

# pressquotes

## **IAIN PATERSON, BASS-BARITONE/ BASS**

### **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***

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

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

*Richard Morrison, The 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... truly able to communicate feelings through song."

*Shirley Apthorp, Financial Times, July 2009*

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

**Metropolitan Opera / cond. James Levine / dir. Otto Schenk**

"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*

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"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 Guttrune, 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"  
*Neil Fisher, The 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.com*

"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, Classicalsource.com, November 2007*

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

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"Iain Paterson is outstanding..."

*Richard Morrison, The Times, November 2007*

"Iain Paterson's sterling Amonasro"

*Rupert Christensen, The Daily Telegraph, November 2007*

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

*Intermezzo.com, November 2007*

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

*Anthony Holden, The Guardian, November 2007*

## **Fasolt in Wagner *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*

## **Puccini *La Bohème***

**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, The Observer, February 2007*

## **Mozart *The Marriage of Figaro***

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

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

*Hilary Finch, The 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, The Guardian, October 2006*

## **Orest in R Strauss *Elektra***

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

"Iain Paterson was a noble Orestes".

*Raymond Monelle, The Independent, August 2006*

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"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, The 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, The Telegraph, May 2006*

**Title role in Mozart *The Marriage of Figaro*  
Glyndebourne Touring Opera / cond. Thomas Rösner / dir. Graham Vick / 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, The Guardian, October 2005*

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

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"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, The Independent, April 2005*

"Iain Paterson is an excellent Gunther."

*Hugh Canning, The Sunday Times, April 2005*

## **Leporello in Mozart *Don Giovanni* English National Opera**

"Iain Paterson's footballer-oik Leporello was the most fully-realised characterization, both musically and dramatically."

*The Sunday Telegraph, October 2004*

"Iain Paterson captures the black humour of Leporello's position."

*The Independent on Sunday, October 2004*

"Iain Paterson's burly, surly Leporello towers over his master to excellently discouraged effect."

*The Financial Times, October 2004*

## **Fasolt in Wagner *Rhinegold* English National Opera**

"Iain Paterson is a wonderfully rich Fasolt."

*Classical Music Magazine, March 2004*

"Iain Paterson sang particularly well as the nice giant Fasolt."

*The Times, March 2004*

## **Ferrando in Verdi *Il Trovatore* Welsh National Opera**

"Iain Paterson delivered Captain Ferrando's scene-setting prologue with admirable force and drama."

*Financial Times, October 2003*

## **Timur in Puccini / Berio *Turandot Act 3* BBC Symphony Orchestra / cond. Leonard Slatkin**

"Iain Paterson's Timur had noble stirring sound."

*Opera Magazine, May 2003*

"Iain Paterson made a sympathetic Timur."

*The Telegraph, March 2003*

"Iain Paterson captured the disillusioned tone of Timur."

*Classical Source, March 2003*

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**Fasolt in Wagner *Rhinegold*  
English National Opera at the Barbican**

“And so it is down to Fasolt (Iain Paterson) and Fafner (Gerard O’Connor), here presented as the Mitchell brothers of Valhalla, to provide us with the closest match to humanity’s tight balance-sheet of virtue and violence. For me, Paterson’s is the most impressive, thoughtful and sympathetic performance. Fittingly to a work-in-progress, Paterson’s is a voice-in-progress; a burnished sound that is strengthening into something truly special. Unlike *Rhinegold*, which could still go either way the promise here seems certain.”

*Independent on Sunday*, October 2002

**Colline in Puccini *La Bohème*  
English National Opera**

“In Michael Walling’s Coliseum revival there is more emotional heat in Colline’s song to his coat than in all of Mimi’s dying breaths; a tribute in part to Iain Paterson’s clear elocution.”

*The Times*, October 2001

“Iain Paterson’s Colline offered exemplary support.”

*The Sunday Telegraph*, September 2001

“...well matched by an excellent Colline (Iain Paterson).”

*Independent on Sunday*, September 2001

“The only voice big and full enough for the job is Iain Paterson as Colline.”

*Evening Standard*, September 2001

**Ferrando in Verdi *Il Trovatore*  
English National Opera**

“There was a new and confident Ferrando in Iain Paterson, who launched the work in forthright fashion.”

*Opera Magazine*, July 2001

**Balthasar in Schumann *Genoveva*  
Opera North**

“There were two other outstanding basses, Iain Paterson and Anthony Cunningham, as the two hit-men, Balthasar and Caspar.”

*Opera Magazine*, November 2000