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# Liam Bonthrone

## Selected reviews

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Lucrezia/Der Mond Double Bill  
Bayerische Staatsoper  
(April 2024)

In Orff's opera, Liam Bonthrone, for example, guides the audience through the plot with a supple tenor that is as eloquent as it is sure-footed.

Tobias Hell, *BR-Klassik*

In the proceeding "Der Mond", Liam Bonthrone drew attention to himself with a beautifully and tastefully sung interpretation of the unpleasantly high Narrator role.

Robert Braunmüller, *Abendzeitung Munich*

Several of them can be heard in both pieces, such as the charismatically sensual baritone Thomas Mole: first as Tarquinio, who fatally abuses his virility, then as the peasant in "The Moon", or the fine Scottish tenor Liam Bonthrone as Collatino and narrator in Orff.

Klaus Kalchschmid, *Süddeutsche Zeitung*

## CD - Stainer: The Crucifixion

DELPHIAN, Liam Bonthrone, Arthur Bruce, Choir of St Mary's Cathedral, Duncan Ferguson  
(March 2024)

Crucial to a successful interpretation is the quality of the soloists, and conductor Duncan Ferguson has struck gold with tenor Liam Bonthrone and baritone Arthur Bruce. All of the tenor narrations are imbued with suitably dramatic fervour (with 'The Mystery of the Divine Humiliation' being especially memorable)

Malcolm Riley, *Gramophone*

<https://www.gramophone.co.uk/review/stainer-the-crucifixion-3>

There are two stars on this disc that I would expect to hear more from in the future: tenor Liam Bonthrone and baritone Arthur Bruce contribute excellent solos; their voices are stunning. Their duets are a delight.

Andrew Palmer, *Yorkshire Times*

<https://yorkshiretimes.co.uk/article/Classical-Music-Stainer-the-Crucifixion>

Stainer's The Crucifixion is very much of its time: an anglicised 19th century concision of Bach's Baroque Passion ideal, flavoured with Victorian nostalgia, practical and accessible through its relative simplicity and economical organ accompaniment. Often maligned as such, it does, in the right hands, possess a comforting charm and seamless accomplishment, proven here in fluid, reassuring terms by the Choir of St Mary's Episcopal Cathedral, Edinburgh under music director Duncan Ferguson, with organist Imogen Morgan and soloists Liam Bonthrone (tenor) and Arthur Bruce (baritone). The St Mary's organ, still with much of its original Willis voicing, is perfect cushioning, with liquid string stops and mild-roasted reeds that are aptly illustrative and supportive. Bonthrone and Bruce elicit heat where drama is needed, even schmaltz where Stainer veers towards Gilbert and Sullivan, but ever cognisant of interpretative aims. While honouring this music's artful Victorian equilibrium, this is a performance that usefully refreshes it.

Ken Walton, *The Scotsman*

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Luckily, all the participants, from the expressive tenor Liam Bonthrone to the the diligent organist Imogen Morgan, radiate sincerity in a work weak on drama but comfortingly strong on gentle feelings. **Geoff Brown, *The Times***

### R. Strauss, *Ariadne auf Naxos* (Dancing Master) Royal Academy Opera (March 2022)

The confident characterisation of Liam Bonthrone (*Dancing Master*) Impressed. **Claire Seymour, *Opera Magazine***

Strong performances from Liam Bonthrone's *Dancing Master* - all vocal ease and nimble delivery ... **Alexandra Coghlan, *Arts Desk***

Liam Bonthrone's *Dance Master* suggested great promise for the opera that never came. **Mark Berry, *Opera Today***

### Ravel, *L'Heure Espagnole* (Gonzalve) Royal Academy Opera (November 2022)

Liam Bonthrone's self-obsessed nerdy Gonzalve is most stylish; he makes the high vocal lines sound as easy as pie and brings a wonderful 'heady' quality to them **A Campbell, *Classical Source***