
Robin Blaze

Selected Reviews

Bach B minor Mass, The Bach Choir, Royal Festival Hall (February 2020)

"Countertenor Robin Blaze has an incisive yet rounded upper register that made the first notes of Bach's extraordinary 'Agnus Dei' heart-stopping in its beauty"
- Benjamin Poore, MusicOMH****

"Robin Blaze summed up what was a great contribution throughout with the a very moving 'Agnus Dei': he draws you into this private communication superbly."
- Kevin Rogers, Classical Source

Handel Messiah, English Chamber Orchestra, Leeds Town Hall (December 2019)

"Tritschler and the leaner timbre of counter tenor Robin Blaze were finely balanced in the duet O Death, Where is Thy Sting?"
- Geoffrey Mogridge, Ilkley Gazette

Bach Christmas Oratorio, Minnesota Orchestra (December 2018)

"The English countertenor Robin Blaze made fluid contributions"
- Terry Blain, Minnesota Star Tribune

Odes to St Cecilia: Purcell, Britten & Handel, The King's Consort (November 2018)

"...with fine singing from the soloists, soprano, Julia Doyle, countertenor, Robin Blaze and Joshua Ellicott, tenor"
- Frank Cliff, Eastern Daily Press

Bach Secular Cantatas Vol 10, Bach Collegium Japan, BIS-2351 (August 2018)

"Robin Blaze – representing the allegory of 'good fortune' – lightly glides through his picture of unequivocal goodwill with customary panache"
- Jonathan Freeman-Attwood

Bach St John Passion, Crouch End Festival Chorus, Chandos CHSA 5183(2) (April 2017)

"The solo line-up is without a weak link; among its glories [...] Robin Blaze's exquisitely judged Es ist vollbracht."
- Paul Riley, BBC Music Magazine

Purcell Songs Realised by Britten, Champs Hill CHRCD106 (June 2016)

"'Sweeter than Roses', another of Britten's more interventionist settings, is lovingly treated by countertenor Robin Blaze."
- Richard Fairman, Gramophone

Bach Secular Cantatas, Bach Collegium Japan, Bach Complete Works Volume 6 / BIS (May 2016)

"Robin Blaze produces a gloriously bell-like radiance...One cannot find but solace and satisfaction in the assuaging dialogues of Carolyn Sampson and Robin Blaze." – Jonathan Freeman-Attwood, Gramophone

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Bach Mass in B Minor, Magnificat & Bekennen will ich seinen Namen, Bach Collegium Japan, Barbican, London (April 2016)

"Bekennen will ich seinen Namen, a single, emollient aria beautifully delivered here by countertenor Robin Blaze alongside the duetting violins of Ryo Terakado and Yukie Yamaguchi, with Suzuki on chamber organ." – Erica Jeal, The Guardian

"For the consoling "Bekennen will ich seinen Namen", all that survives of cantata BWV200, mellifluous countertenor Robin Blaze sang to an accompaniment of two violins and continuo, but it proved enough to fill the hall. How well the risk paid off."
– Richard Fairman, Financial Times

"I was transported by the loveliness of the flute solo and captured by the debonair way in which countertenor Robin Blaze delighted us with how "the Lord hath filled the hungry with good things"... Blaze showed timbre that was naturally warm and expressive." – David Karlin, bachtrack.com

"In the cantata "Bekennn will ich", Robin Blaze's sweetly assertive falsetto benefited from the even further miniaturised orchestra: two violins, cello and Suzuki at the chamber organ." – Nick Kimberley, Evening Standard

"The duetting of countertenor Robin Blaze and tenor Colin Balzer in the "Et Misericordia" of the Magnificat was a delight."
– Sebastian Scotney, The Arts Desk

"The 'Agnus dei', transcribed from Cantata 'Lobet Gott in Seinen reichen' BWV 11 in G minor, was excellently sung/phrased by countertenor Robin Blaze who achieved an impressive dialogue with the conductor."
– Geoff Diggines, Seen and Heard International

Handel Messiah, Pittsburgh Symphony, Heinz Hall (December 2015)

"Counter-tenor Robin Blaze made a superb symphony debut in "Messiah." His voice is both agile and very well centered and made his arias, such as "But, who may abide" and "He was despised," high points of the evening. He was also a superb partner with Appleby in the duet "Death, where is thy sting?" – Mark Kanny, TribLive.com

Bach St John Passion, Brecon Baroque Festival, Brecon Cathedral (October 2015)

"Only the soprano, Alison Hill, and alto, Robin Blaze, were confined to their arias: both so good that one waited eagerly for their reappearances, strictly rationed by Bach." – Stephen Walsh, theartsdesk.com

Handel Orlando (Medoro), Welsh National Opera, Wales Millennium Centre (September 2015)

"Robin Blaze's Medoro – the pure tone of his countertenor an excellent foil for Zazzo – is similarly poised."
– Rian Evans, The Guardian

"The effortless Robin Blaze made much of the character of Medoro." – Rebecca Franks, The Times

"Individually they were all first-rate:...Fflur Wyn and Rebecca Evans the elegantly twittering and lamenting ladies, Robin Blaze their second-string suitor." – Rupert Christiansen, The Telegraph

"...the finely sung Medoro of counter-tenor Robin Blaze." – markronan.com

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Duo Recital with Elizabeth Kenny (lute), Totnes Early Music Society, Dartington Hall (June 2015)

"Counter-tenor Robin Blaze was on splendid form, with a voice absolutely tailor-made for music of this period. There was no operatic gesturing, even though virtuosity was there when needed, but simply singing of unfettered sincerity, where the sense of every word and sometimes every syllable was so carefully considered, and conveyed so faithfully."

- Philip R Buttall, Seen and Heard International

Handel Semele (Athamas), London Handel Festival/Cummings, Queen Elizabeth Hall, London (March 2015)

"Robin Blaze's flute of a countertenor added grace as Semele's thwarted fiancé." – Geoff Brown, The Times

"No such deficiency attended Robin Blaze's Athamas, whose ever-fresh countertenor was well suited to the innocence of this character." – Curtis Rogers, classicalsource.com

Bach Magnificat, Montreal Symphony Orchestra, Maison Symphonique de Montréal (December 2014)

"Counter-tenor Robin Blaze combined boyish sound with fine phrasing." – Arthur Kaptainis, Montreal Gazette

Handel Jephtha (Hamor), The Sixteen/Christophers, CORO (COR16121) (October 2014)

"Robin Blaze performs Hamor's 'Dull delay, in piercing anguish' with subtle finesse and sensitivity for words."

– David Vickers, Gramophone

"Hamor (Robin Blaze) is pure in both voice and devotion." – Stephen Pritchard, The Guardian

"...his soloists are uniformly good, especially...the nicely contrasted Susan Bickley and Robin Blaze as the tragic Storgè and mellifluous Hamor." – Richard Fairman, Financial Times

Buxtehude Membra Jesu nostri, Choir of Magdalen College, Oxford; Phantasm/Daniel Hyde, Opus Arte OACD9023D (September 2014)

"Indeed, the singing throughout is well-nigh faultless, with John Mark Ainsley, Robin Blaze and Giles Underwood clearly enunciating the Latin texts while moderating their tone to suit the sonority not just of the choir but the small instrumental ensemble and, where featured, Phantasm's viols." – Robert Levett, International Record Review

Handel Deborah (Barak), London Handel Festival / Cummings, **St George's, Hanover Square, London (April 2014)**

"The performance was exceptional... Robin Blaze was the strikingly lyrical Barak." – Tim Ashley, The Guardian

"Most impressive were the counter-tenors: Robin Blaze eloquent as the sympathetic Barak."

– Barry Millington, Evening Standard

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"It was a stroke of genius on Handel's part to make Barak a countertenor as well as Sisera, raising the dramatic stakes in their altercations in Part Two. Robin Blaze ably drew out Barak's character as a modest and diffident leader of the Israelites, whilst in the opening scene audibly pondering the destiny disclosed to him by Deborah." – Curtis Rogers, classicalsource.com

Vivaldi Stabat Mater, **The King's Consort**, Hyperion CDA 66799 (April 2014)

"I think his voice is utterly beautiful and without pretence and fits with perfect mellifluousness with the strings. He finds so much effect in his tone colour and shape of the vowels. [...] With devotional music like this there needs to be a truly straightforward sentiment with it, which I sense all the way through Robin Blaze's performance, and why I love it... Robin Blaze's guileless and beautiful performance comes very close to perfection." – Caroline Gill, Radio **3's** Building a Library

Handel Jephtha (Hamor), The Sixteen/Christophers, Barbican, London (January 2014)

"Robin Blaze was [Iphis's] amorous Hamor: their rapturous first-act duet lingered in the memory all evening – a reminder that it is the emotional lives of this young couple that are the ultimate casualty of Jephtha's catastrophic folly."

– Tim Ashley, The Guardian

"Robin Blaze's account of Hamor's first aria, Dull delay, in piercing anguish was surprisingly characterful and full of an appealing and gentle ardour which characterised his whole performance. Blaze's and Bevan's duet in Act 1 was full of charm with the two voices moving finely in concert, complemented by rhythmic interest in the strings. Hamor's aria at the beginning of Act 2, Up the dreadful steep ascending, after he has recounted the outcome of the battle, was sung by Blaze with great technical facility, but he was also very vivid, making the aria seem dramatically valid rather than holding things up. This was also true of On me let blind mistaken zeal, Hamor's reaction to the results of Jephtha's vow, and which Blaze made you feel that the piece really mattered." – Robert Hugill, planethugill.com

Bach **Christmas Music, The King's Consort, Wigmore Hall (December 2013)**

"Kuhnau's inventive sacred concerto "O Heilige Zeit" brought sensuous solos from Robin Blaze."

– Hannah Nepil, Financial Times

Handel Jephtha (Hamor), The Sixteen/Christophers, Bath Abbey (November 2013)

"Countertenor Robin Blaze as her lover Hamor offered sterling support." – Rian Evans, The Guardian

"Robin Blaze, Iphis' suitor Hamor, gave us a remarkably cheerful lively characterisation, in fine clear voice."

– Peter Lloyd Williams, The Bath Chronicle

Bach Cantatas Vol. 55, Bach Collegium Japan/Suzuki, BIS-2031 | SACD (October 2013)

"The glow which suffuses oboe, violin, continuo and Robin Blaze's alto in the first aria in BWV 69 is captivating."

– BBC Music Magazine

"Its fastidiously prepared arias also mark the remarkable contributions of two important soloists throughout the years, Robin Blaze and Peter Kooij... and even more in the jazz-swing alto gavotte, 'Kommt, ihr angefochten', one of Bach's most galant vocal

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creations from his later years and suitably shaded by Blaze." – Jonathan Freeman-Atwood, Gramophone

Handel Theodora (Didymus), Brecon Baroque Festival, Brecon Cathedral, Powys (October 2013)

"Most affecting were [Theodora's] duets with the elegantly-toned Robin Blaze singing the role of Didymus, the soldier and fellow-Christian who loves Theodora and ultimately chooses to die with her. Their final contemplation of the 'Streams of Heaven' was a blissful union." – Rian Evans, The Guardian

Bach Cantata (Vergnügte Ruh, beliebte Seelenlust), Florilegium, Wigmore Hall (October 2013)

"Blaze's vocal phrases were impassioned but controlled, the lines graceful and flowing, the text imbued with meaning without recourse to melodrama." – Claire Seymour, Opera Today

Bach Cantatas Vol. 53, Bach Collegium Japan/Suzuki, BIS-1991 | SACD (August 2013)

"...continued in an effervescent duet ('Herr, du siehst statt gutter Werke') in which Hana Blažíková and Robin Blaze delectably encircle the returning winds in a chamber quartet performance of remarkable presence and poise."

– Jonathan Freeman-Attwood, Gramophone

"[Robin Blaze] is in fine voice." – BBC Music Magazine

Bach Cantata BWV 147, BBC Philharmonic Orchestra, Bridgewater Hall, Manchester (November 2012)

"In the alto aria, Blaze treated consonants with exquisite softness, particularly effective when singing of "the presence of the Father". – Rohan Shotton, bachtrack.com

Purcell Dido and Aeneas (Sorceress), International Wimbledon Music Festival, St John The Baptist Church, Wimbledon (November 2012)

"Lastly Robin Blaze: it is hard to find enough superlatives to describe this voice, but he had the necessary evil in his character and his voice was nonetheless beautiful. In the aria "Our next motion", the top Gs were the best I have ever heard and the word-painting on "bleeds" was superb. Countertenors are often too quiet or overpowering, but none of this with Robin Blaze; he must be one of the leading countertenors of the time." – Billie Hylton, bachtrack.com

Handel Jephtha (Hamor), Welsh National Opera, New Theatre, Oxford (October 2012)

"Most enjoyable of all, though, were countertenor Robin Blaze as Hamor, Iphis' love, and Fflur Wyn, as Iphis herself. Blaze is obviously at home with Handelian arias; his twice hitting a clean top G in his ornamentations was particularly impressive. Wyn's clear, bright soprano was well suited to the role of Iphis, and it worked excellently in duet with Hamor." – Julia Savage, bachtrack.com

BBC Radio 3 Record Review "**Building a Library**", Edition on the Matthew Passion (Broadcast on 7 April 2012)

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"That aria, Erbarme Dich has been championed by many countertenors, and on the 1999 Bach Collegium Japan recording, it's sung with humility and carefully judged timbral control by Robin Blaze. I apologise to commuters on the 08.47 from Didcott to Paddington on the 20th March: the tears were because I was listening to this... [plays aria]...The kaleidoscope of colours that Blaze brings to the vocal line is thoroughly beguiling." - Jeremy Summerly

Bach Cantatas Vol. 50, Bach Collegium Japan/Suzuki, BIS-SACD1941 (March 2012)

"countertenor Robin Blaze is on particularly fine form, effortlessly entwined with Gerd Türk above a fruity bassoon in BWV 149, and stealing hearts in BWV 174." - Paul Riley, BBC Music Magazine (5 star review)

"Robin Blaze brings his usual elegance and instinctive phrasing to the long lines of the opening aria of the same cantata [BWV174], warming the ends of the sustained notes with some judicious vibrato and offering plenty of projection without any hardening of tone." – Simon Heighes, International Record Review

Handel Messiah, Tafelmusik/Ivars Taurins, Koerner Hall Toronto (December 2011)

"The soloists that Tafelmusik chose for the occasion were, to say the least, an impressive group. All four brought strengths to the performance, including clear diction, solid technique and an admirable sense of period style...English countertenor Robin Blaze took to Handel's roulades very much in stride, with his supple and agile voice. In But Who May Abide and other solos he sang with an innocent, cherub-like quality that was quite charming." - Colin Eatock, The Globe and Mail

"Further adding to the Messianic magic was a power quartet of soloists: soprano Karina Gauvin, countertenor Robin Blaze, tenor Rufus Müller and baritone Brett Polegato. They each, in their own way, sang as if their lives — and souls — depended on every note and word being true." - John Terauds, Toronto.com

Handel Messiah, Minnesota Orchestra/Nicholas Kraemer, Orchestra Hall Minneapolis (December 2011)

"Robin Blaze was a standout, especially on the stark and sorrowful 'He was despised'." - Rob Hubbard, Pioneer Press

Bach Cantatas Vol. 48, Bach Collegium Japan/Suzuki, BIS-SACD1881 (July 2011)

"the opening of BWV 120, a tight-rope of alto semi-demi-quavers on which Blaze balances with remarkable security and poise – quite the best I've heard on disc" - BBC Music Magazine, 5 star review

"Blaze's vocal style and approach to Bach have matured considerably. His poised and beautifully wrought performance of this aria [...] is simply enchanting...Blaze's lilting aria [...] is very attractive...Blaze's flexibility allows him to overcome Bach's florid coloratura in his aria with aplomb" – Christopher Price, International Record Review

German Sacred Music, Lufthansa Festival of Baroque Music (**St John's, Smith Square, London May 2011**)

"Earnest fugues and sober Protestant chorales are what we expect from German composers, but as the evening concert at St John's Smith Square reminded us, a warm Italian breeze was blowing northwards at this time. There were quite a few operatic moments in this programme of German sacred music, alongside some delicious dance rhythms and violin duets. All this was captured with unforced, easy energy by counter-tenor Robin Blaze... a winningly unfussy singer." - Ivan Hewett, The Telegraph

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"a challenging, absorbing and uplifting recital... The concert concluded with one man and a lute, in Krieger's plaintive, eloquently despairing reflection on solitude An die Einsamkeit rendered by Robin Blaze with clear, plaintive, eloquent despair."
– Bachtrack

Bach Cantatas BWV 72, 159, 127, 147, Bach Collegium Japan/Suzuki (Hong Kong City Hall, February 2011)

"Suzuki had a commanding group of vocal soloists; the fact that they've collaborated before ensured familiarity with both the music and Suzuki's working style. Stepping forward from the chorus for solo spots, Hana Blazikova (soprano), Robin Blaze (countertenor), Gerd Turk (tenor) and bass Peter Kooij sang to crystalline effect, with never a hint of ego obscuring the music", "the selection of cantatas gave the countertenor most of the limelight. Blaze responded superbly with a musicality that was all the more powerful for its restraint: Ich folge dir nach from Sehst, wir gehen hinauf (BWV159) was truly affecting".
– Sam Olliver, South China Morning Post

Bach Cantatas Vol. 47, Bach Collegium Japan/Suzuki

"...in BWV27, such is the ringing paradise of the fragrant oboe d'amore and obbligato harpsichord that Robin Blaze's sprightly and generous singing leaves us relishing the prospect of our passing, as much as embracing 'the valuable treasure' of Christ's imminent arrival." - Jonathan Freeman-Attwood, Gramophone Vocal Reviews

"Blaze is totally at ease duetting with oboe da caccia in BWV27." – George Pratt, BBC Music Magazine Choral & Song Choice

"...the movement is handled with exceptional sensitivity...They [Blaze, Blazikova and Mizukoshi] bring to their asides a deeply lyrical sincerity...they hover powerfully between recitative and almost aria." - Simon Heighes, International Record Review

Bach Cantatas Vol. 35, Bach Collegium Japan/Suzuki

"[Robin Blaze] just shines literally throughout this disc...Blaze is an extraordinary interpreter when it comes to sensitivity to text. I don't think I've ever heard such a seductive, limpid beauty of tone that has so much emotion behind it."
– BBC Radio 3 CD Review

Handel Israel in Egypt, **Koncerto Köln** (Eloquentia: EL1022, August 2010)

"There are some lovely moments, such as Robin Blaze's charismatic "Thou shalt bring them in" – The Gramophone

Pergolesi Stabat Mater, Salve Regina, Florilegium (Channel Classics 29810, July 2010)

"Beauty and technical ease combine in a performance that captures Pergolesi's subdued reverence. Manahan Thomas' and Blaze's voices are a brilliant match. 'Qui est homo' sums it up: perfect vocal blending, breathtaking control and a delivery that simulates tearful sorrow." – Classic fM

"Elin Manahan Thomas, Robin Blaze and Florilegium phrase it beautifully, bringing just the right amount of weight to tension and release. In the fourth section, "Quae morebat", the pringly rhythm in the strings is skillfully picked up and developed by Blaze.. Excellent performances all round." – Classic fM

"countertenor Robin Blaze never has sounded better, his timbre warmly resonant, his technique fluid and effortless, his intelligence and thoughtful interpretive manner on impressive display" – Classics Today

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"...a clean but characterful countertenor (...) intimacy with delicacy (...) Blaze takes a resolutely unsentimental approach – poised, intense and often quite husky." – International Record Review

" (...) Both singers are intensely sensitive (...) Blaze displays his wide and even vocal range in the Salve Regina, particularly effective in the lowest register, sustaining a full-toned falsetto without any hint of gear-change to bass"

– BBC Music Magazine

"Elin Manahan Thomas, Robin Blaze and Florilegium phrase it beautifully, bringing just the right amount of weight to tension and release. In the fourth section, "Quae morebat", the springy rhythm in the strings is skilfully picked up and developed by Blaze. He is also the soloist in the Salve regina, a more consistently solemn piece. Excellent performances all round."

– Gramophone

"countertenor Robin Blaze never has sounded better, his timbre warmly resonant, his technique fluid and effortless, his intelligence and thoughtful interpretive manner on impressive display" – Classics Today

Bach Cantatas Vol. 45, Bach Collegium Japan/Suzuki, BIS-SACD1801 (January 2010)

"Robin Blaze is in excellent form" – BBC Music Magazine

"No one could convey the gallant sweetness of the alto aria, "Du Herr, du krönst allein" with more "unction and blessing" (to quote the translation here) than Robin Blaze." – Gramophone

"Making short work of the considerable technical challenges Robin Blaze superbly delivers his alto aria "Du Herr, du krönst allein"." – Music Web International

Bach Cantatas Vol. 44, Bach Collegium Japan/Suzuki, BIS-SACD1791 (November 2009)

"There is more immaculately judged work from Robin Blaze." – The Gramophone

Bach Cantatas Vol. 42, Bach Collegium Japan/Suzuki, BIS-SACD1711 (April 2009)

"Robin Blaze's alluring countertenor" – BBC Music Magazine

Arias from Rodelinda and Giulio Cesare, Philharmonia Baroque Orchestra/McGegan (New York, 2009)

"Mr Blaze's cool intensity was an asset in "Dove sei"" – The New York Times

"Blaze's countertenor has unusual warmth that was strongly complemented by the orchestra's beautiful sound, conveying 'Dove sei' from "Rodelinda" with poignant beauty." – Classical Source

Athalia, Philharmonia Baroque Orchestra/McGegan (San Francisco, May 2009)

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"Countertenor Robin Blaze spilled through his Act 1 lamentations, wonderously, with liquid ease." – Mercury News

"They stomped their feet on the wooden floors and thundered applause for a long time at the conclusion of the two hours. Indeed all shined and set off each other's solo but the counter tenor was spell binding. It's as if Robin Blaze as the biblical high priest Joad channels the voice of arch angels. He commands with a dramatic demeanor and reaches every last pew of the church as if he sings softly and carries a big stick." – San Francisco Opera Examiner

Purcell Fairest Isle, Handel, Sonnerie (Lufthansa Festival of Baroque Music, May 2009)

" Directed from the violin by Monica Huggett, with Robin Blaze's guileless counter-tenor gliding over the deep-green tides of consonance and dissonance from lutenist Elizabeth Kenny and harpsichordist James Johnstone, this was a thrillingly vivid recital." - The Independent

"The counter-tenor Robin Blaze was the soloist in this (Purcell's Fairest Isle) and in some almost equally lovely arias from Handel oratorios. There's a winning artless quality in Blaze's singing, which is very welcome in a field of music-making that can often seem a bit precious." – The Telegraph

Stabat Mater (Pergolesi), Philharmonia Baroque Orchestra/McGegan (San Francisco, May 2009)

"The singers had proved their versatility and theatrical flair in a group of Handel arias earlier in the program. Mr. Blaze's cool intensity was an asset in "Dove sei", a touching lament from the opera "Rodelinda", and in two duets: "lo t'abbraccio"...and "Caro! Bella!" – The New York Post

Bach Cantatas Vol. 37 – cantatas for solo alto, Bach Collegium Japan/Suzuki, BIS-SACD1621 (April 2008)

"[Robin Blaze] just shines literally throughout this disc...Blaze is an extraordinary interpreter when it comes to sensitivity to text. I don't think I've ever heard such a seductive, limpid beauty of tone that has so much emotion behind it."

– BBC Radio 3 CD Review

"Witness more golden Blaze in the last cantata to cap a disc of especially committed and engaged performances..."

– The Gramophone

Handel Messiah, Colorado Symphony Orchestra/Labadie (Colorado, December 2008)

"A special treat was Labadie's choice of the spellbinding countertenor Robin Blaze" – The Denver Post

Bach Cantatas Vol. 40, Bach Collegium Japan/Suzuki, BIS-SACD1671 (November 2008)

"Robin Blaze exudes radiance in the alto aria of BWV 137" – BBC Music Magazine

"The work becomes even more involving with Robin Blaze producing, in his ideal register, a delectable reading of the first aria."

– The Gramophone

"Robin Blaze [is] as intelligent and thoughtful as ever, delivering a particularly rich and strongly projected chorale in BWV 137..."

– International Record Review

Handel Israel in Egypt, Scottish Chamber Orchestra/Haim (Edinburgh International Festival, August 2008)

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"there was counter-tenor magic from Robin Blaze" – The Times

Sorceress (Dido and Aeneas), Middle Temple Hall (June 2008)

"Robin Blaze was luxury casting as the Sorceress ... singing with the kind of clear, pure, well-projected definition that should be the life-goal of all countertenors." – Opera Now

Guido (Flavio), Academy Of Ancient Music/Hogwood (Barbican, April 2008)

"Robin Blaze (Guido) produced a confident and full countertenor tone with some beautifully flowing faster passages and persuasive acting." – MusicalCriticism.com

"...the softer toned Robin Blaze, making the most of his poetic and expressive arias as the troubled, love-lorn Guido."
– Evening Standard

"I would single out the elegant timbre of the counter-tenor Robin Blaze..." – The Telegraph

"one of a remarkable pair of countertenors ... was Robin Blaze in a lovelorn role" – Birmingham Post

Bach B Minor Mass, Bach Collegium Japan/Suzuki, BIS-SACD1701 (February 2008)

"Et in unum Dominum ... reveals its expected delights, as does Blaze's heart-stopping 'Agnus Dei'" – The Gramophone

Songs by Henry and William Lawes, Hyperion CDA67589 (January 2007)

"This sensitivity is fully matched by Robin Blaze, in whom the brothers have found their ideal interpreter. His exquisitely controlled expressiveness ensures that the tiniest emotional nuance in text and music makes its best effect, and also enables him to characterise to perfection such lighter-hearted items as William's elegantly dance-like Oh, My Clarissa, or Henry's ludicrously comic setting of the index to an Italian song-book." – Elizabeth Roche, The Daily Telegraph

Bach B Minor Mass, Bach Collegium Japan/Suzuki (Barbican June 2006)

"A most loyal member of the Suzuki roadshow is the counter-tenor Robin Blaze, who, aptly and reliably, kindles sparks in any performance. It was sheer joy to hear his fresh and instinctive musicality in the Qui sedes." – The Times

"Robin Blaze coloured subtly in the 'Agnus Dei'" – The Independent

Handel 'Great Oratorio Duets', Carolyn Sampson/OAE/Kraemer, BIS-SACD 1436 (May 2006)

"...together in mouthwatering partnership two of the most dulcet-voiced young Baroque singers Britain has to offer ... Robin Blaze has a distinctively tangy sound ... and in their faultless display of Handelian style, lyricism and warmth they are in total mental and spiritual accord." – The Gramophone

"The first excerpt from Susanna finds the heroine and her husband carolling in perfect harmony; as they do in the second, with

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Blaze's faultless rendering of "I'll the swelling note prolong." – Classic FM Magazine

English Lute Songs, Kenny, Hyperion, CDA67126 (December 2005)

"Robin Blaze's recital...can be recommended without reservation. There's a remarkable technical ease and innate literary intelligence about Blaze's singing which together with the astounding beauty of his voice makes this one of the most outstanding recitals of its kind on disc." – BBC Music Magazine

Concert, Yorkshire Baroque Soloists/Seymour (York Early Music Festival, July 2005)

...the counter-tenor Robin Blaze, whose ardent solos on the gorgeous final pages of Purcell's Te Deum were worth the ticket price by themselves. – The Times

Handel Jephtha, English National Opera/Kraemer (May 2005)

"Robin Blaze (Hamor, Iphis's would-be husband) whose name proves appropriate to the exultancy of his coloratura." – The Independent

Handel Semele, English National Opera/Cummings (February 2005)

"Robin Blaze's honeyed sounds were applied intelligently to the role of Athamas" – Opera

Bach Cantatas, Bach Collegium Japan/Suzuki, BIS CD1351 (November 2004)

"...'Wie furchtsam wankten meine Schritte', sung beautifully by Robin Blaze. Blaze is one of the chief attractions of the series, a real countertenor (as opposed to one who aspires to be an operatic mezzo) with wonderful control and rich colours throughout a wide range." – International Record Review

Britten ***A Midsummer Night's Dream***, English National Opera/Daniel (June 2004)

"A strong, tautly directed cast led by Robin Blaze's chilly, beautifully sung Oberon" – Guardian

"That exquisite counter-tenor Robin Blaze dominates the stage" – The Independent

Byrd Consort Songs, Kenny/Concordia, Hyperion CD67397 (May 2004)

"[Byrd] would have admired the voice and art of Robin Blaze, whose sympathetic interpretation of Byrd's melodic style, the rests, the patterning of the phrases and the syncopation, is remarkable." – The Gramophone

"Blaze continues to chart new territories of vocal expression. Blending purity with confidence, he draws on his vocal strengths – effortlessly sustained legato, delicate pianissimos, crisp declamation – to starkly varied effect, depending on the context of each song." – BBC Music Magazine

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"Blaze is on superb form in this recording, his clear, unpretentious sound an ideal partner for Concordia. The songs are chosen to suit his range perfectly" – International Record Review

"Blessed with a most alluring countertenor – creamy in tone, naturally expressive, exquisitely controlled – Blaze is the perfect singer for Byrd's consort songs... Blaze delivers with a refinement any great lieder singer would be hard pushed to exceed."
- The Times

"Here, countertenor Robin Blaze, who continues to mature as a vocalist and musician, shows why he is one of today's top singers, bringing full measure of ardent vocalism to bear in every note of this deeply moving, heartfelt utterance." -classicstoday.com

"These songs are pure heaven: melancholic and moody, sweet and sad, Blaze supported by the excellent viol consort Concordia, captures their heart with deceptive ease." – Independent

Bach Cantatas Vol. 24, Bach Collegium Japan/Suzuki, BISCD1351 (April 2004)

"Robin Blaze's countertenor is regularly a joy in Bach and he sings here with an affectionate, soft-grained lyricism."
– Gramophone

Handel Theodora, Glyndebourne Festival/Bicket (August 2003)

"Countertenor Robin Blaze as Didymus in Handel's Theodora was a key element in producing an evening of transporting beauty ... Blaze performed with a focused energy and with vocals as clear and brilliant as the coastal skies. ...Blaze has achieved not only vocal command but also a sound which is very much his own." – Opera Now

"...as Didymus, Robin Blaze demonstrated what can be achieved with simple musicality. Though impressive throughout, it was with the subtlest of touches that he really defined his character." – Opera