

Edgaras Montvidas
Tenor

VERDI *Requiem*, Royal Scottish National Orchestra, Prieto

The soloists, soprano Evelina Doraceva, mezzo Elizabeth DeShong, tenor Edgaras Montvidas and bass-baritone Hanno Muller-Brachmann, were phenomenal, adding real top-drawer status to the event.

Michael Tumelty, The Herald, 4 December 2016

STRAUSS *Capriccio, La Monnaie*

Die Sanger - in den Hauptrollen Sally Matthews als Grafin, Edgaras Montvidas als Musiker, Lauri Vasar als Dichter - sind alle so delikate, phantasievoll und genau in ihrer Darstellung, dass sie die Vergroerung durch die Kamera nicht zu furchten brauchen

The singers in the principal roles – Sally Matthews as the Countess, Edgaras Montvidas as the Musician, Lauri Vasar as the Poet – are all so delicate, imaginative and accurate in their representation that they need not fear the close-up of the camera.

Jan Brachmann, Frankfurter Allgemeine Zeitung, 9 November 2016

Edgaras Montvidas lance vers le ciel ses phrases de tenor avec aisance ...

Edgaras Montvidas launches his tenor phrases up to heaven with ease ...

Dominique Joucken, Forum Opera, 2 November 2016

MOZART *Don Giovanni Sante Fe Opera*

Tenor Edgaras Montvidas infused dignity into Don Ottavio ... he is a Mozart tenor to reckon with.

James M Keller, Santa Fe New Mexican, 4 July 2016

OFFENBACH *Les Contes d'Hoffmann*, Komische Oper, Berlin

Koniger and Montvidas were a fascinatingly contrasting pair, the first with a suave, light baritone, the second recklessly going for it, especially in the editorially enhanced Vencie act.

Opera, February 2016

BENJAMIN GODARD *Dante*, Symphonieorchester des Bayerischen Rundfunks, Ulf Schirmer, Munich & Versailles.

Confronte  un role lourd, Edgaras Montvidas fait forte impression ... peu de tenors assumeraient aujourd'hui le role de Dante avec autant de vaillance et de sensibilite.

Faced with a heavy role, Edgaras Montvidas was impressive ... few tenors now assume the role of Dante with so much courage and sensitivity.

Laurent Bury, Forum Opera, 2 February 2016

Gut bestellt war es ebenfalls um die Solistenriege, angefuehrt von Edgaras Montvidas, der mit kraftvollem Tenor die hoch gelagerte Titelrolle souveraen meisterte.

The soloist ranks were well-appointed, led by Edgaras Montvidas, who mastered the title role with his powerful tenor.

Tobias Hell, Muenchner Merkur, 2 February 2016

Die Melodien kommen dem exquisiten Saengerensemble zugute, allen voran Edgaras Montvidas, der die lange, kraftintensive und - typisch franzoesisch - sehr hoch liegende Titelpartie mit schoenem Timbre und praechtigem Stimmkern bewaeltigt.

The melodies benefit the exquisite ensemble of singers, above all Edgaras Montvidas who conquered the long, intense and – typically French – very high-lying title role with a beautiful timbre and a magnificent vocal core.

Michale Stallknecht, Sueddeutsche Zeitung, 2 February 2016.

FÉLICIEN DAVID *Herculanum*, Brussels Philharmonic, Hervé Niquet, Ediciones Singulares recording

Edgaras Montvidas dramatically engaged as Hélios.

George Hall, Opera, January 2016

Edgaras Montvidas offert à Hélios une voix rayonnante et un français excellent...

Edgaras Montvidas portrays Hélios with a radiant voice and excellent French...

Laurent Bury, Forumopera, 4 September, 2015

...l'articulation est impeccable, et le phrase modelé sans déroger aux canons du style français

His articulation is impeccable and the phrases shaped without ignoring the canons of the French style.

Didier Van Moere, Diapason, October, 2015

...tenor Edgaras Montvidas yields willingly in a lovely 'Air de l'extase'.

Charles Downey, The Washington Post, 18 December 2015

MOZART *Die Entführung aus dem Serail*, Glyndebourne Festival Opera, Robin Ticciati

Belmonte was Edgaras Montvidas, who persuasively looks and acts the part of a handsome Spanish nobleman. He phrases with poise and intelligence...

Rupert Christiansen, The Telegraph, 14 June, 2015

...Edgaras Montvidas sang with great eloquence...

Roger Parker, Opera, August, 2015

...Edgaras Montvidas an aristocratic Belmonte.

Richard Fairman, Financial Times, 16 June, 2015

Belmonte's more straightforward character, ardent and dependable is stylishly projected by Edgaras Montvidas...

Barry Millington, London Evening Standard, 16 June, 2015

Montvidas cuts a heroic figure, playing nicely off Breden Gunnell's Pedrillo in the comic sections, while bringing us back to an altogether more lyrical sincerity with his arias.

Alexandra Coghlan, New Statesman, 15 June, 2015

Edgaras Montvidas and Sally Matthews exude opera seria pathos...

Michael Church, The Independent, 16 June, 2015

SYMANOWSKI *King Roger*, Boston Symphony Orchestra, Charles Dutoit

Edgaras Montvidas was excellent in the role of the shepherd, singing with a sweet-toned tenor that conveyed the score's sensual refinement.

Jeremy Eichler, The Boston Globe, 6 March, 2015

SAINT-SAËNS *Les Barbares*, Choeur Lyrique et Orchestre Symphonique de Saint-Étienne, Laurent Campellone, Ediciones Singulares recording

...le Marcomir lumineux d'Edgaras Montvidas. La diction et le style du jeune ténor lituanien, qui saisissaient déjà au concert, sont préservés...

...the luminous Marcomir of Edgaras Montvidas. The diction and style of the young Lithuanian tenor which had already dominated the concert, is preserved here...

Gérard Condé, Opéra Magazine, Décembre, 2014

...sung with delicacy by Montvidas and Hunold...

Hugo Shirley, Gramophone, February, 2015

What a find...what a voice...he floated the ending beautifully...definitely one of the highlights...

BBC Radio 3, CD Review, 10 January, 2015

TCHAIKOVSKY *Eugene Onegin*, Glyndebourne Festival Opera

...the male who strikes home is Edgaras Montvidas's Lensky, eloquently virile enough to actually make his duel with Onegin borderline believable.

Geoff Brown, The Times, 20 May, 2014

...Edgaras Montvidas, who goes on to deliver an immaculately refined account of Lensky's elegiac aria...

George Hall, The Guardian, 20 May, 2014

Edgaras Montvidas is a practised Lensky, in this production and much elsewhere, and delivered all the necessary goods.

Rodney Milnes, Opera, July, 2014

FÉLICIEN DAVID, *Herculanum*, Brussels Philharmonic, Hervé Niquet

Edgaras Montvidas, vaillant et lumineux Hélios, affirme une réelle affinité avec ce répertoire...son Français, de surcroît, est quasi irréprochable.

Edgaras Montvidas, the brave and luminous Helios, confirms a real affinity with this repertoire ... his French, moreover, is virtually flawless.

José Pons, Opera Magazine Today, April, 2014

SAINT-SAËNS, *Les Barbares*, Opéra Théâtre de Saint-Etienne

Edgaras Montvidas...strong voice, which could also provide enchanting lyrical moments.

Erna Metdepenninghen, Opera, May, 2014

Avec Edgaras Montvidas, ce répertoire dispose aussi d'un artiste précieux, qui unit à un français quasi parfait une belle couleur de voix...un chanteur au phrasé délicat, osant la voix de tête quand c'est nécessaire.

With Edgaras Montvidas, this repertoire also provides a valuable artist, who unites almost perfect French with a beautiful color of voice...a singer of delicate phrasing, daring head voice when necessary.

Laurent Bury, Forum Opera, 14 February, 2014

Edgaras Montvidas, ténor lyrique d'une élégance toute simple, tel qu'on imagine Marcomir...c'est par l'engagement et la diction que ce jeune Lituanien s'est distingué.

Edgaras Montvidas, a lyric tenor of simple elegance, just as we imagine Marcomir...it is with his commitment and diction that the young Lithuanian distinguished himself.

José Pons, Opera Magazine Today, April, 2014

BRUNEAU *Requiem*, Orchestra and Chorus of La Monnaie, Brussels, Ludovic Morlot, Cypres Records

Ludovic Morlot and his Belgian forces sound classy...Edgaras Montvidas is the best of the quartet of soloists.

Tim Ashley, The Guardian, 9 January, 2014

J STRAUSS *Die Fledermaus*, English National Opera

Montvidas sang superbly...one of the highlights of the evening.

Peter Reed, Opera, December, 2013

...Edgaras Montvidas as a handsome Alfred and the ever-reliable Andrew Shore as Frank really stood out.

David Mellor, Mail on Sunday, 6 October, 2103

PUCCINI *La Rondine* The Royal Opera, Covent Garden

...it was left to Edgaras Montvidas, playing the poet Prunier with a debonair, slightly effete air, to take centre stage with some of the panache that was missing elsewhere...

Richard Fairman, Financial Times, 9 July, 2013

Edgaras Montvidas's incarnation of the poet Prunier is vivid and resonant...

Michael Church, The Independent, 8 July, 2013

...Edgaras Montvidas, excellent as the effete Prunier...

Erica Jeal, The Guardian, 8 July, 2013

Edgaras Montvidas' immaculate vocal and physical exploration of the sophisticated society wit Prunier.

George Hall, The Stage, 9 July, 2013

Edgaras Montvidas...in particular, aided by his tall stature, fashioned a genuinely persuasive character, a charming poseur forced by the heart to drop the pose...

Russ McDonald, Opera, September, 2013

STRAVINSKY *Le Rossignol*, Ravel *L'enfant et les sortilèges*, Boston Symphony Orchestra, Charles Dutoit

...Edgaras Montvidas a fisherman whose tenor suggested the depth and mystery of the sea (Stravinsky)...And then there were the comic duets...Naef and Montvidas a the Chinese cup and the Wedgewood teapot...were so funny that even Dutoit could be seen braking into a smile (Ravel).

Jeffrey Gantz, The Boston Globe, 26 October, 2012

STRAVINSKY *The Rake's Progress*, Scottish Opera, Siân Edwards

...Edgaras Montvidas's handsome, juicy-toned Tom is one of the most convincing I have seen...

Hugh Canning, The Sunday Times, 25 March, 2012

Tom Rakewell was the personable Lithuanian tenor Edgaras Montvidas...he projected clearly and shaped "Love, too frequently betrayed" with lovely sensitivity.

Rupert Christiansen, The Telegraph, 27 March, 2012

This is an ensemble piece, created for Scottish Opera by Scots. But its heartbeat is that of the Lithuanian tenor who uninhibitedly lives Tom's infatuations, his pubescent sense of enlightenment, his pride, self-indulgence and deranged venereal shame...to hear Stravinsky's music sung with such a sense of line and colour, such dash and élan, such opulence and intensity, is revelatory.

Anna Picard, The Independent, 26 March, 2012

Both the Lithuanian tenor and the British baritone gave incisive performances which could hardly be bettered.

Fiona Maddocks, The Observer, 25 March, 2012

Montvidas and Page are outstanding...Montvidas dark-voiced and vulnerable: those moments when Stravinsky allows his emotions to penetrate the artifice are simply overwhelming.

Tim Ashley, The Guardian, 18 March, 2012

...the Lithuanian tenor throws himself into the show with heart and soul, whether he is caddish or remorseful, or even being stripped to his breeches to be served up to the monstrously buxom Mother Goose.

Neil Fisher, The Times, 19 March, 2012

MOZART *Idomeneo*, Netherlands Opera, John Nelson

Remarkably strong interpretation of Arbace by Lithuanian tenor Edgaras Montvidas.

De Volkskrant, November 2011

JoyceDiDonato – DivaDivo, Virgin Classics recording

The Lithuanian Montvidas, Almaviva in the *Barbiere* item and Tebaldo in the *Capuleti*, has a tenor voice one would be particularly glad to hear more of.

Max Loppert, Opera, June, 2011

VERDI *Rigoletto*, Scottish Opera, Tobias Ringborg

...Edgaras Montvidas shines as the smarmy, honey-voiced Duke.

Kate Molleson, The Guardian, 18 May, 2011

...Edgaras Montvidas' virile, virulent Duke...Montvidas' sex addict Duke, a man whose dissembling sweet talk disguises a sledgehammer seduction technique. His *La donna è mobile* is callous, lusty, lyrical and carefree, with a frustrated edge that borders on the psychopathic.

Sarah Urwin Jones, The Times, 13 May, 2011

...a notably graceful account of *Parmi veder le lagrime*...everything he sang showed musical intelligence and good style.

Rupert Christiansen, The Telegraph, 13 May, 2011

...Edgaras Montvidas' towering and manful portrayal of the Duke, superbly sung and every bit the lucky survivor.

Kenneth Walton, The Scotsman, 14 May, 2011

TSCHAIKOVSKY *Eugene Onegin*, Opéra de Lyon

The Lithuanian tenor Edgaras Montvidas gave Lensky youthful charm and a suave voice...

Erna Metdepenninghen, Opera, August, 2010

STRAVINSKY *Le Renard/Le Rossignol*, Aix-en-Provence Festival

Les voix sont superbes...le ténor somptueusement lyrique d'Edgaras Montvidas.

(The voices are superb...the sumptuously lyric tenor of Edgaras Montvidas.)

Le Figaro, July 2010

On note aussi dans *Renard* la présence du tenor Edgaras Montvidas, don't la voix, bien que charpentée, nimbe ensuite de poésie le chant du Pêcheur.

(Notable also in *Renard* is the presence of tenor Edgaras Montvidas, whose voice, although robust, swathes the song of the Fisherman (*Rossignol*) in poetry.)

Forum Opera, July 2010

DONIZETTI *L'elisir d'amore*, Scottish Opera, September 2009

Strong performances cemented the success of the production; however the star of the evening was undoubtedly Edgaras Montvidas, whose Nemorino was sweetly earnest and beautifully sung.

Rowena Smith, The Guardian, 24 September 2009

Montvidas, on the other hand seems perfect from the start...pleasing on the ear, and matched by touchingly earnest acting. His *Una furtiva lagrima* is done with a rare gracefulness rather than showboating histrionics.

Richard Morrison, The Times, 25 September 2009

Edgaras Montvidas brings to Nemorino a sympathetic fragility with enough emotive power to evoke his ultimate triumph.

Ken Walton, The Scotsman, 25 September 2009

BELLINI *I Capuleti e I Montecchi*, Opera North Grand Theatre, October 2008

... the bantamweight tenor Edgaras Montvidas made a nicely febrile Tebaldo...

Geoff Brown, The Times, 23 October 2008

Connolly, Arnet and Montvidas are all at their absolute best in the work, singing with remarkable lustre and refined passion.

Tim Ashley, The Guardian, 23 October 2008

With Edgaras Montvidas a fervent Tebaldo..the singing more than makes good any dramatic shortfalls.

Lynne Walker, The Independent, November 2008

Edgaras Montvidas demonstrates here he is much more than the Mozart tenor one might initially have anticipated.(his voice) is a fine instrument, underpinned by a good technique. He is a tall, good-looking and an appreciable actor, which helps.

Hugh Canning, The Sunday Times, November 2008

MOZART *Die Entführung aus dem Serail*, Komische Oper Berlin, May 2008

Edgaras Montvidas was a great "Belmonte," singing with power and richness of tone.

James Sohre, Opera Today, 25 May 2008

MOZART *Die Entführung aus dem Serail*, Netherlands Opera, February 2008

The Lithuanian tenor Edgaras Montvidas (Belmonte) displayed an exceptional affinity for this music, with splendid breath control and stylish phrasing. Montvidas is young and handsome and his voice projects well; he should enjoy a splendid career in this repertoire.

Michael Davidson, Opera, June 2008

GALA CONCERT, Scottish Opera, January 2006

In the Cavatina Ecco ridente in cielo and the lively allegro section that follows, Edgaras Montvidas sang the elaborate bel canto line stylishly and with great technical assurance

The Scotsman

VERDI *La Traviata*, Glyndebourne on Tour, Autumn 2003

'That is the lovelorn Alfredo, as portrayed by the very young Lithuanian tenor Edgaras Montvidas. He sang at satisfyingly true pitch, with an "interesting" timbre and – whenever needed – a fine, stylish romantic ring and thirst. And he is a committed actor, not just at obvious moments such as the end (where he did grief and despair very well): he conveyed, for example, a disarming sense of post-adolescent pride at being so much in love, and the vulnerability that goes with it.'

Financial Times 13 October 2003

'Musically it's brilliant, with not weak performance anywhere...Montvidas is all boyish intensity and elegance, though you're always aware of the temper that lurks behind the impetuous façade.

The Guardian 11 October 2003

MOZART *Così fan Tutte*, Garsington Opera, July 2003

The Lithuanian tenor Edgaras Montvidas continues his rise to fame as an accomplished Ferrando.

The Observer

VERDI *La Traviata*, Covent Garden, December 2002

Major operatic careers have been kicked off when a little-known singer has deputised in a leading role. After the first night of Covent Garden's revival of *La Traviata* one wonders what the future holds for Lithuanian tenor Edgaras Montvidas. Montvidas was pitched at short notice into taking over as Alfredo from the indisposed Roberto Aronica. He is a rather fine exponent of the role... He sings with an instinctive feel for the inner pulse of Verdi's music. He is a convincing actor too, first approaching Violetta with a combination of gauche desire and the stiff-backed wariness of someone tentatively breaking away from the legacy of a morally rigid upbringing. When he publicly denounced her, he is ambivalent and wretched rather than blind with rage.

Tim Ashley, The Guardian, 17 December 2002

'As it happens, Montvidas was one of the best things about the evening. Wisely untempted to do something his voice isn't suited to, he sang the part of Alfredo with a lieder singer's sensitivity, lots of brave sotto-voce phrasing, an attention to words that made up for his shortage of octane, and a point of interest through the first two acts where everyone else was just going through the motions.

Robert Thicknesse, The Times, 16 December 2002

VERDI *I Masnadieri*, Royal Opera House, December 2002

'Edgaras Montvidas made his mark as Arminio (in earlier Verdi he would have had to make do with recitative, but here gets a rewarding narration)...'

Opera Magazine, December 2002

FALLA *La Vida Breve*, BBC Proms, August 2002

Of the smaller roles, Edgaras Montvidas particularly stood out with his plangent singing of *Voice in the Forge*. Indeed, the opening passage with Montvidas' lament alternating with darkly original choral writing and the clanking of anvils, was one of the most striking moments in the score.

Classical source.com, August 2002

Vilar Young Artists Gala Concert, July 2002

'Edgaras Montvidas as a charming Nemorino....'

Richard Fairman, Financial Times, 17 July 2002

'Lithuanian tenor Edgaras Montvidas has similar potential: light, bright sound ideal for Donizetti's *Nemorino*. He knows what words are about.'

The Times, 17 July 2002

'His richly plangent voice has won him a place on the Royal Opera's new apprenticeship scheme, where his committed performance of Russian songs in a showcase recital showed outstanding potential.'

Rupert Christiansen, Daily Telegraph, 1 January 2002