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# Andrew Radley

## Selected Reviews

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### ***Handel Messiah, English Chamber Orchestra, Leeds Town Hall (December 2011)***

"The outstanding performance of the evening...was delivered by countertenor Andrew Radley. Even if you're not a fan of the countertenor voice, it would be hard to listen to Radley's beautiful, pure tone and not be impressed. Hearing his "But who may abide the day of his coming" was a bit like being transported to the 17th-century heyday of the castrati. As *Messiah* progressed, I found myself anticipating the alto arias and duets the most keenly. Radley and Hulett's voices blended particularly well on "O death, where is thy sting?", creating a wonderfully harmonious baroque sound." - **Laura Kate Wilson, *Bachtrack***

### ***Conversazioni I (Cantatas by Handel, Caldara, Albinoni, Allesandro and Domenico Scarlatti), Sounds Baroque/Julian Perkins, CD Avie AV 2197 (September 2011)***

"There's a seductive tonal warmth to [Radley's] voice. The countertenor does let loose the cutting edge necessary to project the dramatic angst of Handel's *Mi palpita il cor*. He also interacts as a fully engaged chamber musician with Sounds Baroque [...] It's heartening to discover yet another group of young musicians, fuelled by intellectual curiosity and a corporate commitment to excellence, with enterprise and genuine flair. Roll on *Conversazioni II*." – **Andrew Stewart, *Classic FM***

"Andrew Radley demonstrates tender story-telling skills during the soft 'Camminando lei pian piano'...In gentle arias Radley's singing has affectionate intimacy and delicacy...I look forward to Volume 2. – **David Vickers, *Gramophone***

"Countertenor Andrew Radley is both swoonsome and stately" – **Andy Gill, *The Independent***

"Counter-tenor Andrew Radley, for whom this is also a first recording, is superb. While the cantatas on this disc tend to wallow in love-sickness, Radley finds a myriad of different colours and vocal moods, playing swooning and discarded as well as he does springing and agitated." – **Adrian Horsewood, *Early Music Today***

"Radley's warm, nimble countertenor invariably crafts a shapely vocal line" - **Paul Riley, *BBC Music Magazine***

### ***Medoro (Orlando), Scottish Opera, Theatre Royal Glasgow (February 2011)***

"[the] new Scottish Opera production of Orlando is a little triumph [...] Andrew Radley lends strong support as Medoro".  
- **Rupert Christiansen, *The Telegraph***

"brilliant new production [...] dramatically, it is spot on. But musically it is stunning, with fantastic singing from Sally Silver (Angelica) countertenors Tim Mead and Andrew Radley (Orlando and Medoro)." - **Michael Tumelty, *Herald Scotland***

"a thing of real beauty, [Angelica's] natural vulnerability worked particularly well in duets with Andrew Radley, playing Medoro".  
- **Carla Whalen, *The Scotsman***

"undeniably gifted Radley" - **Derval Tannam, *The Journal***

"Radley sings with fervour" - **Catriona Graham, *The Opera Critic***

### ***Alfred, Classical Opera Company (October 2010)***

"We meet Alfred's son Edward in the shape of countertenor Andrew Radley, whose timbre has a juicy masculinity"

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- Michael Church, *The Independent*

### **Xerxes, Iford Arts (July 2010)**

"Andrew Radley brought real passion to the role of Arsamene." - **Ashutosh Khandekar, *Opera Now***

"Andrew Radley is (...) impressive as the king's brother Arsemene." - **Andrew Clements, *The Guardian***

"the expressive warm-toned countertenor of Andrew Radley (Arsemene)" - **Sue Loder, *Opera Today***

### **Messiah, Bachchor Mainz (December 2009)**

"The British Andrew Radley has made a name for himself as an interpreter of Baroque and Handelian roles. His voice is very flexible with soaring high notes." - **Rebecca Hack, *Allgemeine Zeitung Mainz***

"...the wonderful aria *He was despised*, which Andrew Radley expands to breaking point and fills with tension"  
- **Matthias Mader, *Mainzer Rhein Zeitung***

### **Cupid (Venus and Adonis), Transition Opera/Christian Curnyn (February 2009)**

"...there was impressive singing from the countertenor Andrew Radley..." - **Richard Morrison, *The Times***

"...a quirky Cupid... Andrew Radley's Cupid was lively and enjoyable throughout, with a strong vocal performance that carried well..." - **MusicalCriticism.com**

### **Flight (Jonathan Dove), British You Opera/Nicholas Cleobury (September 2008)**

"...the Refugee, outstandingly sung by...the counter-tenor Andrew Radley. The latter's account of his escape to the west during which his brother froze to death is a musical and emotional peak" - **Opera**

"Andrew Radley's touching Refugee" - **The Times**

"...the Refugee, sung with appropriate otherworldliness by Andrew Radley..." - **Opera Now**

### **Nireno (Giulio Cesare), Freiburger Barockorchester/Jacobs (June 2008)**

"Andrew Radley, vocally enticing and dramatically involved, formed a very sympathetic pairing with Sandrine Piau as her acolyte and accomplice." - **ResMusica.com**

### **Gandarte (Poro), Akademie für Alte Musik Berlin/Junghänel, Göttingen Handel Festival (2006)**

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"...young British counter-tenor, Andrew Radley, stepped in as a last minute replacement...singing the role of Gandarte. He too acquitted himself extremely well both dramatically and musically..." – **Opera Magazine**

### **Flavio (Flavio), Early Opera Company/Curnyn (July 2005)**

"[Flavio] is not a heroic role, but Handel wrote it for the castrato Berenstadt ... and the countertenor Andrew Radley seized his opportunities, with strongly projected singing, to make something of the king's wayward character." – **Opera Magazine**

### **Tamerlano (Tamerlano), Cambridge Handel Opera Group/Jones (May 2005)**

"Countertenor Andrew Radley has a strong stage presence and his Tamerlano rightly often dominated the stage. Radley seemed at ease with the complex passage-work that characterises some of Tamerlano's arias. I look forward to hearing and seeing much more of Andrew Radley as he seems a natural stage creature." – **Robert Hugill, Music and Vision Daily**

"Tamerlano himself, sung by the commanding Andrew Radley, was suitably repellent" - **Opera Magazine**

### **Handel Messiah, Chester Bach Singers/Bussey (2004)**

"One of the UK's most promising young singers" – **Chester Chronicle**

### **Joachim (Susanna), Early Opera Company/Curnyn (2003)**

"Rachel Nicholls enthralled [...], balancing her loving duets with the countertenor Andrew Radley's creamy, well-phrased Joachim." - **Opera Magazine**