
William Towers

Selected Reviews

***Rodelinda*, Cambridge Handel Opera Company**

"The musical highlight of my entire week, however, was the messa di voce with which Towers, as Bertarido, began his first aria, "Dov'è sei" ("Oh, where are you"). Beginning pianissimo, Towers made a slow crescendo, never losing the purity of the note, and then, miraculously, an equally long decrescendo back to the original volume, and still without a break, continued the full phrase to the end. I was not expecting this, and time seemed to stand still" – **Ellen T Harris, American Handel Society**

"The voice is utterly beautiful, and Towers' command of it superb (this was evident from almost his first sound, a fermata note held almost - but not quite - too long to bear, leading into his first aria)" – **Adrian Horsewood, Classical Music Magazine, Opera Now**

***Messiah*, Bournemouth Symphony Orchestra**

"The four soloists were wonderful, most especially countertenor William Towers, a last minute replacement. His voice enchanting." – **Andy Martin, Bournemouth Echo**

***St Matthew Passion*, York Early Music Festival**

"Among the solo numbers, Erbarme Dich was sublime and poignant, William Towers' ravishing alto warm and beautifully sustained." – **Robert Gammon, The York Press**

***Gawain*, BBC Symphony Orchestra**

"...all the singing was clear, steady and strong, but only Tomlinson and William Towers – a Bishop Baldwin with full, beautiful countertenor timbre and subtly shaped phrasing – did full justice to Birtwistle's lyricism." – **Andrew Porter, Opera Magazine**

***The Killing Flower*, Music Theatre Wales**

"The two crucial encounters, with the duchess's lover (the fine countertenor, William Towers) and with her accusing husband, are fine-tuned to a vast emotional range in a little space." – **Hilary Finch, The Times ******

***Teseo*, Oper Frankfurt**

"William Towers, as King Egeo, is one of the two luminous pure counter-tenors of this production." – **Axel Zibulski, Frankfurter Allgemeine Zeitung**

***The Imperfect Pearl*, Armonico Consort, Birmingham Conservatoire**

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"William Towers has the elegant, chiselled looks suggesting possibilities as both rake and ascetic. Towers' ample and noble countertenor is strikingly used in the work's finest scene as he sings extracts from Zipoli's many vocal works which were discovered in a Bolivian monastery in 1971." – **Norman Stinchcombe, *The Birmingham Post***

Too Hot to Handel, Armonico Consort

"*Too Hot to Handel*, the Armonico Consort's romcom pastiche, had Buxton's audience eating out of its hand from the first note of counter-tenor William Towers's first recitative. With a tiny on-stage band, and music drawn from the operas *Xerxes*, *Orlando*, *Giulio Cesare*, *Poro* and *Agrippina*, this breezy, demotic two-hander sees Towers and soprano Yvette Bonner meet, fall in love, move in together, split up acrimoniously, comfort eat and reunite, with a little help from a lost dog, a bunch of balloons and a flurry of snowflakes. Beautifully sung by both leads" – **Anna Picard, *The Independent***

"Towers has devised a modern boy-meets-girl-in-a-bedsit libretto to accommodate some of Handel's most glorious numbers – from *Giulio Cesare*, *Poro*, *Orlando*, even a chorus from *Messiah* – into a tale of poignancy and (equally important) laughter. He justifies the idea by pointing out that, in the fashion of the time, Handel was just as shameless in pirating his own scores, or those of others. At this performance, another justification was surely the calibre of the finished product. The production talked down to no one, but fizzed from one aria to another...The singing duo was a delight: Towers and Yvette Bonner...Towers' 'Under the branches' (from *Orlando*) was magical; his ratty, obsessive 'I'll keep quiet' typified this giddy match of updated text to Baroque aria; and his coloratura while mixing vodka and aftershave was a joy." – **Roderic Dunnett, *Opera Magazine***

"Counter-tenor William Towers was simply brilliant as the handsome hunk with a rugby build, the very essence of a bachelor anxiously piloting his way through the rapids of modern mating" – **Phile Preece, *Lichfield Live***

Heinrich Schutz 'Christmas Story', Armonico Consort

"the star turn here was a solo by counter-tenor William Towers, whose opulent sound blended with the accompanying sackbuts as though he were a brass instrument himself." – **Michael Church, *The Independent***

Rinaldo, Glyndebourne Festival Opera

"...there was a striking cameo from Mead's fellow countertenor William Towers as the Christian Magus." - **Jonathan Keates, *Opera Magazine***

A Midsummer Night's Dream, English National Opera

"The vocal ensemble was well matched but the hero of the night was the counter-tenor William Towers, who sang Oberon from the side of the stage while an indisposed Iestyn Davies acted the role." - **Fiona Maddocks, *The Observer***

"Iestyn Davies's Oberon fell victim to a virus but bravely mimed the part with William Towers as his voluptuous vocal shadow." - **Andrew Clark, *Financial Times***

"A vocally indisposed Iestyn Davies acted the part of Oberon, which was sung from another box by the excellent William Towers." - **Barry Millington, *Evening Standard***

"With that performance Towers has doubtless ensured himself of a major role of his own at ENO before long; his hauntingly

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beautiful rendition never once lapsed into stereotypical hooting." - **Mark Berry, *Seen and Heard***

"Vocally and musically this is a remarkable evening, surviving even the loss of Iestyn Davies' Oberon, who mimes the part while

William Towers sings it magically." - **George Hall, *The Stage***

"On the first night, Davies had lost his voice, and acted through the role, while William Towers sang it, very well, from a box to the side of the stage." - **Andrew Clements, *The Guardian***

"Towers was extremely impressive, a counter-tenor of real vocal poise and immaculate finish, and if I half – or, better, wholly – closed my eyes, I could just about picture him in the Glyndebourne production by Peter Hall, still one of the three or four greatest stagings of any opera I've ever been lucky enough to see in my life." - **Stephen Jay-Taylor, *Opera Britannia***

Theodora, Barber Institute, Birmingham

"William Towers as Didymus rang thrillingly at the top of his countertenor range" – **Christopher Morley, *Birmingham Post***

Death in Venice, Canadian Opera Company

"William Towers was perfection as Apollo" - **Ken Winters, *The Globe and Mail***

Orlando, Philharmonia Baroque Orchestra

"In the title role, countertenor William Towers also impressed. Tall and rangy, he made an intense, articulate Orlando, one who stormed through the bravura Act I aria, "Fammi combattere" and made the most of the pivotal Act II mad scene." - **Georgia Rowe, *Mercury News***

Giulio Cesare, Gothenburg Opera

"The countertenor William Towers fills out all facets of the title role with it's enormous emotional range -from lightning-fast, aggressive coloraturas to the most lyrically woven intimacy. Towers achieves all of this with a subtly varied vocal beauty..." - **Lennart Bromander, *Aftonbladet***

"What vocalism and colour from British counter tenor William Towers as the protagonist, Giulio Cesare! Baroque voices are seldom considered powerful, and least so the counter tenor, but what sensitivity..." - **Per Feltzin, *Sveriges Radio***

"In the main parts we find two very fine singers: the experienced counter tenor William Towers, convincing us with his portrait of a ruler, shaken when his power is threatened from all sides..." - **Sofia Nyblom, *Svenska Dagbladet***

"In the title role the British counter-tenor William Towers appears with a pliant, full and flexible voice" - **Jan Håkanson, *Hallandsposten***

A Midsummer Night's Dream, ROH Linbury Theatre

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"As Oberon, the counter-tenor William Towers acted and sang strongly and menacingly – 'I know a bank' was properly spellbinding" - **Peter Reed, *Opera Magazine***

"Just as riveting is Oberon's fraught yet besotted relationship with Gillian Keith's golden-curved, feline Tytania. Vocally, they are thrilling together. He has a counter-tenor of dark, glinting power. [...] The stately final chorus, in which they lead the excellent Tiffin Boys Choir through one of Britten's most hypnotic tunes, is mesmerising." - **Richard Morrison, *The Times***

"The work is beautifully acted and sung by a well matched cast of fine young singers headed by counter tenor William Towers as Oberon" - **Stephen Pettitt, *Evening Standard***

"Towers and Keith, rarely bettered, both sound genuinely supernatural." - **Tim Ashley, *The Guardian***

"The supernatural element of the work was well served by William Towers and Gillian Keith as Oberon and Titania" - **Rupert Christiansen, *Daily Telegraph***

Poro, Göttingen Handel Festival

"In the title role, the counter-tenor William Towers sang superbly, with power, dramatic confidence, ardour and sensitivity." - **Stephen Pettitt, *Opera Magazine***

Orlando, Göttingen Handel Festival

"The title role was sung by William Towers, whose well-supported counter-tenor can rise to a level of *squillo* usually found only in tenors[...]His depiction of Orlando driven mad was quite compelling, and he managed to sound convincingly aggressive in his menacing Act 3 duets." – **Sandra Bowdler, *Opera Magazine***

Death in Venice, Philharmonia Orchestra

"William Towers a radiant counter-tenor" - **Andrew Clark, *Financial Times***

"William Towers's seductive Apollo" - **Neil Fisher, *The Times***

"William Towers sang beautifully in the problematic role of Apollo." - **Martin Kettle, *The Guardian***

"William Towers gave a pure-voiced Apollo." - **Fiona Maddocks, *Evening Standard***

"William Towers as a thrillingly resonant Voice of Apollo" - ***Daily Telegraph***

Orlando, Independent Opera

"It was a fine cast, led by William Towers, one of the finest young counter-tenors around." - **Kimon Daltas, *Opera Now***

"Towers is clearly one of the most promising singers in his field at the moment.... a lot of his more lyrical singing, including an

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inward 'Vaghe pupille', afforded considerable pleasure." - **Hugh Canning, *Opera Magazine***

"William Towers, tousle-haired and staring with kohl-blackened eyes, seized his moment with a genuinely disturbing characterisation of the demented hero. His eloquent counter-tenor, which also coped commendably with virtuoso triplet runs, was well contrasted with the warm, sensuous one of Christopher Ainslie, taking the role of his rival, Medoro." - **Barry Millington, *Evening Standard***

"Countertenor William Towers showed off a dazzling array of tonal colours as Orlando, giving the hero a real other-worldly quality." - **Tom Walker, *Early Music Today***

"This was an enjoyable evening on the whole, thanks to some very promising singing by William Towers" - **Hugh Canning, *Sunday Times***

"William Towers was a most impressive Orlando, combining outstanding singing with a sensitive appraisal of Orlando's confusing state of mind, including, of course, the mad scene." - **Andrew Benson-Wilson, *Early Music Review***

Death in Venice, Aldeburgh Festival

"William Towers makes an imposing Apollo." - **Rupert Christiansen, *Daily Telegraph***

"William Towers's tall, white-suited presence is as seductive as his ripe countertenor." - **Hilary Finch, *The Times***

"William Towers's glowingly sung Apollo" - **Hugh Canning, *Sunday Times***

"Towers sang Apollo's brief utterances well" - **Patrick O'Connor, *Opera Magazine***

Orlando, Royal Opera House

"As Medoro, Orlando's rival in love, William Towers was, perhaps rightly, Mehta's polar opposite. A very 'English' counter-tenor, with a pure, contained line and mellow, womanly timbre (passing shades of Kathleen Ferrier), his voice well suited Medoro's more melancholy muse, blending delicately with the two female voices (Barbara Bonney and Camilla Tilling) in the delicately

intertwined melismas of the tender Act 1 trio, 'Consolati o bella', and producing a stream of languorously sustained pianissimo singing in his nostalgic Act 2 pastoral, 'Verdi allori', that was utterly mesmerizing. Another impressive debut." - **Mark Pappenheim, *Opera Magazine***