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# Peter Sidhom

## Selected Reviews

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### **The Wreckers, Ethel Smyth: Live performance recording with the BBC Philharmonic, Conifer Classics**

"Peter Sidhom [is] striking as Thirza's husband, the local preacher Pascoe"

**George Hall, *BBC Music Magazine* \*\*\*\*\***

"Peter Sidhom's steely, religio-maniacal pastor"

**Christopher Webber, *Opera Magazine***

"with powerful support from Peter Sidhom as Pascoe"

**Richard Osborne, *Gramophone***

### **Peter Grimes, Opéra Monte-Carlo (April 2018)**

"With his beautiful clear and warm voice, the Egyptian baritone Peter Sidhom portrays an emotional and moving Captain Balstrode."

**Emmanuel Andrieu, *Opera Online***

"Complementing this plateau, we note in addition the very beautiful vocal and scenic performances of the baritone Peter Sidhom (Captain Balstrode), who had already impressed us with his Alberich in a Monegasque Rheingold in November 2013..."

**Jean-Luc Vannier, *Musicologie***

"With Captain Balstrode (Peter Sidhom, impeccable in all respects)"

**Christian Jarniat, *Metamag***

"Beautiful baritone voice, warm, clear, intense."

**Christian Colombeau, *Podcast Journal***

"The Balstrode of Peter Sidhom held the attention with an intense timbre, like a chain of beads, and a power that never disappears in the overall sound."

**Gilles Charlassier, *Anaclase***

### **Das Rheingold, Hong Kong Philharmonic - Naxos 8660374-75. (Released: Nov 2015)**

"Peter Sidhom's Alberich combines real malevolence with a touch of the panto-mime villain."

**Andrew Clements, *The Guardian***

"[Matthias Goerne's Wotan] is well supported by a cast that includes some vivid characterisations (Peter Sidhom's high-Gothic Alberich, ...)"

**Richard Fairman, *Financial Times***

"Alberich is portrayed with snarling menace by baritone Peter Sidhom, who, despite being unafraid of distorting the voice in service to his depiction of the character's agenda, ultimately sings the part with greater fidelity to Wagner's score than many recorded Alberichs. In the opera's first scene, he dispatches 'Hehe! ihr Nicker' with the forcefulness of a gunshot, and Sidhom's increasingly agitated, unsettling articulations of 'Garstig, glatter glitschriger Glimmer!' and 'Der Welt Erbe gewann'ich zu eigen durch dich?' are electrifying. ... His portrait of the embittered Nibelung is laudably consistent. The baritone's account of 'Hehe! Hehe! Hieher! Hieher! Tückischer Zwerg!' is invigorating, and in both 'Schau, du Schelm!' and 'Die in linder Lüfte Weh'n da oben ihr lebt' Alberich's nefarious intentions scintillate in Sidhom's singing. The opera's final scene prompts Sidhom to give broad expression to Alberich's frustration. His 'Wohlan, die Nibelungen rief ich mir nah' and 'Gezahlt hab' ich nun laß' mich ziehn!' exude hatred and a burgeoning quest for vengeance. Sidhom is an Alberich who epitomizes villainy without caricature, and his considered, confident singing inspires sympathy for the character's suffering."

**Joseph Newsome, *Voix des Arts***

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## Selected Reviews

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"The storytelling is at the fore; impeccable diction is the order of the day. As revolting as Alberich always is, we can actually hear the flirtatious playfulness in the opera's opening moments until he realizes that he doesn't have a chance. And from then on, he's simply vile—Peter Sidhom sings with an audible sneer and a ringing top to the voice that we rarely get in this role. He's a baritone with remarkable "face"."

**Robert Levine, *Classics Today***

"Individual performances give great pleasure. ... Peter Sidhom's ripely bad-ass Alberich." **Marc Valencia, *Sinfini Music***

"Peter Sidhom enjoys himself greatly playing Alberich as an out-and-out 'baddie' with cackling laughter."

**Mike Ashman, *Gramophone***

### Le Roi Arthus, Opera national de Paris (May/June 2015)

"Peter Sidhom delivered a perfect Merlin." - **Jos Hermans, *Leidmotif***

"The singers of the numerous smaller roles were greatly convincing, headed by ... Peter Sidhom as Sorcerer Merlin, here the alter ego and conscience of the king." - **Christian Wildhagen, *Neue Zürcher Zeitung***

"We applaude ... the manifest authority of Peter Sidhom's Merlin." - **BB, *Anaclase***

### Doctor Atomic, Teatro de la Maestranza Seville (March 2015)

"Peter Sidhom's diction and authority were just right for General Groves." - **Victoria Stapells, *Opera Magazine***

### Das Rheingold, Hong Kong Philharmonic (January 2015)

"Peter Sidhom's darkly sonorous baritone, skilfully employed to great dramatic effect, was perfect for portraying the blustery Alberich, and he, Begley and the vividly-enacted Mime of David Cangelosi struck sparks off each other even without the aid of costumes and props." - **Vincent H.K. Laur, *Opera Magazine***

"Peter Sidhom's Alberich, by contrast, was detestably evil, helped by suitable outbursts that reinforced his psychotic panache for oppression." - **Alan Yu, *bachtrack***

"Peter Sidhom as Alberich sounded corrosive, dramatic, and well-suited for the role. Whether with a clenched fist while trying to catch the Rhinemaidens, or with a stomping foot during the love curse, Sidhom also managed to inhabit the role and, while reacting to the words and scenes, devoured the space with raw delirium." - **The Fleeting Spectator**

"Dramatically, the performance was led by Peter Sidhom's chilling Alberich, believably portraying the Nibelung dwarf's transition from unloved gnome to wielder of the all-powerful ring." - **Philip Eisenbeiss, *Interlude***

### Das Rheingold, Opera de Paris (June 2011)

"world-beating performances from his rasping Alberich (Peter Sidhom) and Kim Begley's Loge" - **Francis Carlin, *Financial Times***

"baritone Peter Sidhom is wonderfully nasty as Alberich" - **Judy Fayard, *Wall Street Journal***

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## Selected Reviews

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"The opera's two other crucial roles fare better. As the ring's initial owner, the dwarf Alberich, Peter Sidhom in a vibrantly sung performance appears delirious with power when his fortunes are high but plunges into despair after Wotan wrests the ring from him" - **George Loomis, *New York Times***

### Falstaff, Scottish Opera

"Playing Falstaff, the Scottish Opera favourite Peter Sidhom wears a fat suit and wrings pathos and plenty of laughs from the role. He combines hypermobile joints with his heavily padded body to great effect, rocking himself breathlessly out of a chair, cramming his impressive bulk into a laundry hamper." - **Anna Burnside, *Sunday Times***

"Resplendent in his fat-suit, his shirt front a Jackson Pollock drip painting of chicken fat and sherry, Peter Sidhom's Sir John has charm enough to offset his oily paunch. Preposterous as he is, you can bet he'd be more fun in the sack than the jealous, proper, handsome Ford (William Dazeley). Sidhom's easy gestures, conversational phrasing, bright tone and idiomatic diction are matched by the rest of the cast and by orchestral playing" - **Anna Picard, *Independent on Sunday***

"One man steals the show - Peter Sidhom - whose portrayal of the fat, debauched and generally unsavoury Sir John Falstaff is a thrilling tour de force. It doesn't take much to imagine him as perfect for the part...but this is no clone of a past success: this is Sidhom reading a fresh and distinctive individuality into one of opera's most likeable rogues...Verdi's racy music, which never misses a comic turn, lays down all the clues, and Sidhom uses every one of them to his advantage. He is vocally robust, his comic timing is inspired, and with the necessary body padding he plays an arrogant, fat slob with calculated, athletic clumsiness. Sidhom's influence on the production is infectious." - **Kenneth Walton, *The Scotsman***

"the magisterial Peter Sidhom... He was funny, pompous, lovable and dignified in turns, only occasionally giving rein to his majestic baritone." - **Raymond Monelle, *Independent***

"Falstaff (Peter Sidhom) was fat but not gross, and though the scene in Alice's bedroom as usual got out of hand, it was made to work because it was so brilliantly directed. Sidhom's portrayal of the title role seemed all the better for being slightly underplayed yet keenly characterised, not least in the slower, more serious moments of Act Three, where the opera so easily loses its pulse." - **Conrad Wilson, *Glasgow Herald***

"That fine baritone Peter Sidhom, still remembered for his Alberich in SO's distinguished Ring cycle, brings his customary wit and vocal agility to the title role" - **Anthony Holden, *The Observer***

"Sidhom brings some well-aimed humour to his portrayal, especially the sense of a fat old man still to come to terms with the constraints of size and age" - **Andrew Clements, *The Guardian***

"Peter Sidhom's Sir John Falstaff was one of those rare natural performances, every gesture perfectly timed and executed and at no times going over the top to achieve a cheap laugh. Vocally, he was certainly up to the mark, perhaps singing slightly tentatively at the beginning of the evening, being careful to reach and produce all his notes, but quickly settling in to give a rounded and complete vocal performance. Sidhom always gives full value for money and it is a pleasure to see him enjoying such a marvellous comic role." - **Walter Paul, *Independent***

### Death in Venice, Aldeburgh Festival

"Peter Sidhom is chilling as the six figures who lead Aschenbach towards his nemesis" - **Rupert Christiansen, *Daily Telegraph***

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## Selected Reviews

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"In his multiple roles as the Traveller, Peter Sidhom also sang and acted with admirable aplomb. He was on stage throughout the evening, his changes of costume hanging on a coat rack; he even stood over the body of Aschenbach after he had expired at the end." – **Patrick O'Connor, Opera Magazine**

"...he is finely complemented by Peter Sidhom, dark of tone and insidiously threatening, in the collection of baritone roles." - **Andrew Clements, Guardian**

"As the Dionysiac embodiment, Peter Sidhom is a resonant and versatile Traveller, Fop and MC of the strolling players." - **Hilary Finch, The Times**

"with powerful support from Peter Sidhom in the multiple baritone roles, hovering at the edge of the stage throughout as the personification of death intended by the composer." - **Anthony Holden, Observer**

"In Snape, Peter Sidhom's characterisations, sung with a menacing bass-baritone, are more unified, seven facets of the same character." - **Hugh Canning, Sunday Times**

## Ring Cycle, Royal Opera House

### Das Rheingold:

"Pitted against him is the Alberich of Peter Sidhom, a terrifying depiction of power-hungry insanity and one of the finest performances of the role to be heard for many years." - **Tim Ashley, Guardian**

"it was the musical values that most impressed last night. Peter Sidhom's gleeful Alberich is every bit a match for Tomlinson's Wotan" - **Richard Morrison, The Times**

"Peter Sidhom's Alberich matches [John Tomlinson] note-for-note in a grand and perceptive interpretation of the Ring's chief villain." - **George Hall, The Stage**

"The Nibelungs, led by the incisive Peter Sidhom as Alberich" - **Richard Fairman, Financial Times**

"Peter Sidhom, excellent" - **Dward Seckerson, Independent**

"In a uniformly great cast, John Timlinson and Peter Sidhom are vocally and dramatically superb" - **Warwick Thompson, Metro**

### Siegfried:

"Peter Sidhom's terrifying, profoundly tragic Alberich remain matchless." - **Tim Ashley, Guardian**

"we're reminded of the duality between [Wotan] and Peter Sidhom's potent, pathetic Alberich when the two come together for a strangely poignant reunion in Act II" - **Neil Fisher, The Times**

"Peter Sidhom's Alberich remains utterly focused, and in its vocal and physical intensity would be difficult to match today." - **George Hall, The Stage**

### Götterdämmerung:

"Peter Sidhom once again makes a highlight of his scene as Alberich" - **George Hall, The Stage**

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# Peter Sidhom

## Selected Reviews

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### Whole Cycle reviews:

"Sidhom's Alberich is a harrowing portrait of desperation, ambition and rage." - **Anna Picard, *Independent on Sunday***

"Peter Sidhom's demonically versatile turn as Alberich provided a robust dramatic counterbalance [to Tomlinson's Wotan]" - **Guy Dammann, *The Observer***

"Alberich – played by a fiercely compelling Peter Sidhom – was less a Dr Mengele in his Nibelheim laboratory than a man twisted by a lust for revenge" – **Opera Magazine**

### Royal Opera House – Siegfried

"Peter Sidhom's Alberich – a vast improvement in every respect on Günter von Kannen's impersonation – makes one long to go back to the beginning and start again. Which, come to think of it, is exactly as it should be." - **Anna Picard, *Independent on Sunday***

"The outstanding performances are Siegel and Peter Sidhom (Alberich) as the squabbling Nibelung brothers" - **Hugh Canning, *Sunday Times***

"...and Peter Sidhom's Alberich are on electrifying vocal form." - **David Blewitt, *The Stage***

"Peter Sidhom's firm toned Alberich" - **Michael Kennedy, *Opera Magazine***

### Peter Grimes, Geneva

"When Ellen and Balstrode (the excellent Peter Sidhom) look at the distant and unfathomable ocean, we realize that both are actually looking at their own destiny, and they bring us to tears." – **Marcel Quillevère, *Opera Magazine***

### Siegfried, Cleveland Orchestra/Christoph von Dohnanyi

"Peter Bronder (Mime) and Peter Sidhom (Alberich) were first rate." - **Bernard Holland, *New York Times***

"Peter Sidhom was also superb as Mime's even more evil brother, Alberich." - **Mark Kanny, *The Tribune***

### Simon Boccanegra, Royal Opera House

"Peter Sidhom looks and sounds the part of the evil conspirator Paolo Albiani to perfection." - **Stephen Pettitt, *Evening Standard***

"Peter Sidhom's egregious opportunist Paolo, meanwhile, was vigorous and precise, enough to underline some deficiencies around him." - **Geoff Brown, *The Times***

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## Selected Reviews

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### Khovanshchina, Welsh National Opera

"Peter Sidhom is powerful in voice and presence as the boyar Shaklovity." - **Stephen Walsh, *Independent***

"Peter Sidhom invests tremendous power in the boyar Shaklovity's anguished lament for Russia's woes." - **Richard Morrison, *The Times***

### Tosca, Royal Albert Hall

"Peter Sidhom's wonderfully dark Scarpia adds a riveting stage presence to his resonant voice." - **Anthony Holden, *The Observer***

"[the] beguilingly nasty Peter Sidhom" - **Fiona Maddocks, *Evening Standard***

"Peter Sidhom's black-voiced police-chief is by now a well known quantity, and if his voice is more attuned to Alberich-like imprecation than suave seduction, he is still one of the most impressive British Scarpias around." - **Hugh Canning, *Opera Magazine***

### The Ring, Scottish Opera

"Above all, however, we find ourselves aligned with Peter Sidhom's Alberich against Matthew Best's Wotan. This is partly because Sidhom gives the strongest performance...Sidhom, keeping us just the right side of empathy, reminds us of humanity's tragic potential for monstrosity." - **Tim Ashley, *The Guardian***

### Das Rheingold, Scottish Opera

"his 'black dwarf' counterpart Alberich (the snakishly convincing Peter Sidhom) [portrayed] a warmer than usual humanity" - **Fiona Maddocks, *The Observer***

"Peter Sidhom's Alberich cannot be faulted" - **Michael Kennedy, *The Sunday Telegraph***

"There are countless compelling performances...Peter Sidhom's worryingly sympathetic Alberich..." - **Rodney Milnes, *The Times***

"Peter Sidhom's neurotic Alberich is a perfect foil who rises to a thrilling account of the curse" - **Hugh Canning, *The Sunday Times***

"Peter Sidhom an unexpectedly Sympathetic Alberich, made effective use of his menacing mezza voce." - **Claire Wrathall, *The Independent***

### Siegfried, Scottish Opera

"Peter Sidhom's awesome Alberich would grace any production" - **Hugh Canning, *Sunday Times***