

James Platt

Bass

MOZART Die Zauberflöte Glyndebourne Festival (May 2024)

“James Platt with his rich, dark bass is a class act as Sarastro.”

- **Music OMH**

“James Platt booms impressive low notes as Sarastro.”

- **Financial Times**

“James Platt’s Sarastro had weight and depth of tone, as well as gravity in delivery.”

- **Bachtrack**

DELIBES Lakmé Cadogan Hall (Feb 2024)

“As Lakmé’s father, Nilakantha, James Platt gave an intelligent and thoughtful performance, making the role a little more than just blood and thunder. It was a great pleasure listening to Platt shaping the vocal lines...”

- **Robert Hugill, Planet Hugill**

“Matching Thomas’s strength and passion was Nilakantha, Lakmé’s formidable father, sung here by bass-baritone James Platt, his voice perfectly placed, and his diction the clearest of all singers on the night.”

- **Colin Clarke, Seen and Heard International**

“James Platt as Nilakantha displayed an immensely strong and secure bass-baritone that spoke of the character’s serious nature in every way.”

- **Sam Smith, Music OMH**

VERDI Requiem Bridgewater Hall and York Minster (Oct 2022)

“James Platt’s bass was suitably bold, again with unerring emphasis on the meaning of the text.”

- **Bachtrack**

“James Platt’s bass was portentous at the ‘Confutatis’ and added gravitas to the solo ensembles.”

- **Charles Hutch Press**

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Bass

“James Platt’s sonorous bass thundered out in ‘Mors stupebit et natura.’” ★★★★★

- *Music OMH*

MAHLER Symphony No. 8 'Symphony of Thousand'
Royal Albert Hall (Oct 2022)

“James Platt were utterly secure as Pater Ecstaticus and Pater Profundus respectively.” ★★★★

- *The Guardian*

VERDI Aida
Royal Opera House, Covent Garden (May 2023)

“To add to this formidable trio in the leading roles, we were also treated to some excellent support from British bass James Platt, who played the role of the King of Egypt in convincing style.”

- *Express*

“James Platt was a fine King of Egypt”

- *Seen and Heard International*

“James Platt delivered an imposing turn as the King of Egypt”

- *Bachtrack*

DELIBES Lakmé
Cadogan Hall (Feb 2024)

“And what a barrel-chest of a bass voice James Platt deployed as the Angel of the Agony.”

- *The Times*

“Platt’s contribution as the priest and the Angel of the Agony were as sonorous and implacable as anyone could want.”

- *The Guardian*

“James Platt’s Priest and Parsifalian Angel of the Agony had equal authority; what a difference it makes to have a true bass, and not just a bass-baritone, in these roles.”

- *The Arts Desk*