrian Dwyer, had the ringingly ardent tenor the part needs, and avoided the kind of sopiness it can easily descend to." – T. Blain, Irish Theatre Magazine

Hagenbach (Catalani's La Wally), Opera Holland Park (August 2011)

"Adrian Dwyer tackled the stratospheric tenor role – a veritable Matterhorn in itself – with heroic stamina"  
- The Times, R. Morrison

"As her love-object, Hagenbach is more complex – taking the idea of hurting those we love the most to extremes. Adrian Dwyer conveyed conflicted cruelty with considerable panache, and his lyrical tenor made its mark in the role's high tessitura."  
- Classical Source, P. Reed

"Adrian Dwyer convinces as the feckless Hagenbach" - The Telegraph, R. Christiansen

"Adrian Dwyer is a redoubtable Hagenbach" - The Stage, G. Hall

"There's great support too from Adrian as the swaggering huntsman tenor" - Bloomberg.com, W. Thompson

"I thought Adrian Dwyer might be too light of voice for this role... however, he gave a decent account... rising to the ardour of the final scene well, his tenor ringing through the mountains" – Opera Britannia.com, M. Pullinger

"Tenor Adrian Dwyer is pleasant as the caddish Hagenbach" - Whatsonstage.com, S. Thomas

"There's fine support from tenor Adrian Dwyer (Hagenbach)" - Metro, W. Thompson

"Adrian Dwyer's Hagenbach commanded all the arrogant swagger the character demands" - MusicOMH

Promised End, Linbury Theatre, Royal Opera House 2010

"with the best singing coming from Adrian Dwyer as Edgar" - Daily Telegraph, Rupert Christiansen

"His good son Edgar was cleanly sung... and well acted by Adrian Dwyer" – Opera, Andrew Porter

"Edgar, who was movingly portrayed by Adrian Dwyer, especially in his feigned madness, his youthful tenor well contrasted with that of Gloucester" - Opera Britannia, Mark Pullinger

"As Edgar, Adrian Dwyer is convincing and impressive" - operatoday.com, Claire Seymour

"Adrian Dwyer sang a lyrical and honey-toned Edgar" - www.repeatperformances.org, Jaimie Robles

"The performances themselves are all first class, both dramatically and vocally – a rare thing indeed in the operatic world... I would particularly single out Adrian Dwyer as Edgar" - wheresrunnicles.com, Finn Pollard

"Adrian Dwyer portrayed with touching acuity the transformation of Edgar into Poor Tom" - Boulezian, Mark Berry

"Dwyer was the most incisive in getting the words over" - dilettantemusic.com, Robert Hugill

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# Adrian Dwyer

## Selected Reviews

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"Edgar and Gloucester (Adrian Dwyer and Nigel Robson) trace a simple and genuinely touching path through"  
- London Evening Standard, K. Quirke

"Adrian Dwyer had a bright, easy tenor sound that spoke of his essential goodness" - MusicalCriticism.com, Mike Reynolds

La Traviata, Opera Queensland (2009)

"Dwyer pushed the frame of Alfredo, portraying an intense, wilful hot-head whose extreme feelings eclipse his judgment"  
- The Australian

"One thing Opera Queensland does very well is the casting of its leads...Alfredo was expertly performed by Adrian Dwyer, his profound voice a perfect match to Elvira's spectacular vocals" - Sunshine Coast Daily

"This production is also lucky to have accomplished Victorian tenor Adrian Dwyer, who makes his debut as Alfredo but is a charismatic match for the gorgeous soprano" - Australian Stage Online

"Adrian Dwyer's Alfredo is a gauche outsider, dressed down, ill at ease and uncomfortable with champagne, while his worldly-wise older rivals ill-conceal their jealousy and malice, to the amusement of the gossipy and stunningly-attired womenfolk... Unlike many productions, this one emphasises Alfredo's youth and naivety in trying to break into the corrupt and exploitative Parisian social scene with an offer of genuine love. Verdi has provided many challenges for the tenor, and Dwyer rises to the occasion" - StageDiary.com

"The cast was absolutely amazing... Adrian Dwyer was a perfect foil as Alfredo Germont, and the chemistry between the two of them was unmistakable." - Scene Magazine, J. Shriver

Classical Spectacular, Liverpool Arena (2009)

"Tenor Adrian Dwyer deserved the rousing cheer for his Nessun dorma" - Liverpool Echo

Skin Deep, Opera North (2009)

"...in a performance packed with principals, Janis Kelly as Lania, Heather Shipp as Donna, Amy Freston as Elsa, Adrian Dwyer as Robert, Mark Stone as Pollock and Gwendoline Christie as Susannah Dangerfield are all superb." - Lancashire Evening Post

Street Scene, The Opera Group (2008)

"Sam Kaplan was sung by Adrian Dwyer, who already has a considerable repertoire – this was an outstanding performance in a difficult role, his duet with Ruby "Remember that I care" managing to be moving yet avoid cloying sentimentality, a big challenge in my view with anything involving Walt Whitman." - Musicweb-international

" Adrian Dwyer as Sam hit exactly the right note of thwarted longing." - The Guardian

"Ruby Hughes sings prettily and Adrian Dwyer lustily as the soppy young couple and there's some sporadic fine belting, that finds the right balance between the operatic and the freer style of musical theatre." - MusicOMH.com

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# Adrian Dwyer

## Selected Reviews

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" There were some potentially excellent performances in the show with... Adrian Dwyer giving a powerful turn as Sam Kaplan."  
- MusicalCriticism.com

Der Fliegende Hollander, Melbourne Symphony Orchestra (2008)

"Adrian Dwyer's earnest interpretation of the Steersman suits his clean, penetrating tone and lyrical phrasing." -The Australian

Barbieri di Siviglia, Opera Queensland (2008)

"This latest production of the Barber is a gloriously fun-filled and richly musical entertainment - probably the best Barber Brisbane has seen... Adrian Dwyer as the love-sick Count Almaviva has a light and pleasing tenor voice and a fine comedic sense - his characterisation of Count, disguised lover, drunken soldier and parson are diverse and effective." - Stagediary.com

"For my last review with Scene Magazine, I was gifted with a feast of stars in Opera Queensland's Barber of Seville... Our young leads are the dashing Count Almaviva, played handsomely by Adrian Dwyer, and Elvira Fatykhova taking the role of Rosina."  
-Scene Magazine

"Opera Queensland's latest offering, the Barber of Seville, boasts a talented line-up of both Australian and international performers... In his company debut, Melbourne-born tenor Adrian Dwyer also turns in a solid performance as the lovestruck Count Almaviva." - Time Off

"What a glorious night of froth and bubble this turned out to be, with laughs galore, beautiful characterisations and some wonderful singing from outstanding artists... Tenor Adrian Dwyer, making his debut with Opera Queensland, played the Count in all of his disguises and went with the fun of the piece as a love-lorn royal. He bought the house down with the constant 'blessing' of Doctor Bartoli" - absolutetheatre.com.au

Barbieri di Siviglia, Scottish Opera 2007

"As Count Almaviva, Adrian Dwyer has by turns to be a nobleman, a man in love, a drunken soldier and a pious music maestro. He somehow found the resources for all of these, including the funny voices, while remaining enough of the romantic tenor to win his beloved." - The Scotsman

"To achieve this, Sir Thomas Allen, opera star turned director, had chosen his singers well; not only were their voices terrific, but they could all act individually and, crucially, in ensemble; without this opera can, and too often does, turn into a succession of cardboard cutouts with audio effects. Karen Cargill is gifted with one of the loveliest voices you could ever hope to hear, warm and true, with a clear coloratura which paired well with the equally clear, unstrained tenor of Australian Adrian Dwyer, playing her suitor Count Almaviva." -www.hi-arts.co.uk

Don Giovanni, Belle Ile Festival (2006)

"Adrian Dwyer's is the winning performance, with a very accomplished technique and a perfect control of the Mozartian style which enables him to create a Don Ottavio of a rare elegance and completely deprived of insipidness" -La Scene

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# Adrian Dwyer

## Selected Reviews

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La Bohème, Cape Town Opera (2006)

"She is much helped by having a Rodolfo (Dwyer) who is really a very fine actor. In the end, their interchanges are credible and his fickleness more understandable than merely irritating. His voice is of pleasing timbre and neatly focussed. This was a lovely evening at the opera" - Cape Times

La Bohème, Royal Albert Hall (2006)

"The cast assembled both looked and sounded incredibly youthful. As Rodolfo, Adrian Dwyer had the physique du role and an ardent Italianate timbre to match." - www.uk.gay.com

Macbeth, Scottish Opera (2005)

"Macduff's last act aria was poignant, dramatic, and superbly sung" - Dundee Courier

Barbiere di Siviglia (Paisiello), Buxton Opera Festival (2005)

"Adrian Dwyer (as the disguised Almaviva) is a charming and appealing lyric tenor with a good upper range who - not least in the Count's early serenade - prised the maximum fun from the furtive wooing scenes" - Opera News

"Adrian Dwyer's lightish but characterful tenor and perky personality made a charming job of Almaviva, from the early serenade to the lovely Cara sei which sets in train the bustling extended finale" - Opera Magazine

Maria Stuarda, Grange Park Opera (2005)

"There was marked warmth from Adrian Dwyer's hapless, mellifluous Leicester, hot-headedly eager to surge into aria, but crushed between two equally intransigent lovers" - The Independent

Cherevichki, Garsington Opera (2004)

"Simple good-hearted Vakula was sung, most likeably, by a young Australian tenor, Adrian Dwyer; quite a find"  
- The Sunday Telegraph

"Adrian Dwyer sang sweetly and stylishly as the frustrated suitor Vakula" - Country Life

"The young tenor Adrian Dwyer impressed in the demanding role of Vakula, at once pathetic and sympathetic"  
- Evening Standard

Postcard from Morocco, GSMD (2002)

"The main role is written as if for a young Lohengrin - a tenor Flying Dutchman. Adrian Dwyer tackled it clearly, ardently, with fine response to such instructions as 'rapido ed agitato...fila di voce'. He knows how with brains, voice and natural instinct to bring a number, and a character, to life." - A. Porter, Opera Magazine

# Adrian Dwyer

Selected Reviews

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Iolanta, GSMD (2001)

"Adrian Dwyer showed boundless promise as Vaudemont... his top is beautifully liquid and free: a remarkable talent"  
– R. Milnes, Opera Magazine

"He combined plenty of passionate phrasing with a stunning top" - The Times