
Liam Bonthrone

Selected reviews

ROSSINI: *Il Barbiere di Siviglia* (Count Almaviva)

Danish National Opera

(February 2025)

Tenor Liam Bonthrone in the role of Count Almaviva managed to grab people's attention with his beautiful voice, even though in the performance it was actually Rosina's attention he was seeking.

Tenoren Liam Bonthrone i rollen som Grev Almaviva formåede på stærk vis at få folks pmærksomhed med sin smukke stemme – selvom det i forestillingen egentlig var Rosinas opmærksomhed han søgte.

- Kristina McClelland Jacobsen, *Ung Teatreblod*

Almaviva was this time entrusted to the Scotsman Liam Bonthrone, who used his well-practised tenor tastefully and clearly enjoyed performing the role.

Almaviva wurde diesmal dem Schotten Liam Bonthrone anvertraut, der seinen gut geübten Tenor geschmackvoll einsetzte und die Rolle sichtlich genoss.

- Der Opernfreund

DONIZETTI *Lucrezia*/ ORFF *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*

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*

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 diligent organist Imogen Morgan, radiate sincerity in a work weak on drama but comfortingly strong on gentle feelings.

Geoff Brown, *The Times*

ROSSINI *Il barbiere di sivilgia* (Count Almaviva) Neville Holt Opera (June 2022)

Some of [the singing] is excellent. High-flying tenor Liam Bonthrone has all the notes for Count Almaviva and can get around the coloratura with the best of them.

The Stage

Tenor Liam Bonthrone had all the high notes for Count Almaviva while his ability to negotiate Rossini's florid writing was impressive.

George Hall, *Opera Now*

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*