

# pressquotes

## DAVID STOUT – BARITONE

### **Figaro *The Marriage of Figaro* / ENO**

**Cond. Jaime Martin/Toby Purser / dir. Fiona Shaw**

"A cast that's pretty close to perfect ... David Stout [is] a likeable, comedic Figaro with more of the Barbieri about him than we might expect, something that's mirrored across the production as a whole."

Alexandra Coghlan, five stars, *The Arts Desk*, October 2014

"David Stout's Figaro made for a winning foil, and more than that in the fourth act, in which, quite rightly, he stood out against Shaw's prevailing silliness."

Mark Berry, *Seen and heard International*, October 2014

"David Stout's Figaro gives us a studied performance of strength, with just the right touch of tenacious winging-it that the fast turning plot requires, this is a man who can rise to all challenges... Stout and Bevan are a delightful pairing too, really believable devotion between them."

Eric Page, *G Scene*, October 2014

### **Sancho Panza *Don Quichotte* / Grange Park Opera**

**Cond. Renato Balsadonna / dir. Charles Edwards**

"...baritone David Stout made a keen, focused Sancho Panza, seconding his master's central performance enthusiastically and at every turn."

George Hall, *Opera News*, September 2014

### **Haydn: *The Creation* / Brixen (Bressanone) Cathedral [CD]**

**Cond. Philipp von Steinaecker**

"David Stout, the Raphael, fields a resonant bass-baritone (strong low notes)"

Richard Wigmore, *Gramophone*, September 2014

### **Aeneas *Dido and Aeneas* / Bristol Proms**

**Cond. Robert Howarth / dir. Tom Morris with John Retallack**

"The title role was sung by the black South African soprano Pumeza Matshikiza, whose luxuriant fullness of tone had a thrilling edge; David Stout's Aeneas and Clare Presland's Belinda were her competent foils"

Michael Church, *Independent*, August 2014

"Aeneas is a small part but David Stout dealt with the music competently."

*Bristol Post*, August 2014

"Baritone David Stout was a sturdy Aeneas"

Clare Colvin, *Express*, August 2014

### **Sir Arthur Sullivan: 'The Beauty Stone' / [CD: Chandos]**

"Baritone David Stout makes a strong impression in Guntran's aria accusing Philip of cowardice and materialism."

Joanne Sydney Lessner, *Opera News*, July 2014

### **Sancho Panza *Don Quichotte* / Grange Park Opera**

**Cond. Renato Balsadonna / dir. Charles Edwards**

"David Stout is a formidable Sancho Panza"

George Hall, *Guardian*, June 2014

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"Sancho Panza becomes a sort of theatre manager, one played with great swagger and sung with class by the outstanding David Stout."

Hugo Shirley, *Spectator*, June 2014

"I was moved by David Stout as Massenet's hapless manager forced into the role of Sancho. His final lament for Quichotte was the best part of the evening."

Richard Morrison, *Times*, June 2014

"David Stout [is] a Sancho Panza with mercifully clear words."

Richard Fairman, *Financial Times*, June 2014

"A revelation, and perhaps the singer whose cause will have been most advanced by this production, is the Sancho Panza of David Stout. He was authoritative, quick-witted, dramatically engaging and powerful, and vocally very strong throughout."

Sebastian Scotney, *The Arts Desk*, June 2014

## **Oromazès / Rameau's *Zaïs* / Orchestra of the Age of Enlightenment**

**Cond. Jonathan Williams**

"Stout was sonorous in his appearances as Oromazès in the Prologue and conclusion."

Curtis Rogers, *Classicalsource.com*, April 2014

## **Monterone *Rigoletto* / English National Opera**

**Cond. Graeme Jenkins, Dir. Christopher Alden**

"There was a powerful contribution from David Stout as Monterone."

Hugo Shirley, *Opera*, April 2014

## **Oxenstjerna *Cristina, regina di Svezia* / Wexford**

**Cond. Andrew Greenwood, Dir. Stephen Medcalf**

"David Stout shone as Oxenstjerna."

Rodney Milnes, *Opera*, January 2014

"... vigorously sung by David Stout..."

Andrew Clark, *Financial Times*, October 2013

## **South Tyrol Festival**

"Excellent choice of solo cast, with supple voice of baritone David Stout, able to interpret the refined troubadour, the vulgar host, or a hieratic cleric, ..."

Annelly Zeni, *Alto Adige*, September 2013

## **Buddha *Wagner Dream* / WNO**

**Dir. Pierre Audi**

"David Stout's Buddha expressed in the voice the deep compassion lying at the heart of his interaction with Pakati and Anand."

*Opera*, August 2013

"David Stout's Buddha expressed in the voice the deep compassion lying at the heart of his interaction with Pakati and Anand."

Rian Evans, *Opera*, August 2013

"The singing is beautiful, especially Claire Booth's Pakati and David Stout's sensational Buddha."

*Morning Star Online*, June 2013

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"David Stout (as Buddha himself) previously impressed me... Here he conveyed the Buddha's rock-like inner strength but with great warmth and dignity."

*Opera Britannia*, June 2013

**Pilate in Bach *St John Passion* / King's Place  
Aurora Orchestra / cond. Nicholas Collon**

"David Stout sang the glorious bass arias with tender eloquence; 'Mein teurer Heiland' was a high point of the evening."

Melanie Eskenazi, *Music OMH*, March 2013

**Forester in Janacek *The Cunning Little Vixen* / Wales Millennium Centre  
cond. Lothar Koenigs / dir. David Pountney**

"David Stout was the firm-voiced Harasta – surely a fine Forester in the making?"

Mark Pullinger, *Opera Britannia*, March 2013

"...but every word of his thwarted Forester hits home. The same is true of Alan Oke's melancholic Schoolmaster, David Stout's more virile Poacher and Richard Angas's Parson."

Geoff Brown, *The Times*, four stars, February 2013

**Fritz Kothner in *Die Meistersinger von Nürnberg* / Bridgewater Hall  
Hallé Orchestra / cond. Sir Mark Elder**

"David Stout [was] ideal as Kothner".

Tim Ashley, *The Guardian*, February 2013

**Pish-Tush in Gilbert and Sullivan *The Mikado* / London Coliseum  
English National Opera / cond. David Parry / dir. Jonathan Miller / revival dir. Elaine Tyler-Hall**

"The third role in this triumvirate of wacky characters was undertaken by the young baritone, David Stout, who sported golfing plus fours and a broad Yorkshire accent as Pish-Tush. I was particularly impressed by his musicality and sensitivity in the ensemble pieces, whether he was singing with the bright young things or with his more distinguished colleagues".

Miranda Jackson, *Opera Britannia*, December 2012

"...there are some individual performances to cherish... David Stout adds stalwart support as Pish-Tush".

Keith McDonnell, *What's on stage*, December 2012

**Dark Fiddler in Delius *A Village Romeo and Juliet* / Wexford Festival  
Wexford Opera / cond. Rory Macdonald / dir. Stephen Medcalf**

"David Stout deserves special credit for his powerful portrayal as the sinister Dark Fiddler, a symbol of the lover's ultimate deadly fate".

Andreas Bucker, *Seen & Heard International*, December 2012

"At the intriguing centre of Delius's pastoral tragedy is the Dark Fiddler (David Stout). Whether a devil or a Puck we are never sure, but this enigmatic figure returns again and again at moments of crisis, guiding and cajoling the lovers towards their final fate. Stout's warm baritone is a natural fit for this music, making something human out of Delius's melodic abstractions, and adroitly sustaining the ambivalence we feel towards this sinister guardian angel".

Alexandra Coghlan, *New Statesman*, November 2012

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"Delius's *A Village Romeo and Juliet* was one of the main attractions of the Wexford Festival Opera, which this year again lived up to its reputation as a place of worship for all devotees of obscure works. Although generally regarded as Delius's operatic masterpiece, it is nevertheless an elusive piece and the Irish production has been one of only two revivals worldwide in Delius's 150th anniversary year. David Stout, as the mysterious Dark Fiddler, [...] helped to make a strong case for this work's rehabilitation".

John Allison, *The Telegraph*, November 2012

"David Stout was excellent as the Dark Fiddler, a kind of bohemian character representing freedom, who suggests that Sali and Vreli join him in his nomadic life. Stout played the role with characterful presence, and sang with a rich and full-bodied voice".

« David Stout, excellent dans le personnage du Dark Fiddler, sorte de bohémien qui représente la liberté et propose à Sali et Vreli de le suivre dans sa vie de bohème, a campé son personnage avec une présence dominante et une riche et ample voix de baryton ».

Erna Metdepennighen, *Forum Opera*, November 2012

"David Stout gave the Dark Fiddler a sinister tone with his powerful baritone voice and slightly devious characterisation".

Thomas Molke, *Online Musik Magazin*, November 2012

"David Stout [was] imposing in stage presence and voice as the Dark Fiddler".

Jessica Duchon, *The Independent*, November 2012

"The psychological drama is realised here by [...] a first-class cast of singers. Wexford's Dark Fiddler is David Stout, who was to have sung the role at Covent Garden, and his finely judged menace is so understated that there is a disconcertingly sinister feeling as he repeatedly pops up to inflict 'coitus preventus' at awful moments. His apparent fiddling is so finely honed that there were plenty in the audience wondering whether it was actually he himself playing so hauntingly on his violin. Not bad for someone who picked up the instrument for the first time only a month ago".

Antony Craig, *Gramophone*, October 2012

"Strong vocal performances throughout, with [...] David Stout a potent symbolic figure as the Dark Fiddler".

George Hall, *The Stage*, October 2012

"David Stout makes the most of the opera's best role, the mysterious Dark Fiddler who lures them from the everyday world".

Martin Kettle, *The Guardian*, October 2012

**Verdi *Requiem* / Hereford Cathedral / Philharmonia Orchestra  
cond. Geraint Bowen**

"...baritone David Stout – sang well in true Verdi style"

*Hereford Times*, March 2012

**Baron Douphol in Verdi *La Traviata*  
Royal Opera House / cond. Maurizio Benini / dir. Richard Eyre**

"It was nice to see David Stout as the Baron and he turned in a stylish performance."

*Opera Today*, January 2012

"David Stout made a much more pleasant Douphol than the standard aristocratic thug. He also played it younger than usual - Violetta should probably have stayed with him. At least she might have got decent medical care"

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*Opera Britannia*, January 2012

"David Stout bristled as proud Baron Douphol."

*Classical Source*, January 2012

**Walton *Belshazzar's Feast***

**Philharmonia Orchestra / cond. Andrew Nethsingha**

"A starred first, too, for David Stout, a former member of the St John's choir, who declaimed the sardonic baritone solos with superb diction and energy..."

Richard Morrison, *The Times*, December 2011

"...this was a superb performance drilled to near perfection..."

Neil Fisher, *The Guardian*, December 2011

"Baritone soloist David Stout gave a dramatic, animated performance..."

*MusicOMH*, December 2011

**Zaretski in Tchaikovsky *Eugene Onegin***

**English National Opera / cond. Edward Gardner / dir. Deborah Warner**

"And whilst I'm on the low voices I might also mention the beautiful quality of David Stout's Zaretski, a perfect assumption of an operatic bit-part: it just made one want to hear more."

*Opera Britannia*, November 2011

"...the most complete performance overall came from David Stout as Zaretski. A solid and expressive baritone, with big low notes and an easy extension, he clearly put across not just the text, but what remains unspoken in the tangle of passion and etiquette that is the duel scene."

*Intermezzo*, November 2011

**Mahler *Lieder eines fahrenden Gesellen* (arr. Schönberg) / Orchestra of the Swan  
cond. Kenneth Woods / SOMMCD 0109**

"... The soloists on the SOMM recording are all unfamiliar, but seconds into the first of the Wayfarer songs –*Wenn mein Schatz hochzeit macht*– I was more than contented with David Stout's steady, characterful baritone. Diction is good, and the balance between orchestra and soloist seems just right.... The *pizzicato* in that Mahlerian-tune *Ging heut' morgen übers Feld* are a joy to hear, although it's Stout's subtle, feeling response to this song that really catches the ear and gladdens the heart....Crowning it all is Stout's fine-spun singing; really, this is a voice I would travel many miles to hear. I've added him to my list of singers to watch."

*Musicweb-International*, January 2012

"In Schoenberg's less ambitious *Lieder eines fahrenden Gesellen* baritone David Stout's richly balanced performance easily stands out as the best thing on the disc."

*Gramophone magazine*, October 2011

"David Stout is an admirable interpreter of the youthful songs, beautifully sung and well characterized."

*International Record Review*, July 2011

"David Stout's characterisation of the vocal line is alternately stoic and sensitive; his breath control copes well with the slow tempo... This is a really distinguished Wayfarer cycle; the performance is beautifully played and sung, and has an unerring focus on and sensitivity to the text. The comparison is with the performance from 1988 with Thomas Allen and the English Chamber

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Orchestra conducted by Jeffrey Tate... Thomas Allen is not as fresh-voiced as David Stout; together with the more distant recording, this diminishes the youthful feel of the work.”

*Musicweb-International*, July 2011

“In the Wayfarer songs, the baritone David Stout is right inside their emotional range – their sense of loss, resignation and lost innocence – and while you’re aware of his voice’s potential in terms of size, he keeps it to the scale of the ensemble. He also produces a very seductive sound – warm, velvety, full of nuance and colour – and the descents into impenetrable blackness capture the poor traveller’s experience of romantic despair with extraordinary conviction... with Stout deftly controlling the changes of mood and handling Mahler’s irregular phrasing with great subtlety... his high-voice singing is magical, and the close of the last setting is wonderfully distracted. I was hugely impressed by him, by his restraint and musicality as much by the quality, or rather qualities, and total security of his voice.”

*Classical Source*, June 2011

## **Ping in Puccini *Turandot***

**Welsh National Opera / cond. Lothar Koenigs / dir. Christopher Alden**

“As their leader Ping, David Stout once again shows his command of the stage. At the beginning of Act 2 in their big scene, Stout is particularly lyrical as he dolefully remembers China of old and his home.”

*Opera Britannia*, May 2011

“Among the Masks, David Stout stood out as Ping and received the loudest ovation from the audience.”

*Seen and Heard*, May 2011

## **Dr Falke in J. Strauss *Die Fledermaus***

**Welsh National Opera / cond. Thomas Rösner / dir. John Copley**

“David Stout launches the gloriously schmaltzy “Brüderlein” ensemble with smooth aplomb.”

Rupert Christiansen, *The Telegraph*, February 2011

David Stout portrayed a dapper, smug Falke with an organised mind in his revenge and with authority of tone. It is a truly stylish voice with a wealth of resonance; his dialogue flows with resonance and nobility. Even so, Stout is able to muster a compelling comic turn and his über-camp, overtly snug, bat costume revelation is a wonderful way to end the show memorably!”

*Opera Britannia*, February 2011

## **Papageno in Mozart *Die Zauberflöte***

**Welsh National Opera / cond. Gareth Jones / dir. Dominic Cooke**

“There was no mistaking the star of this rollocking romp through Mozart’s final opera - David Stout in his first night in the role in this particular run. He appears as a sort of cross between Harpo Marx and Peter Ustinov and along with a fine baritone full of power and depth he displays immaculate comic timing. His delivery, body language and expressions were faultless, milking every possible laugh from the role of the chattering bird catcher Papageno and if ever he is at a loose end a career in panto or comedy is his for the taking.”

*Birmingham Post*, November 2010

“David Stout lifts the production and lightens an otherwise serious story”

*What’s On Stage*, November 2010

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**Harasta in Janacek *The Cunning Little Vixen*  
Grange Park / cond. André de Ridder / dir. David Alden**

"...David Stout's poacher Harasta is jovially arrogant"

George Hall, *The Guardian*, June 2009

"As Harasta, David Stout had his chance to fill the stage and seized it, singing out with the brash confidence that a Central European poacher has to have."

*Musical Criticism*, July 2009

There's strong support from David Stout's confidently brutal Harasta"

*What's On Stage*, July 2009

**The NMC Songbook / Iain Burnside / NMC D150**

"...baritone David Stout respond[s] with playing and singing of pin-sharp responsiveness, and great expressive depth."

*Musical Criticism*, March 2009

**Marcello in Puccini *La Bohème***

**Mid Wales Opera at Aldeburgh / cond. Keith Darlington / dir. Martin Lloyd-Evans**

"..It's David Stout's hairy, rumbustious and warm-hearted Marcello who dominates the show."

Rupert Christiansen, *The Telegraph*, September 2007

**Papageno in Mozart *Die Zauberflöte***

**Grange Park Opera**

"...David Stout's outstandingly sung Papageno, the comic linchpin of any Flute..."

Neil Fisher, *The Times*, June 2007

"Stout sings Papageno with a real feel for line and style, combining this with an appealing stage presence, both knowing and naïve. He did not have to resort to mugging or over-acting to achieve his point and his performance was comic without being over-stated. Just what was wanted. Papageno's magic bells were in fact a celeste which he rather impressively played himself -- surely a first..."

*Music & Vision*, June 2007

**Aeneas in Purcell *Dido & Aeneas* and Jephthe in Carissimi *Jephthe*  
English Touring Opera / cond. Matthew Halls / dir. Bernadette Iglich**

"David Stout's firm and focused baritone is outstanding."

Rupert Christiansen, *The Telegraph*

"Baritone David Stout made a strong and stricken Jephthe... As Aeneas, David Stout was solemn yet wholly dignified"

*Musicweb-International*, October 2006

"David Stout provides a strong portrayal of the proud warrior whose thoughtless vow leads to disaster... Outstanding among a strong cast are David Stout's firm and grave Aeneas."

*The Stage*, October 2006

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