
Eddie Wade

Selected Reviews

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

"...the rich tone and powerful projection of Royal Opera House stalwart Eddie Wade, who brought great strength and depth to the three bass arias." - **Laura Kate Wilson, *Bachtrack***

Rigoletto (Verdi), Scottish Opera (May 2011)

"Eddie Wade's sturdy and supple baritone makes for a compelling Rigoletto." - **Kate Molleson, *The Guardian***

"Eddie Wade's gruff, dour Rigoletto was marked by rich tone and breadth of phrasing." - **Rupert Christiansen, *The Telegraph***

"[Eddie Wade's] acting as much as his singing was compelling" – **Neil Jones, *Opera Now***

"[Eddie Wade's] stage presence and his penetrating characterisation of the tormented hunchback probe all the ambiguities of the character." - **Michael Tumelty, *Herald Scotland***

"...Rigoletto was played by Eddie Wade – and here was a brilliant performance. Wade's unfortunate hunchback ran the whole gamut of emotions before our eyes and explored an extraordinary palette of vocal colours as he did so. His duets with Nadine Livingston (Gilda) were wonderfully tender and the contrast between that tenderness and the bitter agony of the last act was one of the things which left the greatest impression of the evening. Pure and clear when playing the over-protective parent and a shocking nasal rage when he later discovered that he had been betrayed and had lost his daughter after all...This was a complex, rich and dark Rigoletto completely believable in his pain and completely satisfying to listen to"

- **Kelvin Holdsworth, *Opera Britannia***

"The singing was excellent...Eddie Wade was a very convincing Rigoletto...there is no doubt that he is thoroughly inside the role. *Pari siamo* was a great character study but was surpassed by his great Act 2 scene with the courtiers, moving from towering rage to cowering impotence without any sense of irony." - **Simon Thompson, *Seen and Heard International***

Macbeth (Verdi), English Touring Opera

"Eddie Wade brings an Italianate vocal warmth to his Macbeth, moulding and colouring the vocal line with great sensitivity, opening up splendidly for the more dramatic moments. I like his cultured thane out of his depth with murder, a change from the usual hammy histrionics." – **Dave Blewitt, *The Stage***

Hansel and Gretel (Humperdinck), Welsh National Opera (2008)

"Eddie Wade is a rough-hewn Father" - **Richard Morrison, *The Times***

"As the Father, Eddie Wade was very strong, seeming to point up bits of the role with an extra gleam."- **Rian Evans, *Opera***

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***Madam Butterfly* (Puccini), Welsh National Opera (February 2007)**

"...Eddie Wade, despite having a cold, took over Sharpless most effectively." – **Jon Holliday, *The Stage***

"...while the Sharpless of Eddie Wade, Standing in for a virus-stricken Neal Davies, had compassion."
– **Rian Evans, *The Guardian***

"while Eddie Wade's Sharpless (...) cuts a dignified, tenderly convincing figure as the appalled spectator to his countryman's cruelty" – **Neil Fisher, *The Times***

***Jenůfa* (Janáček), English Touring Opera (March 2006)**

"I particularly liked Eddie Wade's admirably sung Mill Foreman" – **Roderic Dunnett, *The Independent***

***Turandot* (Puccini), Royal Opera House July 2006)**

"Eddie Wade made a vocally resonant debut as Mandarin" – **Hugh Canning, *Opera***

"Both Peter Coleman-Wright's Ping and Eddie Wade's Mandarin were vocally impressive." – **Tom Sutcliffe, *Evening Standard***

"...and Eddie Wade a crisp Mandarin." – **Rodney Milnes, *The Times***

"...and Eddie Wade's Mandarin was richly sung." – **Dave Blewitt, *The Stage***

"Eddie Wade's Mandarin seizes the audiences attention" – **George Hall, *The Guardian***

***Tristan und Isolde* (Wagner), Welsh National Opera (October 2006)**

"Eddie Wade's Melot was spirited." – **Rian Evans, *The Guardian***