

# pressquotes

## IAIN PATERSON - BASS-BARITONE

**Kurwenal *Tristan und Isolde* / Royal Opera House, Covent Garden  
Cond. Antonio Pappano / dir. Christof Loy**

"Iain Paterson's youthful, lyrically sung Kurwenal... [a] huge asset"

Hugh Canning, *Sunday Times*, December 2014

"Iain Paterson's Kurwenal showed why the Scottish Bass-Baritone is increasingly in demand in these roles and why London is very lucky to have him back singing Hans Sachs in English National Opera's *Mastersingers of Nuremberg* early next year."

George Smart, *Harpers Bazaar*, December 2014

"Iain Paterson is the striking Kurwenal"

Tim Ashley, *Guardian*, December 2014

"Iain Paterson's Kurwenal...superbly accomplished"

Barry Millington, *Evening Standard*, December 2014

"On the same level of excellence was Iain Paterson's bluff, kind, baffled Kurwenal"

Rupert Christiansen, *Daily Telegraph*, December 2014

"Iain Paterson makes an unusually memorable Kurwenal"

Michael Church, *Independent*, December 2014

"Iain Paterson a very fine Kurwenal"

Richard Fairman, *Financial Times*, December 2014

"With Iain Paterson quite magnificent as Tristan's friend Kurwenal"

William Hartston, *Daily Express*, December 2014

"Surely the opera has never had a better pair of servants.... Iain Paterson as Kurwenal... clearly has the stamina, physical poise and vocal focus for the role of Hans Sachs, which he'll be singing at English National Opera next year."

David Nice, *The Arts Desk*, December 2014

"Iain Paterson was a first class Kurwenal, bringing to life the bizarre mixture of coarseness, warmth and nobility that he embodies in Act III."

David Karlin, *Bachtrack*, December 2014

"... reaching a level of excellence ... Iain Paterson as an eloquent Kurwenal"

George Hall, *The Stage*, December 2014

"Paterson was a tower of strength – his rock-solid baritone helping make much of this bluff and sympathetic character. He singing was fully focussed and penetrating with a lovely sense of line."

Alexander Campbell, *Classical Source*, December 2014

"Iain Paterson offered an intriguingly boisterous, yet at the same time most sensitively sung, Kurwenal. The role seemed to fit him like a glove."

Mark Berry, *Seen and Heard International*, December 2014

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"Iain Paterson... impassioned and magnificent"

Mark Valencia, *What's on Stage*, December 2014

**Wotan *Das Rheingold* / Houston Grand Opera  
Cond. Patrick Summers / Dir. La Fura dels Baus**

"Iain Paterson sang Wotan with a warm, firm bass-baritone"

William Albright, *Opera*, August 2014

"As Wotan, bass-baritone Iain Paterson sounded steely and imperious"

Heidi Waleson, *Wall Street Journal*, April 2014

"As Wotan, the 40-year-old Scottish bass-baritone Iain Paterson is nothing short of magnificent. His recent graduation from lighter roles, such as Mozart's Don Giovanni, brings him an impeccable vocal technique. He sings with a lyric brightness and wide dynamic range and Wotan's music is transformed by the way he sings it."

Gregory Sullivan Issacs, *TheaterJones*, April 2014

"Vocal standouts included the nearly flawless ... Wotan of bass-baritone Iain Paterson"

Mike Greenberg, *Classic Voice North America*, April 2014

"British bass-baritone Iain Paterson may be the best Wotan I've heard... [a] wonderful midrange richness yields subtly to a hint of brass on top"

Scott Cantrell, *Dallas News*, April 2014

"Iain Paterson's booming, powerful company debut as Wotan"

Theodore Bale, *Houston Culture Map*, April 2014

"Bass-baritone Iain Paterson captured not only the grandeur of Wotan's proudest moments, but his frustration and anger as he struggled to wiggle out of deals."

Steven Brown, *Houston Chronicle*, April 2014

"Bass-baritone Iain Paterson captured not only the grandeur of Wotan's proudest moments, but his frustration and anger as he struggled to wiggle out of deals."

Steven Brown, *Chron*, April 2014

**Balstrode *Peter Grimes* / English National Opera  
Cond. Edward Gardner / Dir. David Alden**

"Iain Paterson gives a towering performance as the tough-love naval officer Balstrode."

Warwick Thompson, *Metro*, February 2014

"Iain Paterson sings Captain Balstrode effortlessly."

Sam Smith, *Londonist*, February 2014

"Iain Paterson's marvellous Balstrode."

Edward Seckerson, January 2014

"Iain Paterson makes a distinguished Balstrode."

Richard Fairman, *Financial Times*, February 2014

"Paterson's Balstrode is outstanding."

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Neil Fisher, *Times*, February 2014

"Iain Paterson turned in a beautifully subtle performance as Balstrode, smooth-sung, civilised and calmly melancholic."

Hugo Shirley, January 2014

"Iain Paterson has done nothing better than this Balstrode."

George Hall, *The Stage*, January 2014

## **Messiah / Kennedy Center Concert Hall Cond. Rossen Milanov**

"Iain Paterson, a British bass-baritone who is becoming known as a Wagnerian, was vocally solid and had the best diction, declaiming his text like an Old Testament prophet."

Charles T. Downey, *Washington Post*, December 2013

## **Captain Balstrode *Peter Grimes* / Wiener Staatsoper Cond. Graeme Jenkins**

"This was Scottish baritone Iain Paterson's debut at the Wiener Staatsoper, and one which was long overdue. Paterson has sung Wotan on many occasions, but his Gunther in Lepage's "Götterdämmerung" in New York (and later in Munich) was absolutely outstanding – particularly given that this is such a thankless role. The part of the brave, upright Captain Balstrode, who stands so steadfastly by Grimes (and ultimately sends him to this death to release him from his pain.... A performance with less presence or a less powerful baritone than Paterson's could easily get lost amid the other supporting parts. So our plea to the directors is this: please find a part for him soon that lets his brilliance shine through unhindered."

*Der Neue Merker*, November 2013

"Iain Paterson - also a newcomer to the Staatsoper - imbued the role of Balstrode with a radiant, sonorous quality."

Daniel Ender, *Der Standard*, November 2013

"Iain Paterson's gruff captain was awe-inspiring."

Christoph Irrgeher, *Wiener Zeitung*, November 2013

"Newcomer to the Wiener Staatsoper... Iain Paterson, with his striking performance in the role of Balstrode, headed a flawless company of the kind we have come to expect, underpinned by a powerful chorus. Definitely worth hearing!"

Walter Weidinger, *Die Presse* November 2013

## **Amfortas *Parsifal* / Poly Theater, Beijing / Co-production of the Beijing Music Festival, Salzburg Easter Festival and Sächsische Staatsoper Dresden Cond. Gustav Kuhn, Dir. Michael Schultz**

"Iain Paterson, who sang Amfortas, has played the same role in the Europe many times, his performance in Beijing has proved himself as one of the leading bass-baritone in his generation."

*Beijing Evening Post*, November 2013

"Iain Paterson, as Amfortas, is one of the most established Wagner Singer and world famous Bass-Baritone. His performance tonight could be described as superb in both singing and acting."

*Jinghua Daily* November 2013

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"Iain Paterson (Amfortas) is gradually establishing himself as the best Wagner Bass-Baritone of his generation. He has played at the most prestigious theatres in the world, including the MET where he's done the Ring Cycle there..."

*Beijing Daily*, November 2013

**Orest Elektra / Royal Opera House, Covent Garden**  
**Dir. Charles Edwards, Cond. Andris Nelson**

"Iain Paterson's singing was exemplary, his compassion for his sister's plight was palpable, his willingness to join her in avenging her father's murder totally believable."

*Seen and Heard International*, October 2013

"Perfectly judged and beautifully sung appearance by Scottish bass-baritone Iain Paterson as Elektra's brother Orest."

*Daily Express*, October 2013

"Beautifully smooth and nobly arched singing from Iain Paterson as Orest."

Rupert Christiansen, *Daily Telegraph*, September 2013

"Iain Paterson was a brutal and enigmatic Orest."

Fiona Maddocks, *Observer*, September 2013

"Paterson's tremendous Orest is a real psychopath: horribly disturbing."

Tim Ashley, *Guardian*, September 2013

"Brother Orest (the splendid Iain Paterson)..."

Mark Valencia, *Classical Source*, September 2013

"Iain Paterson is now unquestionably a very fine artist..."

David Nice, *The Arts Desk*, September 2013

"Iain Paterson was a noble and richly sung Orest."

Antony Lias, *Opera Britannia*, September 2013

"Only when Iain Paterson's compellingly dark-toned, murder-fixated Orest clammers down the rope ladder into the gore-streaked shards of Agamemnon's palace does Goerke's Elektra emit even a flicker of human warmth."

Richard Morrison, *Times*, September 2013

**Wotan Das Rheingold / BBC Proms**  
**Cond. Daniel Barenboim**

"Paterson made an impressive, lyrical debut."

Fiona Maddocks, *Guardian*, July 2013

"Iain Paterson made a Wotan of unforced dignity, endowing the role with a voice of quality..."

*Financial Times*, July 2013

"The Scottish baritone Iain Paterson was singing his first Wotan... with finesse and tonal beauty: his Wotan is a smooth customer, charming his way through the deceptions that will lead to his destruction."

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*Independent*, July 2013

"I was spellbound by the most warmly and firmly sung chief god I've heard, able to pull out all the stops... at Wotan's last-minute bright idea of heroic salvation."

*Arts Desk*, July 2013

"Iain Paterson got Wotan spot on as a result. His was a subtle and brooding god, rather than the striding leader that you might have expected...It's shame not to see Paterson being given the opportunity to develop the character in the following operas."

*Huffington Post*, July 2013

"Iain Paterson an eloquent and cultivated Wotan..."

*Telegraph Blog*, July 2013

"First of this Ring's three Wotans was Iain Paterson...: he sings the music with great nobility and sensitivity..."

*Daily Telegraph*, July 2013

"Iain Paterson proved a brilliant Wotan. Alongside his firm, and nuanced, baritone voice he radiated a strong sense of flawed authority. When the Giants first confronted him his face revealed his position of weakness and desperation at having no solution, alongside a total refusal to project anything other than a sense of superiority over his adversaries. Similarly, after he paid off the Giants and witnessed Fasolt's demise, his outward show of victory was so clearly mixed with feelings of guilt and shame."

*Music OMH*, July 2013

"Originally billed as Fasolt, Iain Paterson stepped up to his first Wotan with a good deal of panache... accentuated a youthful nobility in the character, whilst adding a dash of sarcasm to the mix. He sustained phrases well and crowned his performance with a fine 'Abendlich strahlt der Sonne Auge' before the gods processed towards Valhalla."

*Opera Britannia*, July 2013

"This was a world-class cast of Wagnerians, led by Iain Paterson as strong-but-vulnerable Wotan, the conflicted leader of the Gods."

*Guardian Music Blog*, July 2013

"Iain Paterson sings Wotan for the first time and he makes a valiant stab at this complex character singing passionately and with authority"

*The Opera Critic*, July 2013

"I warmed to Iain Paterson's forthright Wotan more than others. This young British baritone has been making his mark in Wagnerian roles over the last couple of years, and this was his first attempt at Wotan, and a mighty impressive one it was at that... the upper reaches of the role held no terrors for him and he grew in stature as the evening progressed – he clearly has the makings of a great Wotan."

*What's On Stage*, July 2013

"Iain Paterson's Wotan was intelligently sung"

*Evening Standard*, July 2013

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"Iain Paterson brought a lyrical edge to Wotan... [and] had the power to command a scene where necessary, and though this cycle's future Wotans (Bryn Terfel, Terje Stensvold) are nothing to complain about, I would have enjoyed hearing Paterson take the role through the next two operas."  
*One Stop Arts*, July 2013

"Iain Paterson proved a formidable Wotan, leader of the Gods, never barking orders and wholly at ease with the position of authority that he holds: he willed events through his commanding and luxurious baritone."  
*Classical Source*, July 2013

"Paterson... [brought] some fine things in the last two scenes, as moral failure brings self-awareness in its wake."  
*Guardian*, July 2013

**Gunther in Wagner *Götterdämmerung* / Metropolitan Opera DVD  
cond. Fabio Luisi / dir. Robert Lepage**

"Iain Paterson's Gunther is so strong it's no surprise he's moving onto Wotan."  
Michael Scott Rohan, *BBC Music Magazine*, May 2013

**Gunther in Wagner *Götterdämmerung* / Metropolitan Opera  
cond. Fabio Luisi / dir. Robert Lepage**

"Gunther, compellingly performed by Iain Paterson..."  
Meg Wilhoite, *Bach Track*, May 2013

"Iain Paterson... gave a stellar performance as Gunther, with a very crisp clean voice that was much stronger in the upper register than you would expect a bass-baritone to be."  
Ayano Hodouchi, *Forbes*, May 2013

"...baritone Iain Paterson etched a portrait of moral weakness as Gunther;"  
Mike Silverman, *Huffington Post*, May 2013

"Iain Paterson created an empathetic portrayal of Gunther... At the start of Act 2, his voice beamed brilliantly as he announced his marriage... In the final scene, Paterson's Gunther was pure fury."  
David Salazar, *Latinos Post*, April 2013

"Iain Paterson repeated his dramatically assured portrayal of Gunther, which benefited from his musical sense of phrasing and communicative singing style."  
Corinna da Fonseca-Wollheim, *New York Times*, April 2013

**Forester in *The Cunning Little Vixen* / Bergen Opera  
cond. Rory Macdonald / dir. Inbal Pinto and Avshalom Pollak**

"Iain Paterson was a brilliant Gamekeeper: he has an imposing stage presence and brings technical accomplishment to his singing."  
Neil Jones, *Opera Now*, May 2013

"In the role of Game Warden, we heard the convincing Scottish bass baritone Iain Paterson."  
Peter Larsen, *Bergen Puls*, March 2013

**Hans Sachs in Wagner *Die Meistersinger von Nürnberg* / Manchester Bridgewater Hall  
cond. Sir Mark Elder / The Hallé**

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"...Iain Paterson, a warm and noble Hans Sachs."

Robert Beale, *Manchester Evening News*, March 2013

"Iain Paterson singing his first Sachs, conveyed the cobbler-poet's wisdom and humanity through subtle use of tone-colour without over doing the 'grand old man' element."

Michael Kennedy, *Opera Magazine*, March 2013

"The seemingly effortless bass baritone of Iain Paterson's first ever Hans Sachs was broad and soaring in wisdom, fiercely focused in passion, lightly lyrical in tenderness"

Hilary Finch, *Times*, February 2013

"Iain Paterson was the hero of the night with his warm and noble Sachs"

Robert Beale, *Manchester Evening News*, February 2013

"In what I assume was his first stab at Hans Sachs, Iain Paterson adumbrated a superb interpretation of this complex role, richly sympathetic yet toughly sceptical too".

Rupert Christiansen, *Daily Telegraph*, February 2013

"Iain Paterson stole the show in the challenging leading role, of the cobbler Hans Sachs, which could have been written especially for him. The assured bass-baritone displayed a medium rich tone and excellent amplitude with singing that felt quite effortless".

Michael Cookson, *Seen and Heard International*, February 2013

"Singing was strong. Iain Paterson's warm-toned, grave Sachs was beautifully foiled by Christopher Purves's prissily funny Beckmesser"

Tim Ashley, *Guardian*, February 2013

"Beckmesser and Hans Sachs (Iain Paterson) were both well received following some very fine singing and acting. Paterson shaped Sachs' "Wahn! Wahn!" passage into a pleasing journey to hope from brooding despair. Through the act he found a good balance in his role, leading and controlling with modest authority without threatening to dominate".

Rohan Shotton, *Bach Track*, February 2013

"Then in comes Sachs, the cobbler poet, sung with power, warmth and clarity here by Iain Paterson, to get Midsummer's Day up and running".

Philip Radcliffe, *The Arts Desk*, February 2013

## **Don Giovanni in Mozart *Don Giovanni***

### **English National Opera (revival) / cond. Edward Gardner / dir. Rufus Norris**

"Iain Paterson sings beautifully and handles Don Giovanni's lyricism and occasionally patter-like declamation very well. Dramatically, Paterson's Don is multifaceted and well developed: he is not simply a flippant Don Juan".

Michael Migliore, *Musical Criticism*, November 2012

"Performances reach a high standard, Iain Paterson making for a rumbustious (sic) Don".

Sebastian Taylor, *Camden New Journal*, October 2012

"a magnificent performance by Iain Paterson as Don Giovanni".

William Hartston, *Express*, October 2012

"Iain Paterson in the title role is a domineering, swaggering presence, who conveys the nihilism inherent in Norris' concept with panache and total commitment. A suave singer capable of switching

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effortlessly between honeyed legato and raucous bravado, his Giovanni is a tour de force. [T]his was as close to a faultless performance as it gets”.

Steve Silverman, *Opera Britannia*, October 2012

“this production [...] brings a commanding performance from Paterson”

Michael Church, *Independent*, October 2012

“Iain Paterson returns to sing with cultivated smoothness as the Don”

Hugo Shirley, *Daily Telegraph*, October 2012

“Paterson sounds seductive, even when Norris seems unwilling to allow him to be so on stage”.

Tim Ashley, *Guardian*, October 2012

“Giovanni (played once again by the excellent Iain Paterson) is [...] suavely dressed and exudes all the insidious charm and self-satisfied arrogance that make him so lethal”.

Barry Millington, *London Evening Standard*, October 2012

“The performers are headed by Iain Paterson who is all the more believable in the title role for the fact that the source of his magnetism is hard to define, and yet so clearly in evidence. [...] Paterson reveals the gentrified Don’s total disregard for the feelings of ‘plebeians’”.

Sam Smith, *Londonist*, October 2012

“Iain Paterson, looking more seductively svelte than he did in the first run, was on commanding form as the Don, singing often with caressing warmth, and rising heroically to most of the challenges thrown at him by the staging. [...] A memorable moment of truth was Don Giovanni’s ‘serenade’, in which the exhausted sex addict sings to an ideal of love and intimacy he’ll never achieve”.

Peter Reed, *Classical Source*, October 2012

“Iain Paterson sang the title role with such transparency and tonal beauty that he was able to shrug off the charisma-free interpretation foisted upon him by the director”.

Mark Valencia, *WhatsOnStage*, October 2012

“Iain Paterson was gorgeously suave when seducing women and you could believe that he was able to be a serial seducer [...] But, underneath the suave exterior, Paterson’s Giovanni was squalid and thuggish”.

Robert Hugill, *Planet Hugill – Classical Music Blog*, October 2012

## **Fasolt in Wagner *Das Rheingold***

**Royal Opera House / cond. Antonio Pappano / dir. Keith Warner**

“Iain Paterson sang strongly as the more human of the giants, Fasolt.”

Richard Fairman, *Financial Times*, September 2012

“Iain Paterson’s sturdy Fasolt was outstanding”.

Rupert Christiansen, *Daily Telegraph*, September 2012

## **Balstrode in Britten *Peter Grimes***

**English National Opera / BBC Proms / cond. Edward Gardner**

“Iain Paterson’s Balstrode was authoritative and compassionate, his diction superb, his melodic phrasing thoughtful and, like Skelton, Paterson economically clarified Balstrode’s ambiguous role in Grimes’ experience and fate: his resonant command - “We live and let live, and look-/ We keep our hands to ourselves” - immediately quelled the Borough’s scandal-mongering but their insistent repetitions of his reminder grew ever more menacing, laden with insinuations”.



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Claire Seymour, *Opera Today*, September 2012

"Iain Paterson... as Balstrode: war-wounded, bitterly wise, sensationally sung."

Tim Ashley, *Guardian*, August 2012

"The scene between Iain Paterson's limping Captain Balstrode and Skelton's Grimes was as thrilling as I've seen and heard it. Paterson has never done anything better than this, every word a challenge, his protective friendship of Grimes tempered with a stern sense of reality..."

Edward Seckerson, *Edward Seckerson Blog*, August 2012

"Iain Paterson... made a fine Balstrode, and delivered the lines that send Grimes to his grave with great skill."

Igor Toronyi-Lalic, *The Arts Desk*, August 2012

"Iain Paterson as Balstrode, whose bluff, rounded authority made for as rich an interpretation as any I've heard across the decades."

Mark Valencia, *Classical Source*, August 2012

## **Gunther in Wagner *Götterdämmerung***

### **Bayerische Staatsoper / cond. Kent Nagano / dir. Andreas Kriegenburg**

"Iain Paterson as Gunther gives the most memorable performance of the evening. He lends his earthy and focussed baritone voice to the portrayal of this sleek, narrow-minded and whiny character."

*Merkur Online*, July 2012

"very expressive..."

Monika Beer, *In Franken*, July 2012

"Iain Paterson, delightfully corrupt and lecherous as Gunther, is even more impressive here than in Paris, where he gained great acclaim in the role."

Christophe Rizoud, *Forum Opéra*, July 2012

"Gunther was well cast..."

Robert Braunmüller, *Abendzeitung München*, July 2012

"Iain Paterson was very convincing..."

Walter Dobner, *Die Presse*, July 2012

"Gunther / Iain Paterson sings and acts formidably, he is a wimp par excellence."

Peter Hagmann, *Neue Zürcher Zeitung*, July 2012

"Gunther is sung by a superior Iain Paterson, who knows how to give a great portrayal of the weak and fickle king, with confident voice as well as with convincing acting."

Oliver Schneider, *Drehpunkt Kultur*, July 2012

## **Beethoven Symphony No.9 / The Hallé**

### **Bridgewater Hall, Manchester / cond. Nikolaj Znaider**

"Iain Paterson gave as imposing an entry as one could hope for, powerfully calling the chorus to their feet. His was the finest singing of the evening".

Rohan Shotton, *Bach Track*, May 2012

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**Christus / St Matthew Passion**  
**Royal Liverpool Philharmonic Orchestra**

"His was quite a brooding, dark toned voice, again fine for the role he sang."

Glyn Mon Hughes, *Liverpool Daily Post*, April 2012

"Iain Paterson proved a well-chosen Jesus, the bass-baritone injecting calmness and authority into his doomed Saviour but with a hint of human frailty."

Catherine Jones, *Liverpool Echo*, April 2012

**Gunther in Wagner *Götterdämmerung***  
**Metropolitan Opera / cond. Fabio Luisi / dir. Robert Lepage**

"The bass-baritone Iain Paterson, a vocally solid Gunther, conveyed the complexities of this weak-willed but ambitious lord."

Anthony Tommasini, *The New York Times*, January 2012

"As Gunther, leader of the Gibichungs, baritone Iain Paterson sang strongly and moved convincingly from bravado to self-loathing."

Mike Silverman, *San Francisco Chronicle*, January 2012

"...But it was Gunther, sung by Iain Paterson, who offered the most sharply defined character. Paterson's Gunther, sung with a sinewy bass – baritone, is a profoundly human ruler wrestling with his own mediocrity. Will he pull himself up to the level of genuine hero or allow Hagen to drag him down to murderous depths? That he ultimately teeters toward the latter seems to be above all a function of his lack of self – belief."

Corinna da Fonseca-Wollheim, *Classical Review*, January 2012

"...Iain Paterson's brilliant Gunther..."

Jörn Florian Fuchs, *wienerzeitung.at*, January 2012

"Bass-baritone Iain Paterson was vocally and dramatically successful as the weak-livered Gunther."  
Marlies Wolf, *Ossining Patch*, February 2012

"Iain Paterson is an interesting Gunther, aware and frustrated but resigned to his status as a beta male, and a fine singer of this rather thankless role."

*Likely Impossibilities*, May 2012

**Figaro in Mozart *The Marriage of Figaro***  
**English National Opera / cond. Paul Daniel / dir. Fiona Shaw**

"Iain Paterson's stylishly sung Figaro."

Richard Morrison, *Times*, October 2011

"Iain Paterson presented a Figaro of irresistible verve and musical elegance, a match for Devon Guthrie's warm and spunky Susanna."

Rupert Christensen, *Daily Telegraph*, October 2011

"(...) the rivalries between Figaro and the Count are captured in strongly sung performances from Iain Paterson and Roland Wood."

John Allison, *Daily Telegraph*, October 2011

"Iain Paterson was a solid and slightly angry Figaro – not always the genial charmer. It was a nice touch to be reminded of his origins as the Barber. Paterson sang well, with character, and with superb diction. Every word of Jeremy Sams's amusing translation he uttered was audible."

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Alexander Campbell, *Classical Source*, October 2011

"The cast, too, is alive with promise, led by Iain Paterson who is an interesting Figaro."

Fiona Maddocks, *Observer*, October 2011

"Iain Paterson's Figaro is clear-cut and with a sense of style."

Andrew Clark, *Financial Times*, October 2011

"Iain Paterson (Figaro) has never been better or subtler."

Edward Seckerson, *Independent*, October 2011

"Iain Paterson grew in stature aided by his impeccably clear enunciation of the English text."

Intermezzo, *Bach Track*, October 2011

## **Prom 61: Beethoven Symphony No.9**

### **BBC Symphony Orchestra and Chorus / cond. David Robertson**

"Together with baritone Iain Paterson and tenor Toby Spence they were able to lift the finale within sight of the joy it speaks of."

Erica Jeal, *Guardian*, September 2011

## **Beethoven Symphony No.9 / Hollywood Bowl / Los Angeles Philharmonic**

### **cond. Rafael Frühbeck de Burgos**

"Bass baritone Iain Paterson's clear diction and forceful expression set the vocal tone."

Mark Swed, *Los Angeles Times*, August 2011

## **Mr Redburn in Britten *Billy Budd***

### **Glyndebourne Festival Opera (DVD) / cond. Sir Mark Elder / dir. Michael Grandage**

"Iain Paterson and the officers, a roughneck crew rather than Britten's class caricatures, also stand out... For all of Britten's virtues, I found this version more compelling."

Michael Scott Rohan, *BBC Music Magazine*, March 2013

"Iain Paterson's assertiveness and vocal strength are welcome as Redburn..."

Roger Pines, *International Record Review*, July/August 2011

## **Gunther in Wagner *Götterdämmerung***

### **Opera National de Paris-Bastille / cond. Philippe Jordan / dir. Günter Krämer**

"Iain Paterson portrayed a classy Gunther, sure of himself, but friendly, and loved by his subjects, who is transformed by Siegfried's betrayal into the very opposite. His Wagnerian bass-baritone, sonorous, steady and warm, was tinged with darkness in the third act."

Elisabeth Bouillon, *Forum Opera*, June 2011

"Gunther is a merciless role. Iain Paterson, also Fasolt in *Rheingold*, sang the part of Gunther with a rich tone which he maintained through the frequent high notes, and performed with style and steadiness."

Didier van Moere, *Concerto.net*, June 2011

"Iain Paterson was an excellent Gunther."

Pierre Flinois, *Altamusica*, June 2011

## **Jochanaan in Strauss *Salome***

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## **Berliner Philharmoniker / cond. Simon Rattle**

"Iain Paterson's Jochanaan was an extremely powerful character."

NZZ, April 2011

"There was much applause for the British bass-baritone Iain Paterson as Jochanaan."

St Gallen Online, April 2011

"Iain Paterson's spacious, noble and ductile baritone works beautifully in the role of Jochanaan."

"...an intelligent and theatrical performance. A name to keep."

RBL, *ihearvoices.wordpress.com*, March 2011

## **Amfortas in Wagner Parsifal**

### **English National Opera / dir. Nikolaus Lehnhoff / cond. Mark Wigglesworth**

"[a] thrilling, pain-wracked Amfortas"

Tom Service, *Guardian Classical Blog*, March 2011

"Amfortas, brilliantly sung by bass baritone Iain Paterson"

Clare Colvin, *Scottish Sunday Express*, February 2011

"Superb singing — and heartbreaking acting — from Iain Paterson as Amfortas. What an immense Wagnerian this young Scot now is."

Richard Morrison, *Times*

"Iain Paterson's Amfortas.. gleaming vocalism and histrionic magnetism"

Andrew Clark, *Financial Times*

"The more inflected, lustrous, and impassioned singing came from Iain Paterson's Amfortas."

Rupert Christiansen, *Daily Telegraph*

"Iain Paterson's Amfortas is impressively anguished."

Barry Millington, *Evening Standard*

"The sturdy bass-baritone Iain Paterson was a poignantly anguished Amfortas."

Anthony Tommasini, *The New York Times*

"Paterson was a very strong Amfortas, too, his singing carrying warmth and desperation from its initial long-breathed utterances... He certainly brought out the character's self-loathing and self-destructive tendencies; but also the true tenderness he has for his father as well."

Alexander Campbell, *Classical Source*

"Iain Paterson was a harrowing Amfortas, his song of woe sending him spinning across stage like a sot... Tomlinson, Skelton and Paterson singing and acting out of their skins as relationships reach their emotionally fraught conclusions."

Igor Toronyi-Lalic, *The Arts Desk*

"Iain Paterson here makes an eloquent, moving Amfortas. He acts with often harrowing commitment."

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Hugo Shirley, *Musical Criticism*

"Iain Paterson makes a great impact as the wounded king Amfortas."

Warwick Thompson, *Bloomberg*

## **Elgar *The Kingdom***

**London Symphony Orchestra / cond. Sir Mark Elder / Barbican Hall**

"Iain Paterson also impressed... unrushed, beautifully articulated delivery"

Igor Toronyi-Lalic, *The Arts Desk*, February 2011

"Iain Paterson's particular gift for expression ... it was a delight to hear him in the role of Peter, coaxing line and phrase into ever more delicate contortion."

Alexandra Coghlan, *New Statesman*, January 2011

## **Title role in Mozart *Don Giovanni***

**English National Opera / cond. Kirill Karabits / dir. Rufus Norris**

"His singing is exemplary in its warmth and ease (the Serenade was crooned beautifully *dolcissimo*), he is an intelligent actor and his delivery of the text was crystalline."

Rupert Christiansen, *Daily Telegraph*, November 2010

"Iain Paterson was in great voice as a thoroughly evil Don Giovanni"

William Hartston, *The Daily Express*, November 2010

## **Mephistopheles in Gounod *Faust***

**English National Opera / cond. Edward Gardner / dir. Des McAnuff**

"Iain Paterson grows in stature by the minute as Mephistopheles. The technical ease and stylistic authority of his singing, as well as his imposing stage presence, suggest that international stardom is on the cards."

Rupert Christiansen, *Daily Telegraph*, September 2010

"Paterson...vibrant voice in peak condition. Their duet (with Toby Spence) are musical high points."

Richard Morrison, *Times*, September 2010

## **Mr Redburn in Britten *Billy Budd***

**Glyndebourne Festival Opera / cond. Sir Mark Elder / dir. Michael Grandage**

"The musical performance is uniformly excellent, and when Darren Jeffery (Ratcliffe), Matthew Rose (Flint) and Iain Paterson (Redburn) deliver their trio, it is as good as opera can get."

Anna Picard, *Independent*, May 2010

"Iain Paterson's outstandingly well sung First Lieutenant Redburn"

Hugh Canning, *Times*, May 2010

"Iain Paterson's Mr Redburn was the finest interpretation of this part that I've seen"

Melanie Eskenazi, *What's On Stage*, June 2010

## **Fasolt in Wagner *Das Rheingold***

**Opera National de Paris-Bastille / cond. Philippe Jordan / dir. Günter Krämer**

"Iain Paterson's Fasolt, a revelation."

Francis Carlin, *Financial Times*, March 2010

# pressquotes

"A particular highlight was Iain Paterson's interpretation of Fasolt. Not only did his youthful, decisive performance give the character a whole new dimension, but he also bewitched the audience with his full lyrical voice."

Hermann Grampp, *Nordbayerischer Kurier*, March 2010

"Fasolt was sung with the earthy, powerful bass of the excellent Iain Paterson."

Peter Hagmann, *Neue Zürcher Zeitung*, March 2010

"Iain Paterson in particular made his mark in Paris as the besotted Fasolt, with a pleasantly warm timbre to his powerful bass."

Peter Krause, *Neue Musikzeitung*, March 2010

"The cast was vocally outstanding. In particular, Günther Groissböck as Fafner and Iain Paterson as Fasolt performed to the highest possible standards."

Joachim Lange, *Wiener Zeitung*, March 2010

"Bass-baritone Iain Paterson (Fasolt) delightful both in the quality of singing and in portrayal of character... youthful, likeable, and full of enthusiasm and vigour."

Elisabeth Bouillon, *Forum Opéra*, March 2010

"The singers were on fine form... the excellent giants sung by Iain Paterson and Günther Groissböck made this a very desirable Rheingold."

*Le Temps*, March 2010

"The main roles were sung unanimously well. The giants (Iain Paterson and Günther Groissböck) were grandiose."

Emmanuel Dupuy, *Diapason*, March 2010

"The casting was all of the highest quality, including two first class basses (Iain Paterson and Günther Groissböck)."

Christian Merlin, *Le Figaro*, March 2010

"The singing is wonderful. The basses Iain Paterson and Günther Groissböck impart both strength and uncertainty to the giants Fafner and Fasolt."

Caroline Alexander, *Webthea.com*, March 2010

## **Elgar *The Kingdom***

**Hallé Orchestra / cond. Mark Elder / Bridgewater Hall, Manchester**

"The baritone Iain Paterson, as St Peter, was exemplary in feeling and diction, and Susan Bickley's bright mezzo lit up Mary Magdalene."

Geoff Brown, *Times*, October 2009

## **Mandarin in Puccini *Turandot***

**English National Opera / cond. Edward Gardner / dir. Rupert Goold**

"The beauty of Puccini's "imagined" orientalism is luxuriantly and excitingly chronicled by Edward Gardner and the ENO orchestra and it's always encouraging when a company can field a singer as impressive as Iain Paterson."

Edward Seckerson, *Independent*, October 2009

## **Monterone in Verdi *Rigoletto***

**intermusica**

Crystal Wharf, 36 Graham Street, London N1 8GJ  
Tel: 020 7608 9900 Fax: 020 7490 3263  
mail@intermusica.co.uk www.intermusica.co.uk

# pressquotes

## **English National Opera / cond. Stephen Lord / dir. Jonathan Miller**

"Iain Paterson seizes his brief moment of vengeful rage splendidly as Monterone."

Richard Morrison, *Times*, September 2009

"...fine, idiomatic singing comes from Iain Paterson's Monterone."

David Gutman, *The Stage*, September 2009

"Fine expressive singing comes from...Iain Paterson's vengeful Monterone."

Jim Pritchard, *Seen and Heard International*, September 2009

"The Duke's enemy Monterone, whose curse so troubles Rigoletto, is given a powerful portrayal, vocally reminiscent of Mozart's Commendatore, by Iain Paterson."

Christopher Gray, *The Oxford Times*, September 2009

## **Amonasro in Verdi *Aida***

### **Bregenz Festival / cond. Carlo Rizzi / dir. Graham Vick**

"Iain Paterson's Amonasro is powerfully done. Highly credible in his fury... the excellent Scottish bass-baritone makes the most of his imposing stage presence."

*International Record Review*, September 2010

"Iain Paterson... truly able to communicate feelings through song."

Shirley Apthorp, *Financial Times*, July 2009

"Iain Paterson offers solid vocalism and a powerful portrayal as Amonasro; his contribution to the Nile scene is key in making it the highlight of the show."

Ira Siff, *Opera News*, October 2010

## **Gunther in Wagner *Götterdämmerung***

### **Metropolitan Opera / cond. James Levine / Otto Schenk production**

"Iain Paterson made an auspicious debut as Gunther, sounding like an incipient Wotan and looking like a vulnerable giant."

Martin Bernheimer, *Financial Times*, April 2009

"With a theatrically convincing stage presence and appealing voice, Iain Paterson made a commendable house debut as Gunther."

Vivien Schweitzer, *The New York Times*, April 2009

"Iain Paterson made the dweeby Gunther worth watching, something of a triumph."

Manuela Hoelterhoff, *Bloomberg*, April 2009

"Bass-baritone Iain Paterson made a distinguished Met debut in the ungrateful role of Günther, the ineffectual Gibichung King to whom the drugged Siegfried presents Brünnhilde as unwilling bride."

Bruce-Michael Gelbert, *QOnStage.com*, April 2009

"...Gunther and Gutrune, were worth paying attention to for once thanks to excellent singing by baritone Iain Paterson and soprano Margaret Jane Wray."

Mike Silverman, *The Associate Press*, May 2009

## **Amonasro in Verdi *Aida* (revival)**

### **English National Opera / cond. Gérard Korsten / dir. Jo Davies**

"Iain Paterson's Amonasro is outstanding"

# pressquotes

Neil Fisher, *Times*, October 2008

**Title role in Mozart *Don Giovanni***

**Chicago Opera Theater / cond. Jane Glover / dir. Diane Paulus**

"Scottish bass baritone Iain Paterson made a notable American debut as Giovanni, his singing entirely refined and elegant..."

*Opera News*, July 2008

"Iain Paterson, a fine Scottish bass-baritone making an impressive American debut, did everything he could with the sinister, charmless bully he was directed to portray. He sang splendidly. This is a talent to watch."

John von Rhein, *Chicago Tribune*, May 2008

**Amonasro in Verdi *Aida***

**English National Opera / cond. Edward Gardner / dir. Jo Davies**

"The stand-out performance is from Iain Paterson as Aida's bullish father Amonasro. His sound is weighty, his delivery even, his vocal authority thrilling."

Warwick Thompson, *Bloomberg*

"The real surprise of the evening was Iain Paterson's Amonasro. His apparent move upward from bass to bass-baritone reveals him to have a superbly integrated and exciting Verdi voice, particularly at the top where it opened out and rang into the auditorium wonderfully nobly and freely. The dramatic temperature rose from the moment he opened his mouth."

Alexander Campbell, *Classical Source*, November 2007

"Iain Paterson's Amonasro rather stole the show with a beautifully schooled baritone and a striking stage presence."

*Time Out*, November 2007

"Two singers were particularly outstanding...Iain Paterson in his debut as Amonasro...whose bass-baritone is now impressively refined and compelling"

*Opera Today*, November 2007

"Iain Paterson is outstanding..."

Richard Morrison, *Times*, November 2007

"Iain Paterson's sterling Amonasro"

Rupert Christensen, *Daily Telegraph*, November 2007

"Iain Paterson as Amonasro impressed most, a commanding voice and dramatic presence."

*Intermezzo*, November 2007

"...the finest singing comes from smaller roles such as Iain Paterson's Amonasro..."

Anthony Holden, *Guardian*, November 2007

**Fasolt in Wagner *Das Rheingold***

**Salzburg Osterfestspiele / cond. Simon Rattle / dir. Stéphane Braunschweig**

"Iain Paterson was outstanding; opera houses should be fighting over his Fasolt. His dramatic success was down to a natural acting talent."

Markus Thiel, *Münchner Merkur*, April 2007

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# pressquotes

**Schaunard in Puccini *La Boheme***

**English National Opera / cond. Xian Zhang / dir. Stephen Pimlott**

"Iain Paterson's staunch Schaunard contributed to a polished ensemble feel even on the first night"  
Anthony Holden, *Observer*, February 2007

**Figaro in Mozart *The Marriage of Figaro***

**English National Opera / cond. Andre de Ridder**

"Figaro is robust and thoughtful: well sung by Iain Paterson."

Hilary Finch, *Times*, January 2007

"The fine bass-baritone Iain Paterson sang Figaro extremely powerfully."

Rodney Milnes, *Opera Magazine*, February 2007

**Janáček *Jenufa***

**English National Opera / cond. Mikhail Agrest**

"Iain Paterson's...memorable Foreman"

Erica Jeal, *Guardian*, October 2006

**Orestes in Strauss *Elektra***

**Edinburgh International Festival / Royal Scottish National Orchestra / cond. Edward Gardner**

"Iain Paterson was a noble Orestes".

Raymond Monelle, *Independent*, August 2006

"Of the men, Iain Paterson's Orestes had the most significant presence, both noble and sensitive."

Kenneth Walton, *The Scotsman*, August 2006

"Orest was portrayed, with ominous dark tone, by Iain Paterson."

Richard Morrison, *Times*, August 2006

"Iain Paterson sang a well-judged Orestes."

Sandy Scott, *Edinburgh Evening News*, August 2006

**Le Bret in Alfano *Cyrano de Bergerac***

**Royal Opera House / cond. Mark Elder / dir. Francesca Zambello**

"Iain Paterson made robust vocal sense as Cyrano's friend Le Bret."

Roger Parker, *Opera*, July 2006

"The supporting cast was up to scratch, with Iain Paterson making his mark in a smaller role."

Rupert Christiansen, *Daily Telegraph*, May 2006

**Figaro in Mozart *The Marriage of Figaro***

**Glyndebourne Touring Opera / cond. Thomas Rösner / revival dir. Jacopo Spirei**

"Iain Paterson, a truculent but good-humoured Figaro, hasn't done anything better, singing resonantly in a firm bass-baritone..."

Hugh Canning, *Sunday Times*, October 2005

"Iain Paterson's Figaro commands the stage from his first few eloquent notes."

Anthony Holden, *Guardian*, October 2005

# pressquotes

"Iain Paterson's Figaro is still more accomplished - a warm, robust, perfectly integrated baritone, with bags of attitude."

Hilary Finch, *Times*, October 2005

"Iain Paterson's Figaro happily disdained the buffonery that others often resort to in that role in favour of something more considered."

Stephen Pettitt, *Opera*, December 2005

**Gunther in Wagner *Twilight of the Gods***  
**English National Opera / cond. Paul Daniel / dir. Phyllida Lloyd**  
Iain Paterson made an impressive Gunther."

Erica Jeal, *Opera*, June 2005

"Iain Paterson is the only singer in tip-top vocal health. He has handled his voice carefully over the last five years and is reaping the benefits now."

Anna Picard, *Independent*, April 2005

"Iain Paterson is an excellent Gunther."

Hugh Canning, *Sunday Times*, April 2005