

pressquotes

THOMAS HOBBS, TENOR

Count Alberto in Rossini *L'occasione f ail ladro*

Royal Academy Opera / cond. Dominique Wheeler / dir. Daniele Guerra

"As the unfortunate Alberto, Thomas Hobbs provided some of the most enjoyable and accomplished singing of the evening."

Stuart Jenkins, Musical Pointers, May 2009

"...The Academy cast was packed with promise...Thomas Hobbs, the Alberto... a Rossini tenor ready to sacrifice seductiveness of timbre to virtuoso accuracy (as Chris Merritt and Rockwell Blake were, as Juan Diego Florez is). His early divisions were accurate...when the aria arrived, the old ideal of 'honeyed elegance' began to inform his performance, and he was winning..."

Andrew Porter, Opera Magazine, July 2009

Damon in Handel *Acis and Galatea*

Cond. Nicholas McGegan / North German Radio Chorus & Göttingen Festival Orchestra

Recording: CARUS 83.420 / January 2009

"Thomas Hobbs has a bright appealing voice, with considerable agility."

Barry Brenesal, Fanfare Magazine, January 2009

Haydn *La Fedelta Premiata*

Cond. Trevor Pinnock / Royal Academy Opera

"These conservatoire productions... offer the public a chance to see rare repertoire and spot rising stars, who always work alongside experienced professionals. Trevor Pinnock conducted a bristling performance of *La fedelta premiata*... Thomas Hobbs and the rest of this excellent cast are names to watch."

The Observer, March 2009

"The cast I saw (as usual with students productions, one of two companies), fielded some fine voices. Tenor Thomas Hobbs... stood out... making us feel the future of opera is safe."

whatsonstage.com, March 2009

Handel *Acis and Galatea*

Dunedin Consort

"The excellent instrumental playing is wonderfully engaging, and particularly enjoyable performance (of)... the very impressive interpretations of young tenor Thomas Hobbs as Damon."

Sunday Herald, February 2009

"Thomas Hobbs is a bright Damon."

Classic FM Magazine, February 2009

"Thomas Hobbs in the roles of Damon, Acis' companion, is smooth-voiced and neat, with forthright delivery..."

International Record Review, February 2009

"...and the impressive young tenor Thomas Hobbs..."

The Scotsman, February 2009

Vaughan Williams *On Wenlock Edge*

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Edinburgh Quartet

"...but does finding the right performers seem worth the effort? With Thomas Hobbs as tenor soloist and Nicholas Ashton as pianist, the answer this week was yes... But Thomas Hobbs's voice was incisive enough to cut through the clutter of what was essentially a piano quintet, and he handled the emotion of the climactic song - the mounting sadness of Bredon Hill - with real intensity."

The Herald, April 2008

Bach St. Mark Passion**Whitehall Choir**

"It was, however, the powerful voice of the evangelist, Thomas Hobbs, that really made the performance special. He led us through the trials and tribulations with a brilliantly unassuming authority lightly dappling each phrase with the most delicate vibrato. Still only 23, he is a major talent to look out for."

The Telegraph, March 2007

Bach St. John Passion**Henley Choral Society**

"Of the soloists, Thomas Hobbs gave an outstanding performance in the crucial role of the Evangelist, singing the gospel narrative throughout with a clear unforced voice in excellent German, and bringing out Bach's word-painting to good musical effect."

Henley Standard, April 2007

Monteverdi Vespers**Three Choirs Festival**

"He [Nicholas Mulroy] also combined most effectively with fellow tenor Thomas Hobbs in a marvellously fluent and plangent rendition of 'Duo Seraphim'... Thomas Hobbs... sang the demanding 'Nigra Sum' very well indeed and later on the work he also contributed some crucial and most effective offstage echoes."

Music Web International, August 2007

Monteverdi Vespers**Ex Cathedra, Birminham Town Hall**

"All deserved credit for their contributions, but none more so than the echoing, virtuosic pair of tenors, Benjamin Hulett and Thomas Hobbs..."

Birmingham Post, June 2007