
Peter Auty

Selected Reviews

Le villi (Roberto) Scottish Opera (May 2017)

"Tenor Peter Auty played the wretched Roberto convincingly."

Ken Walton, *The Scotsman* ****

"Auty's Torna ai felici dì is a soaring cri de coeur."

Mary Brennan, *The Herald* *****

Pagliacci (Canio) Teatro de Sao Carlos Lisboa (April 2017)

"Ranking the performances is not easy but our vote probably goes to Peter Auty, a Canio of great interpretive force and a voice that even in the crucial moments, managed to reach the required tone without losing the drama of the character."

Zita Ferreira Braga, *Journal Hardmusica*

Rossini Petite messe solennelle BBC Singers @ BBC Proms (August 2016)

"Tenor Peter Auty's "Domine Deus" has clarity and vitality." - **David Karlin, *bachtrack***

"Peter Auty injected his contributions with robust, operatic delight." - **Denise Prentice, *Classical Source***

Mahler Symphony No.8 Three Choirs Festival (July 2016)

"Peter Auty's Doctor Marianus was genuinely awesome, soaring over the orchestra in a powerful display of high romanticism."

- Simon Cummings, *bachtrack*

The Hogboon London Symphony Orchestra (June 2016)

"... a great cast – including ... Peter Auty – and monster enjoyment to be had by all." - **Fiona Maddock, *The Observer* *******

"... well supported by ...Peter Auty's pensive Earl of Orkney." – **George Hall, *The Guardian* *******

Norma (Pollione) English National Opera (February 2016)

"The British tenor Peter Auty transmitted the necessary flaccidity of character for Pollione, with skilful use of his powerful voice." – **Fiona Maddocks, *The Guardian***

"As the disreputable Pollione himself, Peter Auty was commanding of tone." – **Matthew Rye, *bachtrack* *******

"Auty sang Pollione nobly and strongly, providing a firmness of purpose in the great trio." – **Robert Hugill, *Opera Today***

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"... with compelling performances from ... Peter Auty as Pollione ..." – **Michael Church, *The Independent* ******

"Peter Auty is a tireless Pollione." – **Andrew Clements, *The Guardian***

"British tenor Peter Auty more than held his own as the Roman Pollione, the other member of the destructive love-triangle..." – **Graham Rogers, *Opera News***

"Pollione ... was Peter Auty, strong and attractive of voice..." – **Michael Tanner, *The Spectator***

"... while Peter Auty, the only Brit among the four principals, is in ringing form as Pollione." – **Mark Valencia, *What's On Stage***

"Peter Auty's tenor rings out as Pollione." – **Sam Smith, *Music OMH***

"British tenor Peter Auty, much experienced in the bel canto world, set the ball rolling impressively with the opera's first solo number, ... producing an open, attractive sound." – **Peter Reed, *Classical Source***

Eugene Onegin (Lensky) Malmö Opera (November 2015)

"Peter Auty's elegant tenor and solid stage presence created a memorable Lensky." – **Lars-Erik Larsson, *Skånska Dagbladet***

"Peter Auty, one of Britain's foremost tenors, is an effortless Lensky." – **Gunilla Brodrej, *Expressen***

"Extraordinary – how Peter Auty paints the scene before the duel singing "Kuda, kuda" and his expressive acting during the birthday party I will remember especially ...it bears repeating that I especially and particularly appreciated the English tenor Peter Auty, who portrayed the poet Lensky." – **Mogens H Andersson, *Operalogg***

"Peter Auty gives heartfelt expression to Lensky's desperate heartache." – **Bo Löfvendahl, *Svenska Dagbladet***

Aida (Radames) Opera Holland Park (June 2015)

"Auty makes a terrific Radamès, sensitively characterised and heroically sung." – **Tim Ashley, *The Guardian***

"Peter Auty is on top form as the Egyptian general Radames, singing with a genuinely heroic ring to his tone." – **George Hall, *The Stage***

"Peter Auty sang a fervent and confident Radames, producing some notably eloquent singing in his death throes." – **Rupert Christiansen, *The Telegraph* ******

"Peter Auty gave a robust account of Celeste Aida with a climax which was secure and expressive ... He developed in strength, intensity and a feeling of the heroic, this was no stand and deliver performance." – **Robert Hugill, *Opera News***

"Peter Auty sang a creditable "Celeste Aida" and was dramatically plausible as the young man who seems to be the butt of an elaborate joke. ... [Heather Shipp as Amneris] and Auty shone in their fiery Act IV confrontation." – **Mark Pullinger, *bachtrack***

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The Girl of the Golden West (Dick) English National Opera (October 2014)

"As Ramerrez, aka Dick Johnson, Peter Auty also excels himself. I've never seen him act with such energy, and his vibrant ... tenor finds a grand sweep for Ch'ella mi creda, one of Puccini's most seductive inspirations." – **Rupert Christiansen, *Telegraph***

"Tenor Peter Auty grew in confidence and conviction in his debut as Dick Johnson, with some thrilling top notes and an air of untrustworthy charm." – **Fiona Maddocks, *The Guardian***

"As Johnson, Auty summoned up a strong and melodic voice which beautifully captured Puccini's phrasing and line. It was one of those tenor performances where I was constantly happy to listen to the voice..." – **David Karlin, *bachtrack***

"Tenor Peter Auty was on impressive form as the bandit Dick Johnson, the middle of this singer's voice the fullest and most attractive I've heard it, swinging into some passionate top notes and acting with a raunchy physicality." – **Peter Reed, *Classical Source***

"As Ramerrez Peter Auty produces a voluminous, smooth and rounded sound ... His facial expressions and overall persona can feel highly natural ... His interaction with Bullock in Act II is excellent, and his Act III performance of 'Che'ella mi' a definite highlight of the evening." – **Sam Smith, *MusicOMH***

The Flying Dutchman (Erik) New Zealand Opera (Oct 2013)

"Peter Auty's performance as Erik is warmly received and this reflects a thoroughly convincing characterisation of Senta's jilted – and bewildered – suitor." – **Michael Gilchrist, *TheaterReview***

Cavalleria rusticana (Turiddu) & I Pagliacci (Canio) Opera Holland Park (June 2013)

"Peter Auty, who goes where few tenors dare and sings both Turiddu in *Cavalleria* and Canio in *Pagliacci*, is another unifying link. It's a fine achievement: the tenor's voice is bigger and darker than it used to be, but still pings out excitingly, and his devil-may-care Turiddu glows with febrile intensity. ..." – **Neil Fisher, *The Times* ******

"Peter Auty, who, in one of his finest performances to date, sings the tenor lead in both works. He's on fantastic form. His haunting Turiddu is an unthinking sensualist whose first glimmers of moral awareness come with the realisation that his life is about to be cut short. As Canio, he implodes with disturbing veracity as his world, and with it his grip on reality, collapses round him." – **Tim Ashley, *The Guardian* ******