
Peter Savidge

Selected Reviews

Bartered Bride, Garsington Opera (June 2019)

"Peter Savidge gave a superbly consistent account of the bride's father Krušina, beset with constant trouble" – **Sebastian Scotney, The Arts Desk**

"Peter Savidge and Heather Shipp made finely drawn, intensely human portrayals out of Mařenka's parents" – **George Hall, Opera Magazine**

"Heather Shipp and Peter Savidge made much of the small roles of Mařenka's parents" – **Melanie Eskenazi, MusicOMH**

"She was partnered well by Peter Savidge as Krušina, her husband, who proved more sensitive than one might suppose of one prepared to sell off his daughter to save his own skin from penury and public humiliation." – **Claire Seymour, Opera Today**

"the cast is packed with experienced artists for the cameo roles of the parents (Peter Savidge, Heather Shipp, Paul Whelan, Anne-Marie Owens)" – **Hugh Canning, The Sunday Times**

Madama Butterfly, Opera North (February 2018)

"Peter Savidge's amiable baritone made his Sharpless a supportive mediator between east and west" – **Martin Dreyer, Opera Magazine**

Billy Budd, Opera North (June 2017)

"Peter Savidge as a deeply humane Mr Redburn. (The First Lieutenant's parting glance towards Alan Oke's anguished, magnificent Captain Vere was an indelible moment, haunting in its compassion.)" – **Mark Valencia, bachtrack**

Death in Venice, Oper am Rhein (June 2014)

"Also great is the baritone Peter Savidge, who engagingly portrays the seven death allegories from traveller to street singer.– **Westdeutsche Allgemeine**

"At his side is Peter Savidge as the traveller, who wonderfully portrays the character's diabolism and scores points against his opponent with a distinctive baritone– **Thomas Molke, Online Musik Magazin**

Death in Venice, Opera North (October 2013)

"Peter Savidge is gracefully sinister as the multiple harbingers of death that propel Aschenbach on his journey towards catastrophe." – **Tim Ashley, The Guardian *******

"Weaving alongside, Peter Savidge delivers solidly as the seven baritone irritants dogging Aschenbach's path." – **Geoff Brown, The Times ******

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Owen Wingrave , ArtHaus Musik DVD

"Peter Savidge's Coyle captures the character wonderfully." – **Opera Now Magazine**

Madama Butterfly, New Zealand Opera (April 2013)

"Peter Savidge's Sharpless, the richest of the male characters, is particularly impressive in a later tableau." – **William Dart, The New Zealand Herald**

"The baritone Peter Savidge as Pinkerton's ineffectual conscience, the consul Sharpless, combines lightness with intensity – and that's very rare for his vocal range. He's terrific." – **Simon Wilson, Metro Arts Auckland**

"Pretti and Halloran are supported with sympathy and exuberance by English baritone, Peter Savidge as Sharpless, the American Consul." – **Marianne Kelly, Times New Zealand**

"Lucy Schauerer and Peter Savidge as Suzuki and Sharpless were vivid performers, both caring for Butterfly, but powerless to stop the action." – **Douglas Elliot, The Opera Critic**

Madama Butterfly, Opera North

"Elsewhere there is an excellent Sharpless from Peter Savidge – deeply embarrassed by his countryman's behaviour, yet powerless to do much more than wring his hands." – **Richard Morrison, The Times**

"Peter Savidge was excellent as Sharpless, the American consul who tries in vain both to restrain Pinkerton and to get Butterfly to face harsh reality. The mixture of perception and diffidence was perfectly expressed." – **Anthony Arblaster, The Independent**

"There's empathetic support from Ann Taylor's Suzuki and Peter Savidge's Sharpless" – **Alfred Hickling, The Guardian**

"Elsewhere there is an excellent Sharpless from Peter Savidge – deeply embarrassed by his countryman's behaviour, yet powerless to do much more than wring his hands." – **Sunday Times**

"Peter Savidge a warm and sympathetic Sharpless." – **Michael Kennedy, Opera Magazine**

"Peter Savidge is outstanding as an anguished Sharpless" – **Richard Morrison, The Times**

"Peter Savidge and Ann Taylor doing sterling work as Sharpless and Suzuki" – **Rupert Christiansen, Daily Telegraph**

"even better is Peter Savidge as the American consul Sharpless, whose every shrug suggesting the world-weary cynicism of the professional diplomat." – **Graham Rickson, The Arts Desk**

"Peter Savidge was, as he always is in Opera North productions, effortlessly brilliant." – **Rod McPhee, Yorkshire Evening Post**

"Peter Savidge's American Consul, the good guy in the story, is a reliable presence." – **Kevin Berry, The Stage**

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"We also have the same excellently sung American Consul from Peter Savidge, Albery casting Sharpless as the only person who cares about her. Savidge's letter-reading scene in the second act is as potent as Butterfly's death." - **David Denton, Yorkshire Post**

"So the blame rests with an unhealthy collusion between East and West – and poor Consul Sharpless is in the firing line! Without the power to do more than warn Pinkerton, Sharpless is helpless, but complicit – all of which is conveyed in the performance

of Peter Savidge, refined over several Opera North *Butterflies*, urbane, but tormented, his suave, soft-grained baritone exuding sympathy in every note." - **Ron Simpson, What's On Stage**

"Peter Savidge, as the Consular Sharpless who is the go-between and sees how the young geisha is being abused and destroyed, had a voice loaded with humility." – **Lynn Ashwell, This is Lancashire**

"Puccini is permitted to tell the story with little comment and no moralising, with Consul Sharpless developing from concerned observation to starkly emotional involvement. The acting, as well as the singing, of Peter Savidge as Sharpless is exemplary, and his Act 3 meeting with Cio-Cio-San is heart-stopping in its helpless tension." – **Chris Robins, Yorkshire Post**

The Portrait, Opera North

"...Peter Savidge's vivid publicist..." - **Martin Dreyer, Opera Magazine**

Death in Venice, Canadian Opera Company

"Baritone Peter Savidge was consummate and smoothly various in seven roles of travellers and service people who assist Aschenbach's downfall." - **Ken Winters, The Globe and Mail**

"strongly supported at every turn by baritone Peter Savidge (who tackles a multitude of roles, all of which add up to a devilish alter-ego for the struggling Aschenbach)" - **John Coulburn, Toronto Sun**

"British baritone Peter Savidge also deserves special mention for his colourful versatility in a variety of roles." - **John Terauds, Toronto Star**

"Peter Savidge was fine in an array of roles, bringing high intensity to the Voice of Dionysus, a figure one might compare to that little devil whispering temptation into one ear in television commercials and the like." - **Arthur Kaptainis, National Post**

Così fan tutte, Scottish Opera

"Scottish Opera favourite Peter Savidge is a splendidly manipulative Don Alfonso." - **Michael Tumelty, The Herald**

"the quartet of impressionable young lovers never stands a chance against Peter Savidge's deeply nasty Don Alfonso, a warped poster boy for the corruptions of society, brutally manipulating his innocent young friends in life's love lessons." - **Sarah Urwin Jones, The Times**

"[Marie McLaughlin and] Peter Savidge's manipulative Don Alfonso, are classy examples of timing and nuance" - **Kenneth**

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Walton, *The Scotsman*

The Elixir of Love, Opera North

"The experienced Peter Savidge is luxury casting as Dulcamara." - **Alfred Hickling, *The Guardian***

"Peter Savidge's Dulcamara – smooth-talking spiv in spotless spats – is this show's star, not least because he is the only singer on stage (including the chorus) to project every word of David Parry's deft translation." - **Richard Morrison, *The Times***

"Peter Savidge explores all the comic potential of the wily Dulcamara, at ease in the fleet Italianate patter (though the production is sung in David Parry's deft translation)." - **Lynne Walker, *Independent***

"The singers enter into the spirit with gusto too: Peter Savidge, in loud Wodehousian checks and spats, makes a crisp Dulcamara" - **Rupert Christiansen, *Daily Telegraph***

"Providing the supposed elixir of love for the lovelorn Nemorino is Peter Savidge's smooth-talking and smooth-moving Doctor Dulcamara. Arriving via a hot air balloon and dressed like a near relative of Willy Wonka, he gives the story its comic sharpness. Whenever Savidge opens his mouth, the words are clear and unmistakable." – **Kevin Berry, *The Stage***

"Peter Savidge maintains a smooth patter as Dulcamara, always with an eye to the main chance" - **Martin Dreyer, *York Press***

The Apostle, Three Choirs Festival

"Of the soloists, it was Peter Savidge's Jesus who stood out for the clarity of his words and for his sense of compassion, not least in relation to Michael Pearce's anguished Judas." - **Rian Evans, *Guardian***