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# Nicholas Mulroy

## Selected Reviews

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### **Acis (Acis and Galatea)**

**UK tour, June 2022**

[A]longside the evident wit and mischief, this was a wonderfully buoyant, tender account, and one full of authentic emotion – from the unforced directness of Redmond's silvery Galatea to Dunedin Associate Director Nicholas Mulroy's vulnerable, thoughtful Acis. **- David Kettle, *The Scotsman* \*\*\*\*\***

### **The Academy of Ancient Music: St John Passion**

**Barbican, London 9th April 2022**

Each of the nine soloists formed part of the expert 12-voice choir, including Nicholas Mulroy's lyrically-sung Evangelist **- Richard Fairman, *The Financial Times***

### **Bach's St Matthew Passion with the Dunedin Consort**

**Edinburgh, St Mary's Cathedral 9th April and London, Wigmore Hall 12th April 2022**

...the sheer expressivity of [Mulroy's] singing was a thing of wonder here. Every phrase, every word was turned over carefully so as to heighten the storytelling. I've rarely heard an Evangelist that's so well acted. **- Simon Thompson, *The Times* \*\*\*\*\***

Mulroy, probably now the leading Evangelist of his generation, was outstanding. Vocally he still has the pure and affecting sound of his 2007 recording with the Dunedin Consort. But the interpretation has matured, with a freely expressive fervour in his narration, his singing both rapt and rapturous. His reluctant solo bow was met with a prolonged roar.

**- Roy Westbrook, *Backtrack* \*\*\***

### **How Lonely Sits the City (directing)**

**Online concert, November 2020**

A pertinent and thoughtful recital meditates on isolation... if you're after something to stimulate and soothe, a concert so thoughtfully programmed and lovingly presented that it's almost as good as being back in the hall, then the Dunedin Consort have the answer... Probably best known for their Bach – crisp, energised, glossy – the Dunedins find a different touch here in their first performance under their newly-named Associated Director Nicholas Mulroy. Edges are softer, creating a lovely hazy glow, and there's an organic, exploratory quality to the shaping and pacing. **- Alexandra Coghlan, *The Arts Desk***

It's a cathartic experience, one that faces down our current challenges, and transcends them, too, in impeccable, gloriously expressive performances. Conductor Nicholas Mulroy – recently appointed as Dunedin's Associate Director – seems to have a miraculous gift of conjuring highly distinctive, individual sound worlds for each of the concert's contrasting pieces – beautifully luminous and supple for the Lasso Lamentations that frame the performance; warm and resonant for Rudolf Mauersberger's Brahmsian *Wie liegt die Stadt so wüste*; fiery and chiselled for James MacMillan's powerful *Miserere*.

**David Kettle, *The Scotsman* \*\*\*\*\***

The Dunedin has never sounded better, and that is a high bar to reach...The Cruttwell-Reade commission will surely quickly find a place in the repertoire...The singers' clarity of diction here, and indeed throughout, was faultless.

**- Keith Bruce, *Vox Carnyx***

### **Handel's Messiah with RSNO, Glasgow Royal Concert Hall, January 2020**

"The quartet of vocal soloists were each a joy to listen to. Tenor Nicholas Mulroy sang the opening recitative and aria with a light yet full tone" – **Miranda Heggie, *Scottish Herald***

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### Requiem Aeternam with the Dunedin Consort (directing), November 2019

"An exceptional evening of music directed by Nicholas Mulroy, deeply thoughtful, compassionate and nourishing...Mulroy is a respected tenor himself, and his direction was assured and expertly judged: at times he appeared to leave the singers to their own devices, while at others he goaded them with urgent gestures to ever greater expressivity" – **David Kettle, *The Scotsman*** \*\*\*\*\*

"Tenor-turned-conductor Nicholas Mulroy gave the thirteen-strong group an interestingly varied menu of "music of loss and consolation" to work with... the variety of tonal colour this group of singers blended to produce made an otherwise very full and often fascinating sound" – **Keith Bruce, *The Herald*** \*\*\*\*\*

### Handel: Chandos Te Deum & Chandos Anthem No 8, ONYX 4203, February 2019

"The single voices combine harmoniously in contrapuntal choruses, and unaccompanied passages are shaded poignantly. Charles Daniels's navigation of a stratospheric register interweaves deftly with Nicholas Mulroy's soaring on the highest tenor parts... the relaxed sincerity of [Butterfield's] musicians yields revelatory new insights." – **David Vickers, *Gramophone***

"The five vocal soloists are cohesive when singing together as a chorus and make distinctive contributions when taking the solo roles... Nicholas Mulroy projects a declamatory fervour, contrasting with Grace Davidson's tender dialogue with an oboe and violins in 'When though tookest upon thee'." – **Curtis Rogers, *ClassicalSource*** \*\*\*\*\*

"Adrian Butterfield has chosen a fine group of soloists...Charles Daniels and Nicholas Mulroy do not disappoint in the arias, and with the ensembles we never lose sight of individual voices either." – **Planet Hugill, \*\*\*\*\***

### Strozzi & Monteverdi with the Orchestra of the Age of Enlightenment; Kings Place, January 2019

"Mulroy made a fine Poet in *Volgendo il Ciel*, presiding over its ceremonials with elegant nobility" – **Tim Ashley, *The Guardian*** \*\*\*\*\*

"Sung with vibrant tone... Nicholas Mulroy did wonders with the high tessitura of the upper tenor part. [In *Volgendo il ciel*] Nicholas Mulroy was heroic in the poet's rhetorical verses with the chorus providing a lovely vibrant conclusion" – **Planet Hugill, 4.5\***

### St John Passion with Saint Paul Chamber Orchestra, Minnesota; Cathedral of Saint Paul & Ordway Concert Hall, November 2018

"Saturday evening's St. Paul Chamber Orchestra performance of the Passion was one of the most satisfying you could hope to hear...The soloists were headed by the English tenor Nicholas Mulroy in the huge part of the Evangelist who relates the Passion story. Mulroy was an outstandingly sensitive narrator. He sang without a score, greatly enhancing his eye contact with both the audience and the other characters and adding a riveting immediacy to the storytelling." – **Terry Blain, *Star Tribune***

"Tenor Nicholas Mulroy proved a charismatic Evangelist, not only singing the expansive role of the work's narrator from memory, but making him an engaged spectator to the story, whether underlining a sense of helplessness at the unfolding conflict or seemingly refereeing the argument between Jesus and Pontius Pilate." – **Rob Hubbard, *TwinCities.com***

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### **Monteverdi: The Other Vespers, I Fagiolini; Decca Classics**

"Confitebor tibi, Domine (secondo) lilts gently and with delightful translucence, its measured pace aligned to an affectionate tone of delivery from the superb solo trio Ciara Hendrick, Nicholas Mulroy and Jonathan Sells." – **David Vickers, *Gramophone***

### **Bach St. John Passion with Dunedin Consort, BBC Proms August 2017**

"Nicholas Mulroy made a superbly committed Evangelist, horrified on occasion by the tale he is telling."  
– **Tim Ashley, *The Guardian* \*\*\*\***

"Nicholas Mulroy, here the eloquent Evangelist in Bach's St John Passion" – **Geoff Brown, *The Times* \*\*\*\***

### **Bach's B minor Mass with Musikkollegium Winterthur; cond. Laurence Cummings Stadthaus Winterthur; November 2016**

"Nicholas Mulroy shaped the "Benedictus" with beautiful, lyric expression". – **Thomas Schacher, *Neue Zürcher Zeitung***

### **J.S. Bach: Christmas Oratorio with Dunedin Consort; linn CKD 499; released October 2016**

"Nicholas Mulroy and Thomas Hobbs both make assured and communicative Evangelists" – **Lindsay Kemp, *Gramophone***

### **Piazzolla: Maria de Buenos Aires CD; Delphian Records, June 2016**

"...huge-hearted chansons from Nicholas Mulroy. If you know him as Bach's Evangelist, just wait till you hear his way with a slow milonga. Devastating." – **Kate Molleson, *The Guardian* \*\*\*\***

"So too Nicholas Mulroy's various incarnations, each and all thoroughly characterful and communicative as if to the milonga-manner born." – **Michael Quinn, *Opera Magazine***

"Best of all, perhaps, is Nicholas Mulroy – in territory far removed from the Baroque works in which we usually hear him – singing milongas like one born to it." – **Tim Ashley, *Gramophone***

"I think I'll continue to be fascinated and slightly baffled by Piazzolla's surreal 'tango operita' for months to come, thanks to this scorched-earth recording from quirky Scottish chamber ensemble Mr McFalls' Chamber. Best known in baroque repertoire, tenor Nicholas Mulroy is outstanding (and unrecognisable!) in multiple roles such as 'Gaucho Itinerant Singer' and 'Sleepy Buenos Aires Sparrow' – **Katharine Cooper, *Presto Classical* – Editor's Choice November 2017**

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### **King Arthur with the Gabrieli Consort Beaune Festival, July 2015**

"There were also some outstanding individual contributions, including a mellifluously stylish 'How blest are shepherds' from the tenor Nicholas Mulroy." - **Brian Robins, *Opera Magazine***

### **Bach's St Matthew Passion with the Saint Paul Chamber Orchestra, conducted by Paul McCreesh Ordway Concert Hall, Saint Paul; October 2015**

"Nicholas Mulroy was an excellent Evangelist, the work's narrator. With his wide-ranging, expressive tenor, Mulroy displayed a deep involvement in the story. It was as if he were a reporter on location, describing with growing urgency the scenes he was witnessing." - **Michael Anthony, *Minneapolis Star Tribune***

Deserving high praise is tenor Nicholas Mulroy, who sang the role of the Evangelist (the work's narrator) with a sense of drama bordering on the operatic. - **Rob Hubbard, *Twin Cities online***

### **Purcell's Birthday Odes for Queen Mary II with the Gabrieli Consort Wigmore Hall, May 2015**

"Nicholas Mulroy stood out for tackling Purcell's high-flying tenor writing with exceptional ease."

- **Tim Ashley, *The Guardian* \*\*\*\***

"Nicholas Mulroy also excelled." - **Richard Fairman, *The Financial Times* \*\*\*\***

### **St John Passion with the Dunedin Consort Wigmore Hall, April 2015**

"To be set against this driven, hectic intensity were many subtle things, not least the combination of forthright emotional candour and tenderness of the Evangelist Nicholas Mulroy." - **Ivan Hewett, *The Telegraph* \*\*\*\***

### **St Matthew Passion with the Dunedin Consort Scottish Tour, March 2015**

"Much praise is due to the brilliantly paced, lucidly articulated narration of Nicholas Mulroy's Evangelist: he seems to get better every time." - **Kate Molleson, *The Guardian* \*\*\*\***

"We were spellbound on Friday. At the heart of this hard-hitting, quasi-operatic, fast-action interpretation, Nicholas Mulroy's Evangelist was a magnetic all-consuming presence, all the more powerful for it being sung "off the score". - **Kenneth Walton, *The Scotsman***

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### St John Passion

**Auckland Philharmonia (August 2014)**

"English tenor Nicholas Mulroy sang from memory as the Evangelist. He outlined the piece's sorrowful trajectory with a remarkable range of emotions... Mulroy also took on the tenor arias, poignantly singing of Christ's bloodstained back being transformed into a rainbow of redemption." – **William Dart, New Zealand Herald**

"Nicholas Mulroy attempted the feat singing both the highly arduous role of the Evangelist and the tenor arias (often split between two singers) and triumphed rather spectacularly... this was truly an alive narrative... Mulroy was also consistently fresh-toned in the high tessitura and able to fine his tone down to the most gorgeously projected ghostly pianissimo." – **Simon Holden, BachTrack \*\*\*\***

### Britten Serenade

**Orquesta Sinfónica del Principado de Asturias (April 2014)**

"The horn and especially the voice are the main protagonists, which requires the greatest flexibility possible in their ensemble. The tenor Nicholas Mulroy shone with intensity in a score which is not at all easy to sustain, where Britten experimented with his own vocal style, with complicated runs and dramatic changes of colour and affect of huge expressivity. The colours achieved in the 'Sonnet' were especially memorable." – **La Nueva España**

"The tenor Nicholas Mulroy, with a perfect placement in the high register, offered a very lyrical and clear interpretation. Especially emotional in the 'Elegy' (Blake) and the Keats Sonnet, sung with great poetic sense and natural expression." – **El Comercio**

### Bach Easter Oratorio; Actus Tragicus.

**English Baroque Soloists/ John Eliot Gardiner, Soli Deo Gloria Records**

"However, as this performance so sensitively delineates, soloists with discreet instrumentation voice sentiments of meditation, pain and resignation – notably in Nicholas Mulroy's beautifully sung tenor aria "Sanfte soll mein Todeskummer" – before the hope and glory of the Resurrection are realised." – **Geoffrey Norris, The Telegraph \*\*\*\*\***

### St John Passion, Britten Sinfonia

**(April 2014)**

"Crucial to the sense of real-time drama was Nicholas Mulroy's Evangelist, an unremarkable man transformed by what he has witnessed." – **Anna Picard, The Times \*\*\*\***

"Tenor Nicholas Mulroy sang the crucial role of the Evangelist, his narration direct yet dramatically motivated, and inflected with many memorable touches, most notably at his anguished delivery of Peter's grieving for his denial of Christ." – **George Hall, The Guardian \*\*\*\***

"Nicholas Mulroy is now an Evangelist of choice, dramatic yet never over-involved, engaged reporter rather than partisan witness." – **Fiona Maddocks, The Observer \*\*\*\***

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### **Christmas Oratorio Australian Chamber Orchestra (December 2013)**

"He is 'the most sought-after evangelist of his generation'. It is a big call, but to hear him sing there is no doubt. He is a cogent story-teller, with a radiant sound that just gets more ravishing as it gets higher. It is hard to imagine anyone singing it better."  
– **Harriet Cunningham, *The Sydney Morning Herald***

### **The Prince Consort / Britten Canticles Wigmore Hall (November 2013)**

"With his contributions to the Britten works, tenor Nicholas Mulroy focused his acute interpretative gaze with particularly cogent results on the setting of Edith Sitwell's *Still Falls the Rain*". – **George Hall, *The Guardian***

### **St John Passion, Dunedin Consort/John Butt on Linn**

"Nicholas Mulroy was a superb Evangelist, alert and vivid." – **Kate Molleson, *The Guardian***

"...the increasingly impressive Nicholas Mulroy's alert, lightly coloured Evangelist strikes a balance in which declamation and lyricism are equally ardent and equally touching." – **Lindsay Kemp, *Gramophone***

"Tenor Nicholas Mulroy's firmly-contoured Evangelist balances the musical and narrative imperatives of the recitatives with judicious sensitivity." – **Paul Riley, *BBC Music Magazine***

"The hero of the piece was tenor Nicholas Mulroy. Ever present as the Evangelist, he also participated in all the chorales and choruses and sang three solos. The most emotive of these was the tortured "Ach, mein Sinn", which portrays Peter's grief following denial and dereliction of friendship. I have seen Mulroy perform on a number of occasions and would contend that this was a truly special performance. I noticed that, although singing from memory, for much of the evening – even in recitative – he was turning pages without looking. This embodiment of the visual layout as well as the audio landscape of the music speaks volumes about the dedication which went into preparation." – **Alan Coady, *Bachtrack***

"Nicholas Mulroy made a lucid Evangelist: he had his work cut out narrating the whole tale, but he pulled it off superbly."  
– **David Kettle, *The Scotsman***

"All of the soloists are generally outstanding. Nicholas Mulroy's lithe, sensitive Evangelist is the epitome of narrative clarity."  
– **Peter Lyman, *International Record Review***

### **St John Passion, OAE & Polyphony / Stephen Layton**

"Nicholas Mulroy, assigned to the tenor arias, has a very different voice from Bostridge, fuller and altogether more vibrant."  
– **Marc Rochester, *International Record Review***

"Layton has honed his preferred version, but only aficionados will notice or mind. Concentrate instead on the purity of sound, the emotionally expressive yet restrained performance by all and the impeccable attention to text of the soloists..."  
– **Fiona Maddocks, *The Observer***



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"Alongside the top-class and pliable choral singing of Polyphony comes the roll call of exceptional soloists – Nicholas Mulroy among them." – **Jonathan Freeman-Attwood, *Gramophone* (May 2013)**

### Lassus Somm Recording, Ex Cathedra Consort with Jeffrey Skidmore

"Nicholas Mulroy's narration is pacy but not rushed, and no less conversationally authoritative than his participation in the Dunedin Consort's recording of Bach's setting. – **Peter Quantrill, *Gramophone***

### Christmas Oratorio, BBC Philharmonic Orchestra

"there were stylish contributions from vocal soloists Susan Bickley, Nicholas Mulroy and Peter Harvey."

– **David Fanning, *The Telegraph***

"You couldn't fault soloists Susan Bickley, Nicholas Mulroy and Peter Harvey, and the playing was exquisite."

– **Tim Ashley, *The Guardian***

### St Matthew Passion, Dunedin Consort/John Butt on Linn

"In his story-teller, he [Butt] has found an Evangelist with the candid vulnerability of Helmut Krebs. Yes Nicholas Mulroy brings his own striking naturalness of delivery, clarity of diction and honesty... The coloration explores, in microcosm, the Evangelist's own heartfelt identification with the drama into which he seems unwittingly drawn, and which heightens, almost unbearably, as the work unfolds." – **Jonathan Freeman-Attwood, *Gramophone***

"... his eight remarkable singers match spine-tingling tone with astonishing maturity. Nicholas Mulroy as Evangelist has a powerful dramatic sense, sometimes floating free of Bach's note values – he is mercilessly harsh when Jesus is spat upon – elsewhere meticulous: Peter's denial would move the hardest heart... all confirmation of this as my new benchmark"

– **BBC Music Magazine**

"Led by Nicholas Mulroy's intensely dramatic yet compassionate Evangelist... In sum, a St Matthew of disarming emotional and dramatic immediacy" – **Richard Wigmore, *The Daily Telegraph***

### Christmas Oratorio, Monteverdi Choir

"the tenor Nicholas Mulroy was a poignant Evangelist" – **Geoffrey Norris, *Daily Telegraph***

"I'd defy anyone to deny the Incarnation after hearing the tenor Nicholas Mulroy narrate that unique moment in powerfully persuasive recitative." – **Hilary Finch, *The Times***

"tenor Nicholas Mulroy was a persuasive, airy-sounding Evangelist" – **Erica Jeal, *The Guardian***

"Nicholas Mulroy (tenor/Evangelist) narrated the Christmas story with crystalline diction and a pleasingly plangent tone" – **Hugh Canning, *Sunday Times***

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### Acis and Galatea, Dunedin Consort

"All the soloists sing the chorus parts. The result is a wonderfully intimate reading, which bounces along with the spring and precision of a chamber performance. There is some world-class singing here: <...> Nicholas Mulroy makes an affecting Acis" (CD)- **Stephen Pritchard, *The Guardian***

"Susan Hamilton and Nicholas Mulroy successfully painted the bliss of the titular lovers in the first act through their succession of sweetly idyllic airs" (Concert) - **Rowena Smith, *The Guardian***

"The Act One love duet (Happy We) was cloudlessly voiced, and Mulroy was mellifluous in his aria Love In Her Eyes Sits Playing." (Concert) - **Conrad Wilson, *Glasgow Herald***

"Nicholas Mulroy's Acis is resonant and suave, combining muscularity and elegance." - **David Vickers, *Gramophone***

### Matthew Passion, Dunedin Consort/John Butt on Linn

"There's no lack of drama in the solo singing either – Nicholas Mulroy's Evangelist is tinglingly vivid..."  
- **Andrew Clements, *The Guardian***

### Così fan Tutte

"Mulroy, in particular, manages to outshine his Molesworthian get-up and finds a lyricism that makes one long to hear his Don Ottavio" - **The Times**

### St John Passion, John-Eliot Gardiner, BBC Proms

"Nicholas Mulroy gave a spellbinding performance of 'Erwäge'. Gentle and intimate, with none of the overt rage often poured into this aria. He held the audience in rapt, intense silence" - **classicalsource.com**

### La Finta Giardiniera

"There's a sweet, unforced tenor in Nicholas Mulroy's Belfiore, who is a suave match for the distraught heroine" - **The Times**

### Campra Requiem, BBC Proms

"Anders Dahlin and Nicholas Mulroy sang their solos with great beauty" - **The Guardian**

### Campra Requiem, Paris

"Véritable moment de grace, l'Agnus Dei est plein d'expressivité et de tendresse. Nicholas Mulroy tenait la voix soliste et a tenu toute la salle en admiration face à la justesse de son interprétation" - **Cité de la Musique**

### I Fagiolini, St John's Smith Square

"It was in the solo singing that the most affecting impact was made... Distinguished young tenor Nicholas Mulroy was heard to ring advantage in Grandi's Plorabo die ac nocte and Monteverdi's Laudate Dominum" - **The Telegraph**



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### Bach Cantatas, John-Eliot Gardiner

"Nicholas Mulroy hat ein sehr schön und voll klingende stimme..." - **Frankfurt**

### St John Passion, Birmingham Town Hall

"But the palm must go to Nicholas Mulroy as the Evangelist, eloquent, rhetorical outraged and lamenting by turns, and singing this huge part virtually from memory' - **Birmingham Post**

### St John Passion, I Fagiolini

"The evening wouldn't have been half as impressive, however, without Devine's remarkable sensitivity and Nicholas Mulroy's powerhouse Evangelist." - **Guardian**

"At least we could hear, and rely on, the Evangelist (Nicholas Mulroy) .... his emotional commitment to his text is always total. If he sang of cold or a charcoal's fire heat we felt the temperature. We shared the Evangelist's moral outrage as the drama moved toward Crucifixion." - **The Times**