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# Nick Pritchard

## Selected Reviews

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### Handel *Il Trionfo del Tempo e del disinganno*, AAM Milton Court (May 2023)

Tenor Nick Pritchard (pictured above, an arch and gently disapproving Time) cherished the text, giving us some of the most musical singing of the evening, delicately shaded and graded in tone against the rainbow-coloured orchestral backdrop.

**Alexandra Coghlan, *The Arts Desk***

### Bach *St Johns Passion*, Polyphony, St John Smith Square (April 2023)

“Singing from memory, [Nick Pritchard](#)’s Evangelist, in the finest account of the role I’ve heard live, drew us through the narrative with extraordinary vividness, alert to every shift in mood and verbal inflection.”

**Tim Ashley, *The Guardian***

“This Polyphony Good Friday performance – a fixture at St John’s Smith Square for slightly fewer years – delivered a version as fresh and discomfiting as if the crucifixion had taken place yesterday.

That was in no small part due to Nick Pritchard (pictured below), who as the [Evangelist](#) narrated the story with a vibrancy that suggested he was discovering the facts as he sang them. Pritchard has performed the role internationally in both the Matthew and John Passions and his experience shows; watching his face and listening to the nuance in his voice was like watching a CNN report with infinitely better music.”

**Rachel Halliburton, *The Arts Desk***

“Evangelist Nick Pritchard has become one of the best in that crowded trade, always holding a closed copy of the score, doubtless to show he is here to narrate the actions that will fulfil the prophecies in The Book. His singing had convincing authority and pathos, and fine tone..”

**Roy Westbrook, *Bachtrack***

### *Candide* (title role), Blackheath Halls Opera (October 2022)

Nick Pritchard, singing *Candide*, is one of the best younger generation tenors around, lyrically gifted, every word clear, able to act, in all respects ideal.

**Fiona Maddocks, *The Observer***

In Nick Pritchard there was an engaging and beautifully considered *Candide*. Pritchard combined an involving stage presence with perhaps the best sung account of the role that I have come across.

**Robert Hugill, *Opera Today***

### Handel *Alcina* (Oronte), Opera North (February 2022)

“(…) tenor Nick Pritchard (in the thankless role of Morgana’s on-off lover, Oronte) stops hearts and time with a ravishing *Un momento di contento*.”

**Alexandra Coghlan, *The Telegraph***

“Oronte, a somewhat thankless character, is nobly represented and splendidly sung by **Nick Pritchard**.” –

**Melanie Eskenazi, *Music OMH***

“**Nick Pritchard** was an emphatic presence in the often .thankless part of Oronte.”

**Ron Simpson, *The Reviews Hub***

### Bach *St John Passion* (Evangelist) with Monteverdi Choir and Sir John Eliot Gardiner (April 2021)

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“The soloists were young, and perfectly chosen. Nick Pritchard’s tireless Evangelist was a miracle, his diction exemplary, his shaping of the line infallible.”

**Seen and Heard International**

“It’s Nick Pritchard, however, who holds the centre. Operatic without affectation, weighing every word, movement and articulation with care, his Evangelist is wonderfully humane – part of the crowd who demand blood, even as he pities them. There are echoes of James Gilchrist here and, when the time comes, it looks like Pritchard is ready to step into the older tenor’s shoes as the great English Evangelist of his generation.”

**Alexandra Coghlan, *iNews***

“The outstanding soloist, however, was Nick Pritchard’s eloquent narrator, sung with a range of colour and incisive delivery of the text that vouchsafes his place as the go-to Evangelist of the day”

**Richard Morrison, *The Times***

### **Bach Cantatas, *Les Violons du Roy* under Jonathan Cohen (February 2020)**

“British tenor Nick Pritchard stands out with his subtle and malleable voice and luminous top notes, as shown in his recitative in the cantata, *Sehet, wir gehn hinauf gen Jerusalem* BWV 159.”

**Emmanuel Bernier, *Le Soleil***

### **CD: VIVAT 119 *Decades. A Century of Song – Volume 4 1850-1850* (released January 2020)**

“Nick Pritchard’s dulcet lyric tenor and shapely phrasing are just what is needed here, whether in the nostalgic ‘Soucenance’ or the diaphanous, shimmering ‘Le sylphe’.”

**Richard Wigmore, *Gramophone***

“... gems such as Franck’s finely crafted songs, nicely delivered by Nick Pritchard.”

**Natasha Loges, *BBC Music Magazine*  
performance\*\*\*\* recording \*\*\*\***

“I’ve heard [Nick Pritchard] singing live on two previous occasions, both times in English music, and I’ve been very impressed with him. It now transpires that he’s extremely well suited to French music too. His timbre is on the light side – though not lacking in strength – and there’s a plangency in his tone which fits well with the French language. *Souvenance* is a nice song and Susan Youens draws a very apt comparison with the piano part in Schubert’s *Gretchen am Spinnrade*. *Le Sylphe* has a light, flowing piano part which Malcolm Martineau delivers with a lovely touch. The melodic line is light and airy and Pritchard makes it most attractive. He sings the final song in the group, *Aimer* eloquently and once again he benefits from splendid support from Martineau.”

**John Quinn, *Musicweb International***

### **John Blow *An Ode on the Death of Mr Henry Purcell*, La Nuova Musica, Wigmore Hall (January 2020)**

“The evening featured the tenor Nick Pritchard and the countertenor Christopher Lowrey, whose performance of John Blow’s *An Ode on the Death of Mr Henry Purcell* was of star quality. Both of them, notwithstanding their early-music specialism, have a fruity tone to their voices that really suits the mannered music of this period, in this work, adding a richness that enhanced the embellishments of the music that Blow requires, as well as contrasting perfectly with the effortlessly ‘straight’ tone of the two recorders.”

**Sam Smith, *MusicOMH***

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### **Handel *Messiah*, The Kings Consort, Teatro Cervantes, Malaga (December 2019)**

“Among the best were undoubtedly the male voices: Nick Pritchard was of great interest, a tenor with a bright future, who’s voice is not hugely exaggerated and is used very intelligently. The voice has a beautiful timbre, almost silvery, but with prominent musicality and a singing line that displayed elegance and subtlety in arias such as “Comfort ye, my people” and “Ev’ry valley shall be exalted” – delicate and thoughtful throughout the former, luminous and virtuosic in the latter.”

**Mario Guada, *Codalarario.com***

### **Handel *Il Trionfo del Tempo e del Disinganno*, Concerto Köln (September 2019)**

“At the center of the action were, of course, the vocal soloists, who were superbly surefooted in this repertoire.”

**Kolner Stadt-Anzeiger**

### **Mozart *Così fan tutte* (Ferrando), Nevill Holt Opera (June 2019)**

“Nick Pritchard’s fluently lyrical Ferrando.”

**George Hall, *The Stage***

“Nick Pritchard is both a dynamic and sensitive Ferrando.”

**Sam Smith, *Music OMH***

“Their lovers, whether in Italian or Albanian guise, were well sung by Nick Pritchard - a lyrical, unforced and idiomatic Ferrando...”

**Nigel Simeone, *Opera Magazine***

### **Mozart *Die Zauberflöte* (Tamino), Irish National Opera (May 2019)**

“Nick Pritchard gave his portrayal of Tamino a touch of Christy Mahon-style country guile.”

**Ian Fox, *Opera Magazine***

“Tamino is met here with grace and a warm lyricism by Nick Pritchard.”

**Michael Dungan, *The Irish Times***

“Nick Pritchard was a convincing Tamino, the sweet heft of his tenor carrying easily to the back of the theatre. His acting of this indecisive hero was charmingly accomplished...”

**Andrew Larkin, *Bachtrack***

“... two terrific performances in the Wexford opening night of this production from Nick Pritchard and Anna Devin as Tamino and Pamina. Lyrical and authoritative, they breathe personality into these characters, showing them as they ought to truly be; beacons for a new way, rejecting the ways of the past, steadfast in love above everything else.”

**Keris Nine, *OperaJournal***

“Nick Pritchard was reliably lyrical as Tamino.”

**Emer O’Kelly, *Irish Independent***

### **Handel *Venceslao*, Opera Settecento, London Handel Festival (April 2019)**

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“In the title role – unusually, for a Baroque opera, given to a tenor – Nick Pritchard charted the range of situations the King confronts with lyrical authority, as he vacillates between paternal leniency and public justice in contemplating capital punishment for his son but eventually abdicates in favour of him when a rebellion emerges.”

**Curtis Rogers, *Classical Source***

### **Bach *St John Passion*, Orchestra of the Age of Enlightenment, St John’s Smith Square (April 2019)**

“Nick Pritchard’s masterly Evangelist is a truthful reporter, a cool witness to the crucifixion story without gilding the telling.”

**Fiona Maddocks, *The Guardian***

“Nick Pritchard has been going from strength to strength as the Evangelist, and here he gave a heartfelt account of the narrative, very much in the Peter Schreier style, telling the story with directness and empathy. He rose to all the technical challenges such as the lines about Peter’s denial (und ging hinaus und weinete bitterlich) and he phrased the crucial ‘Als nun Jesus wusste alles, was ihm begegnen sollte’ (Jesus therefore, knowing everything that was to happen to him) with both significance and tenderness.”

**Melanie Eskenazi, *musicOMH***

### **Bach *St John Passion*, Instruments of Time and Truth, Girona, Barcelona & Madrid (March 2019)**

“The exceptional Evangelist Nicholas Pritchard sung entirely from memory and exhibited a great mastery of German with exquisite diction, as well as silky timbre across the whole range, magnificent stage presence, subtle narrative while being at the same time remarkably expressive; it was without a doubt the best vocal performance of the evening.”

**Mario Guada, *Codalarío.com***

“Nick Pritchard is a great Evangelist: a pleasant timbre and with perfect style.”

**Manel Cereijo, *Ocio y Cultura***

### **Handel *Messiah*, Royal Philharmonic Orchestra, the Royal Albert Hall (December 2018)**

“Tenor Nick Pritchard was in good voice, balancing roundness of tone with emotional and expressive bite, and offering a creamy version of “Ev’ry valley shall be exalted”, and, untiring later in the work, a fiery “Thou shalt break them”, undaunted by its top notes.”

**Benjamin Poor, *BachTrack***

### **Bach *St John Passion* (Arias), St Paul Chamber Orchestra, Cathedral of Saint Paul & Ordway Concert Hall (November 2018)**

“Soprano Joëlle Harvey and tenor Nick Pritchard were equally authoritative, performing with heartfelt intelligence and commitment.”

**Terry Blain, *Minneapolis Star Tribune***

“...tenor Nick Pritchard brought some welcome clarity to his lines.”

**Rob Hubbard, *TwinCities.com***

### **Britten *The Rape of Lucretia* (Male Chorus), Grimeborn, The Arcola Theatre (July 2018)**

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"...the tenor is the best thing in the show... Pritchard and Natasha Jouhl as the Male and Female Chorus never leave the stage and are alive to every flicker of subtext in their taxing roles."

**Mark Valencia, *WhatsOnStage*\*\*\*\***

### **Haydn *Harmoniemesse*, Orchestra of the Age of Enlightenment, Queen Elizabeth Hall (July 2018)**

"Schiff's soloists ... Nick Pritchard ... were forceful and eloquent."

**Geoff Brown, *The Times*\*\*\*\***

"...the excellent soloists ... Nick Pritchard"

**Fiona Maddocks, *The Observer*\*\*\*\*\***

### ***Dangerous Liaisons*, Orchestra of the Age of Enlightenment, Queen Elizabeth Hall (June 2018)**

"Pritchard was an elegant Renaud and Orphée"

**Anna Picard, *The Times***

"Nick Pritchard (no relation!) displayed refined musicianship and a light, almost ethereal, tenor voice and never more so than as Charpentier's Orphée."

***Seen and Heard International***

### **Mozart *Così fan tutte* (Ferrando), Opera Holland Park (May 2018)**

"Pritchard's mellifluousness and well sustained legato made for a memorable "Un'aura amorosa""

**John Johnston, *Bachtrack*\*\*\*\***

"The honey-voiced Pritchard commands some show-stealing moments in Act II – not least in the duet with Fiordiligi, "Fra gli amplessi!"

**Boyd Tonkin, *The Arts Desk***

"Nick Pritchard's sensitive Ferrando ... a degree of excellence rarely encountered"

**George Hall, *The Stage*\*\*\*\***

"Nick Pritchard's Ferrando phrased an airy 'Un aura amorosa' ... He is a natural Mozartian."

**Hugh Canning, *Opera Magazine***

"Nick Pritchard's Ferrando...his soft-grained tenor coped admirably with Mozart's long-phrased demands."

**Francis Muzzu, *Opera Now***

"Nick Pritchard as Ferrando is possessed of an extremely pleasing tenor, and gives a moving account of 'Ah, lo veggio'."

**Sam Smith, *MusicOMH*\*\*\*\***

"Pritchard sang his opening aria, 'Un aura amorosa' with beautiful honeyed tone and throughout impressed with this beauty of line, but not at the expense of character and his relationship with Eleanor Dennis' Fiordiligi brought real intensity to the later scenes."

**Hugill, *Planet Hugill*\*\*\*\***

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### **Bach *St John Passion*, Polyphony, St John's Smith Square (March 2018)**

"the Britten Sinfonia joined conductor Stephen Layton and his choir, Polyphony, in Bach's St John Passion, with the tenor Nick Pritchard a supple, lucid Evangelist."

**Fiona Maddocks, *The Guardian***

"Nick Pritchard has sung the Evangelist with English Touring Opera, and here sang the whole thing from memory, using the score as he would a stage prop. He was both an observer of the action and a participant in it, spelling out the importance of what was unfolding, whilst showing us that he was affected by it. He created some wonderful moments of tension: the interminable wait after Peter's denials, and the heartbreaking 'und weintete bitterlich' – Peter's bitter weeping as he realises what he has done."

**Ruth Hansford, *Planet Hugill***

### **Handel *Acis and Galatea (Acis)*, London Handel Festival, St John's Smith Square (March 2018)**

"Among the engaging soloists, Nick Pritchard was especially impressive, singing Acis with sweetness and power."

**Richard Morrison, *The Times***

"the warm-toned Nick Pritchard"

**Richard Fairman, *Financial Times***

"As Acis, Nick Pritchard sang with his customary mellifluous grace"

**Yehuda Shapiro, *Opera Magazine***

"there was some very beautiful singing from Nick Pritchard as Acis"

**Sam Smith, *MusicOMH\*\*\*\****

### **Monteverdi *The Return of Ulysses*, Royal Opera, The Roundhouse (January 2018)**

"Nick Pritchard ... was one of three outstanding Suitors"

**Mark Valenica, *WhatsOnStage***

### **Britten *St Nicolas*, London Choral Sinfonia, St John's Smith Square (December 2017)**

"The tenor soloist, Nick Pritchard, achieved the ideal balance between the intimate confessional moments such as 'Poor man! I found him solitary, racked by doubt: born, bred, doomed to die...' and the grand declamatory phrases."

**Melanie Eskenazi, *MusicOMH\*\*\*\****

### **Benjamin *Written on Skin (John/Angel 3)*, Melos Sinfonia (October 2017)**

"Nick Pritchard and Bethan Langford offer strong support as the interventionist angels and relatives, rounding out a precociously strong cast."

**Alexandra Coghlan, *The Arts Desk\*\*\*\****

"Terrific supporting performances, too, from Bethan Langford and Nick Pritchard."

**Richard Morrison, *The Times***

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“Bethan Langford and Nick Pritchard brought a refreshing normality to their roles of Marie and John and struck stylized poses in their interventions as the Angels. Both sang with firmness and warmth ... Pritchard’s tenor suave and buoyant.”

**Yehuda Shapiro, *Opera Magazine***

### ***Dove Mansfield Park (Henry Crawford), The Grange Festival (September 2017)***

“Nick Pritchard’s trenchant tenor admirably expressed Henry Crawford’s base and selfish motives”

**Peter Reed, *Classical Source \*\*\*\****

“Nick Pritchard charmed with a gently-cushioned tenor”

**Yehuda Shapiro, *Opera Magazine***

“Pritchard made a highly elegant Henry using his lovely tenor to create a seductive line”

**Robert Hugill, *Planet Hugill***

### ***Britten A Midsummer Night’s Dream (Lysander), Aldeburgh Festival, Snape Maltings (June 2017)***

“...elsewhere there’s plenty of youthful energy from lover Nick Pritchard.” **Hannah Nepil, *The Financial Times***

“Nick Pritchard’s Lysander was earnest and his tenor had an occasional grain which deepened the characterization.”

**Claire Seymour, *Opera Today***

“The lovers – Lysander (Nick Pritchard), Hermia (Clare Presland), Demetrius (George Humphreys) and Helena (Eleanor Dennis) – were also well matched vocally. Each singer showed clearly defined characterisation in the frenzied world Shakespeare planted them in.”

– **Martyn Harrison, *seenandheard-international.com***

“Lovers Nick Pritchard, George Humphreys, Eleanor Dennis and Clare Presland remind us just how much young British vocal talent is currently available.”

**Alexandra Coghlan, *theartsdesk.com***

“But my, what a cast was there... Nick Pritchard as Lysander... we were spoilt royally.”

**Mark Valencia, *whatsonstage.com***

### ***Bach St John Passion, English Touring Opera, Wiltshire Music Centre, Bradford on Avon (October 2016)***

“Of the young voices among the soloists – all required to move around the stage a good deal – tenor Nick Pritchard was the most impressive: the clarity of words, his full but sweet tone, together with the ability to inject an urgency into his sound without undue effort, stood out.”

**Rian Evans, *The Guardian***

### ***Monteverdi Ulysses’ Homecoming (Telemachus), English Touring Opera, Hackney Empire (October 2016)***

“But there are also outstanding performances from... Nick Pritchard’s forthright, attractive Telemachus.”

**Tim Ashley, *The Guardian***

“Fine performance too from Nick Pritchard as the loyal son Telemachus.”

**Richard Morrison, *The Times***

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- “The male voice trio with...Telemachus (Nick Pritchard) is sublime.”  
**Michael Church, *The Independent***
- “The tenor Nick Pritchard was in glorious voice as their son Telemaco.”  
**Peter Reed, *Opera Magazine***
- “Nick Pritchard’s outstanding Telemachus.”  
**Alexandra Coghlan, *The Spectator***
- “Nick Pritchard is vital as his son Telemachus.”  
**George Hall, *The Stage***
- “Pritchard exhibits tremendous stamina and focus.”  
**Claire Seymour, *Opera Today***
- “As Telemachus, Nick Pritchard revealed fearless nobility, singing with strength and stamina.”  
**Mark Ronan, *markronan.com***

### **Mark Simpson *Pleasure (Matthew)*, Opera North and on tour (May 2016)**

- “Nick Pritchard and Timothy Nelson are both affecting as two lost souls adrift in this Hedonistic Hades.”  
**Alfred Hickling, *The Guardian***
- “Tenor Nick Pritchard as Matthew, vulnerable and hungry for love...brought ardour and, for want of a better word, muscularity.”  
**Fiona Maddocks, *The Observer***
- “The four soloists are all very good...Timothy Nelson and Nick Pritchard as the two muddled young men in the case.”  
**Rupert Christiansen, *The Telegraph***
- “The engaging tenor of Nick Pritchard.”  
**Martin Dreyer, *York Press***

### **Britten *St Nicolas*, London Choral Sinfonia, St John's, Smith Square (December 2015)**

- “I was certainly impressed by the soloist Nick Pritchard, who is one of the hot new tenors on the circuit and sang the title role with the ardour I recall from its finest exponent, the late Philip Langridge.”  
**Michael White, *Catholic Herald***

### ***La Liberazione di Ruggerio dall'Isola d'Alcina*, Brighton Early Music Festival, The Old Market (November 2015)**

- “Pritchard and Devin look and sound gorgeous.”  
**Tim Ashley, *The Guardian***

### ***Albert Herring*, Royal College of Music International Opera School (July 2015)**



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“At the heart of the drama is Nick Pritchard’s Albert, a performance that plays the long game. Sweetly timid (aided by a splendid pink pinny) and vocally restrained throughout Act I, Pritchard displays tremendous control, holding plenty back for his drunken Act II release. His is a lovely English tenor with a core of muscularity that gives promise of a Clayton-esque future, and beautifully showcased here in Britten’s writing. Dramatically too this Albert is nicely judged, displaying no obvious camp beyond a brief exchange of glances with the leather-jacketed extra from *West Side Story* who haunts the shop.”

**Alexandra Coghlan, *The Arts Desk***

“Nick Pritchard’s Albert easily presided over the whole evening, his authority, pace and characterisation never in doubt. His drunken soliloquy revealed how skilfully he’d kept us waiting for him to take control, and his warm, lithe tenor did the rest in charm, melancholy and intensity. In its restrained way, it was a knock-out performance, and those don’t come around so often.”

**Peter Reed, *Classical Source***

### ***The Judgment of Paris, Spiritato (July 2015)***

“Nick Pritchard was a revelation as Paris. His voice is soft and supple, yet strong enough to cope with some seriously demanding music (such as his ecstatic greeting of the Goddesses) with seeming ease. As we moved through the opera, I only found myself increasingly impressed by Pritchard, particularly by his control over his voice.”

**Charlotte Valori, *Bachtrack***

### ***L’Heure Espagnole, Royal College of Music International Opera School (February 2014)***

“...Nick Pritchard’s Torquemada exuded OCD-driven energy.”

**Yehuda Shapiro, *Opera Magazine***

### ***King Arthur, Early Opera Company, Wigmore Hall (February 2015)***

“Six singers shared out the songs and doubled as chorus... Nick Pritchard, lofty and more serious...The whole thing was a classy entertainment, and hugely enjoyable.”

**Tim Ashley, *The Guardian***

### ***The Return of Ulysses, Iford Arts (August 2014)***

“A brilliant young cast was so uniformly good that it seems invidious to pick out... Nick Pritchard's Telemaco.”

**Hugh Canning, *Sunday Times***

### ***Bach Marathon, Royal Albert Hall, The Monteverdi Choir and English Baroque Soloists (April 2013)***

“The day climaxed with an unforgettable performance of Bach’s crowning masterpiece, the *Mass in B minor*. Three soloists shone... Meg Bragle, Esther Brazil and Nick Pritchard.”

**Michael Church, *The Independent***

### ***Bach St. Matthew Passion, Joachim Fontaine (February 2013)***

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“Nick Pritchard stood out amongst the soloists as the Evangelist, with a versatile and flexible voice, which he used with great expressivity.”

**Kantorei Saarlouis, Saarbrücker Zeitung**

### ***Bach St. John Passion, Brighton Early Music Festival (November 2013)***

“Tenor Nick Pritchard is a highly communicative singer, bringing his operatic experience to bear but not overly so. In *Ach, mein Sinn* he was dramatically vivid, with nice accurate detail, *Erwage, wi sein* was sung with great commitment and was very moving, and brought intense power to his arioso *Mein Herz, indem die ganze Welt.*”

**Robert Hugill, Planet Hugill**

### ***The Turn of the Screw, Opera Holland Park Young Artists (July 2014)***

“Nick Pritchard was a notable prologue, singing with a lovely sense of line and a feel for the words that Britten needs. I would like to see him in more Britten and did wonder what he would have made of Peter Quint. In an evening of strong performances, his was perhaps the finest singing we heard.”

**Robert Hugill, Planet Hugill**

### ***Handel Messiah, Nieuwe Philharmonie (December 2014)***

“Tenor Nick Pritchard took every opportunity for word painting in ‘Comfort ye, my people.’”

**Lidy van der Spek, Leidsch Dagblad**

### ***The Secret Marriage, British Youth Opera (September 2013)***

“Tenor Nick Pritchard finds the perfect pace and tone-colour for his ardent recitatives.”

**Michael Church, The Independent**

“Everyone’s singing is a delight. Nick Pritchard and Alice Rose Privett are wonderfully tender and believable lovers.”

**Charlotte Valori, Bachtrack**

### ***Gabriel Jackson’s Passion of our Lord Jesus Christ, The Choir of Merton College, Oxford (April 2014)***

“The juxtaposition of bleak verses from the war poet Edmund Blunden into the “Gethsemane” narrative was a masterstroke, intelligently sung by Nick Pritchard.”

**David Truslove, Bachtrack**

### ***The Magic Flute, Royal College of Music International Opera School (December 2014)***

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"The cast were uniformly strong but the stand out performers for me was Nick Pritchard's Tamino and Timothy Connor's Papageno...his tenor was bright and forthright but he also displayed that oft-missing subtlety of tone and dynamic control that even today's more tenured tenors lack. He shaped his phrases beautifully and also exuded that naivety that is essential for Tamino."

*LietoFineLondon*