

**Marcus Farnsworth**  
**Baritone**

**TURNAGE *Greek*, Boston Lyric Opera**

Baritone Marcus Farnsworth guided us through the cartoonish dystopia as the alienated, irreverent Eddy, shrugging off his father's bigotry, a casual Cockney accent molding his sonorous voice into a new shape.

*Zoe Madonna, The Boston Globe, 17 November 2016*

Marcus Farnsworth excelled as the aimless, violence-prone Eddy ...

*Heidi Waleson, The Wall Street Journal, 28 November 2016*

**THREE CHOIRS FESTIVAL, Gloucester, Recital with James Baillieu. Works by Finzi, Gurney, Matthew Martin.**

Farnsworth was in particularly relaxed and lyrical vein in Finzi's Earth and Air and Rain, with pianist James Baillieu's expressive playing setting the seal on their interpretation. In Gurney's Lights Out, setting poems by Edward Thomas, the clarity of Farnsworth's articulation was crucial, and it was in the Gurney encore Sleep that he excelled. ...Farnsworth and Baillieu invested the whole with a palpable intensity.

*Rian Evans, The Guardian, 28 July 2016*

**WEBER *Der Freischutz*, OAE, Mark Elder. Royal Festival Hall.**

The peasants were vividly drawn by Marcus Farnsworth (Kilian) and the London Philharmonic Choir ...

*Anna Picard, The Times, 10 June 2016*

**BELL *In Parenthesis*, WNO**

... the excellent George Humphreys and Marcus Farnsworth ...

*Rebecca Franks, The Times, 16 May 2016*

That the production comes through is down to the passionate conviction of the performances — notably Andrew Bidlack and Marcus Farnsworth as a pair of Tommies...

*Richard Bratby, The Spectator, 21 May 2016*

... Marcus Farnsworth brought to Lewis a touching bluster ...

*Rian Evans, Opera, July 2016*

**ORFF *Carmina Burana*, BBC Symphony Orchestra, Nottingham Royal Concert Hall**

Baritone Marcus Farnsworth brought operatic relish to his multi-faceted part, equally convincing either celebrating the joys of spring or being an outrageously drunk cleric.

*Rachel Gorman, Nottingham Post, 13 March 2016*

**GÓRECKI *Copernican Symphony*, BBC Symphony Orchestra, Antoni Wit**

With soprano Marie Arnet and baritone Marcus Farnsworth filtering finely-voiced solo contributions...

*George Hall, The Guardian, 4 October, 2015*

**Schubertiade, Southwell Music Festival, Libby Burgess**

Marcus Farnsworth himself sang a group of mostly familiar Schubert pieces, including *Der Atlas* and *Der Zwerg*...powerfully characterised by both him and his pianist...

*Hugh Canning, Sunday Times, 6 September, 2015*

**MARTIN BUSSEY *Through a Glass*, James Baillieu, Resonus records**

...composed for Marcus Farnsworth...beautifully sung by this most mellifluous of baritones...

*Stephen Pritchard, The Observer, 9 August, 2015*

**PURCELL *King Arthur*, Gabrieli Consort & Players, Paul McCreesh**

Sophie Junker and Marcus Farnsworth generated considerable chemistry...beautifully done, all of it.

*Tim Ashley, The Guardian, 17 July, 2015*

**Neilsen *Symphony No 3*, BBC Symphony Orchestra, Sakari Oramo**

The soprano and baritone solos that crisscross the static harmonies of the andante were impeccably sung by Lucy Hall and Marcus Farnsworth.

*Tim Ashley, The Guardian, 19 January, 2015*

***Anthems for a Doomed Youth*, Bath Mozartfest, The Myrthen Ensemble**

Wolf's *The Drummer Boy*, wryly sung by Marcus Farnsworth, offered a moment of light relief in an otherwise intense and moving programme.

*Hugh Canning, Sunday Times, 16 November, 2014*

**SALLY BEAMISH *Equal Voices* (World première), London Symphony Orchestra, Gianandrea Noseda**

Shuna Scott Sendall and Marcus Farnsworth, both excellent, with diction (especially in Farnsworth's case) that meant one needn't peer at the libretto.

*Paul Driver, Sunday Times, 9 November, 2014*

...Schuna Scott Sendall and Marcus Farnsworth both delivering eloquent accounts of their parts...

*Barry Millington, London Evening Standard, 3 November, 2014*

**SALLY BEAMISH *Equal Voices*, Royal Scottish National Orchestra, Rory Macdonald**

Baritone Marcus Farnsworth delivered the soldier's tales crisply and convincingly...

*David Kettle, The Scotsman, 10 November, 2014*

**TAVERNER *Flood of Beauty*, (World première), Britten Sinfonia, Martyn Brabbins**

...indefatigable soloists (Marcus Farnsworth and Alison Bell)...

*Fiona Maddocks, The Observer, 5 October, 2014*

**BRITTEN *Death in Venice*, English National Opera, Edward Gardner DVD**

Vivid cameos (Marcus Farnsworth's English Clark, Madeleine Shaw's Beggar Woman)...

*Alexandra Coghlan, Opera, August, 2014*

**MOZART *Così fan tutte*, English National Opera, Ryan Wigglesworth**

Marcus Farnsworth, phrasing sensitively and projecting crisply, made an outstanding debut as Guglielmo.

*Rupert Christiansen, The Telegraph, 17 May, 2014*

Marcus Farnsworth's Guglielmo was engaging, firm of tone and crisp in his delivery.

*John Allison, Opera, July, 2014*

Marcus Farnsworth enhances his growing reputation with a brawny, sonorously sung Guglielmo.

*Richard Morrison, The Times, 20 May, 2014*

Marcus Farnsworth is excellent as Guglielmo.

*Hugo Shirley, The Spectator, 24 May, 2014*

**WOLF *The Complete Songs, Vol 7, Sholto Kynoch, Stone Records***

Baritone Marcus Farnsworth has the most sonorous voice of the four; you'd be happy to hear him sing almost anything.

*David Patrick Stearns, Gramophone, June, 2014*

**ROREM, BUTTERWORTH, MACRAE (world première), Hebrides Ensemble, UK tour**

...the excellent baritone, Marcus Farnsworth...it was the emotional intensity of the delivery, particularly from Farnsworth, that kept the audience rapt...navigating the craggy vocal line (Rorem) with directness and plangency and keeping the visceral Whitman texts upfront...a new work, *Parable*, by Stuart MacCrae...Farnsworth handled superbly...Butterworth's six songs from '*A Shropshire Lad*'...sung by Farnsworth with heartbreakingly fragile masculinity.

*Kate Molleson, The Guardian, 11 February, 2014*

Marcus Farnsworth fixed the audience with a steely gaze and virtually spat out the words, ensuring each hit its target with utter clarity...Farnsworth seemed like a different singer, though, in songs from Butterworth's *A Shropshire Lad*, all no-nonsense lyricism and smoothly rounded tone – which made their impact all the more poignant...Farnsworth's superbly clear delivery (MacCrae)...

*David Kettle, The Telegraph, 12 February, 2014*

**BERLIOZ *L'enfance du Christ*, BBC SO, François-Xavier Roth**

Karen Cargill's Mary and Marcus Farnsworth's Joseph sang with beautifully even tone and immaculate phrasing.

*Anna Picard, The Times, 19 December, 2013*

Joseph, sung in a clean baritone by [Marcus Farnsworth](#)...

*Erica Jeal, The Guardian, 17 December, 2013*

**BRITTEN *Albert Herring*, BBCSO, Steuart Bedford**

Marcus Farnsworth had the right rude vigour as Sid the butcher's assistant.

*Paul Driver, The Sunday Times, 1 December, 2013*

**BRITTEN *Canticles*, Mark Padmore, Iestyn Davies, Julius Drake, Wigmore Hall Live recording**

...they are joined by the excellent Marcus Farnsworth for *Journey of the Magi*.  
*Hugh Canning, The Sunday Times, 10 November, 2013*

The three singers (Marcus Farnsworth the forthright baritone) sound perfectly matched in *Journey of the Magi*.  
*Richard Fairman, Gramophone, January, 2014*

The strength of the teamwork is also palpable here. Few players on disc match the close bond that Mark Padmore, Iestyn Davies, Marcus Farnsworth and their outstanding pianist Julius Drake display in their performance of the *Journey of the Magi*.

*Hilary Finch, BBC Music Magazine, January, 2014*

**MARK ANTHONY TURNAGE, *Greek*, Music Theatre Wales, Royal Opera House, Linbury Theatre**

Marcus Farnsworth, seemingly definitive in this part...  
*Paul Driver, The Sunday Times, 27 October, 2013*

Baritone Marcus Farnsworth makes a suitably explosive entrance as Eddy, and exudes high-voltage menace throughout.  
*Michael Church, The Independent, 25 October, 2013*

Marcus Farnsworth is a gift as Eddy...  
*Kieron Quirke, London Evening Standard, 22 October, 2013*

Marcus Farnsworth homes in on the essential innocence of Eddy, a rightwing cockney thug.  
*Richard Fairman, Financial Times, 22 October, 2013*

**WOLF *The Complete Songs, Vol 6*, Sholto Kynoch, Stone Records**

...the longest song, *Abendbilder*, its nine stanzas varied to give an atmospheric impression of evening in all its aspects, well brought out by Marcus Farnsworth.  
*Edward Greenfield, Gramophone, October, 2013*

**BRITTEN *Death in Venice*, English National Opera, Edward Gardner**

In an opera that is full of vignettes...Anna Dennis's strawberry seller and, in particular, Marcus Farnsworth's darkly menacing English Clerk stand out.  
*Martin Kettle, The Guardian, 17 June, 2013*

Everything about the performance – Edward Gardner's crystalline orchestra, Andrew Shore in multiple guises, Tim Mead, Marcus Farnsworth...is pitch-perfect...  
*Rupert Christiansen, The Telegraph, 19 June, 2013*

**DAVID SAWER, *Flesh and Blood*, BBC SO, Ilan Volkov, Barbican Hall, London,**

The other item was the premiere of a BBC commission from David Sawer...his half-hour scena for mezzo-soprano and baritone...arresting vocal lines that were presented theatrically, persuasively and in Second World War costume by Marcus Farnsworth and Christine Rice.

*Paul Driver, The Sunday Times, 24 February, 2013*

**VIVALDI *Gloria, Dixit Dominus*, Academy of Ancient Music**

Baritone Marcus Farnsworth is always commanding whether singing Turnage, Maxwell Davies or Vivaldi.

*Kate Molleson, Herald Scotland, 10 December, 2012*

**BRITTEN *Canticles*, Mark Padmore, Iestyn Davies, Julius Drake, Wigmore Hall**

They combined in luxury casting with baritone [Marcus Farnsworth](#) for a suitably restrained treatment of the enigmatic *Journey of the Magi*.

*Martin Kettle, The Guardian, 3 December, 2012*

...the rising baritone Marcus Farnsworth...

*Richard Morrison, The Times, 2 December, 2012*

**PETER MAXWELL DAVIES *Eight Songs for a Mad King*, Hebrides Ensemble, tour**

...baritone Marcus Farnsworth – the grippingly visceral soloist in their recent performances...

*Kate Molleson, Herald Scotland, 29 January, 2014*

Marcus Farnsworth found humour as well as pathos in the part, pitching the song-speech as naturally as any of the role's most distinguished interpreters. His performance took on a disturbing edge, when he grabbed and smashed the violinist's instrument, but far from looking gratuitous, it was so consistent with the trajectory of Ben Twist's "bare essentials" staging that you almost wondered if Farnsworth had lost himself in the part.

*Andrew Clark, The Financial Times, 13 November, 2012*

...Marcus Farnsworth's electrifying performance as the king; the onus was on delivery, and Farnsworth responded with a vocal and dramatic tour-de-force.

*Kate Molleson, The Guardian, 13 November, 2012*

...baritone Marcus Farnsworth who grasped the central role of King George III with all the tortuous magnetism it calls for. But it's a role that very few can master, given its stratospheric vocal histrionics and a weird psychological intensity...Farnsworth triumphed in every way, not least his ability to capture the sung quality of the role. Of all the performances I've heard of this was the most moving, the most human, the most penetrating...don't miss it.

*Ken Walton, The Scotsman, 13 November, 2012*

Young baritone Marcus Farnsworth has to be congratulated on so thoroughly embracing the role and making its demanding score appear such light work. In a military top coat over somewhat soiled institutional bedwear, he brought the character alive in the intimate space created by the Hebrides Ensemble's instruments and Martin Palmer's lighting.

*Keith Bruce, Herald Scotland, 14 November, 2012*

**FINZI *By Footpath and Stile*, etc., Finzi Quartet, Resonus recording**

Marcus Farnsworth captures the introspective melancholy of the cycle splendidly.

*Jeremy Dibble, Gramophone, August, 2012*

**WEBER *Der Freischütz*, LSO, Sir Colin Davis**

I should also definitely mention a winning, stylish Killian from Marcus Farnsworth; again, it was difficult not to wish that the role might be expanded.

*Mark Berry, Opera Today, 26 April, 2012*

Marcus Farnsworth's vivid Killian got Act 1 off to a rollicking good start.

*Hugo Shirley, Opera, June, 2012*

Marcus Farnsworth sang a very enthusiastic Killian, and had an enviable presence on stage.

*Michael Migliore, Musical Criticism, 26 April, 2012*

### **BACH St John Passion, Ex Cathedra, Symphony Hall, Birmingham**

...Marcus Farnsworth's resonant bass was perfect for the depiction of Jesus...

*Maggie Cotton, The Birmingham Post, 13 April, 2012*

### **The Myrthen Ensemble, Joseph Middleton**

For sheer joy...nothing I have experienced musically this year comes near to matching this lovely soirée...the crème de la crème of young British talent...Farnsworth displayed a sultry swagger in Saint-Saëns's *Guitares et mandolins*.

*Rupert Christiansen, The Telegraph, 30 March, 2012*

### **PURCELL, Dido and Aeneas, Early Opera Company, Christian Curnyn, Wigmore Hall**

Marcus Farnsworth's...genuinely anguished Aeneas. A beautiful evening. Every bit of it.

*Tim Ashley, The Guardian, 15 January, 2012*

Marcus Farnsworth's Aeneas was a callow youth in comparison, but a noble one for all that and not the smooth-talking bouncer that lesser baritones can make him.

*Rupert Christiansen, The Telegraph, 17 January, 2012*

### **BRITTEN, Owen Wingrave, International Chamber Music Festival, Nuremberg**

Marcus Farnsworth als Owen Wingrave ueberzeugte mit ausgeglichenem Gesang, dessen feine Differenzierung ein Hoechstmass an Ausdruck erreichte.

Marcus Farnsworth as Owen Wingrave convinced with even singing and achieved in the subtle use of different vocal colours the very highest degree of expression.

*Das Opernglas, November, 2011*

### **MARK ANTHONY TURNAGE, Greek, Music Theatre Wales, on UK tour**

Marcus Farnsworth is the most convincing Eddy I've ever seen: he embodies the anguished, violently truth-seeking youth in a riveting performance.

*Hilary Finch, The Times, 11 July, 2011*

As dangerous Eddy, the award-winning young baritone Marcus Farnsworth is electrifying. He has no trouble with the demotic accent and conveys the character's anger, panic and perky charm with intensity and empathy. He also has an instinctive musicality that never makes the vocal line sound over-studied or phoney. He must have a great career ahead of him.

*Rupert Christiansen, The Telegraph, 8 July, 2011*

From the moment he burst into the auditorium, abusing staff on the door, Marcus Farnsworth's angry young Eddy commanded attention, his ability to invoke elements of Wozzeck and Tom Rakewell suggesting a gifted interpreter.

*Rian Evans, Opera, September, 2011*

...Eddy, affectingly portrayed by the baritone Marcus Farnsworth...the talented Farnsworth...he negotiated the tricky task of singing cockney without sounding fey.

*Fiona Maddocks, The Observer, 11 September, 2011*

Michael Rafferty conducts a tip-top performance with no weak links...Marcus Farnsworth's Eddy is dark, dangerous yet strangely likeable...

*George Hall, The Stage, 5 September, 2011*

As the angry East Ender, Marcus Farnsworth is fiercely compelling, virile yet tormented, belting from the back rows and on to the stage bellowing "Get out my f\*\*\*ing way!", his downfall conveyed with a memorable howl of horror...

*Jay Richardson, The Scotsman, 3 September, 2011*

**MOERAN *Complete Solo Folksong Arrangements*, with Adrian Thompson, tenor and John Talbot, piano. British Music Society recording.**

Baritone Marcus Farnsworth, winner of the 2009 Wigmore Hall International Song Competition, has the lion's share of duties and brings a most personable warmth, commitment and no little narrative flair to the task in hand (his enunciation, by the way, is admirable).

*Andrew Achenbach, Gramophone, June, 2011*

...you should get hold of this outstanding disc. It is not far short of a revelation...every word sung by Marcus Farnsworth and Adrian Thompson is crystal clear. Both singers – the baritone has the lion's share – are a pleasure to listen to; even in tone, injecting just enough variety into the usual strophic settings to dispel any threat of tedium.

*Piers Burton-Page, International Record Review, March 2011*

**MAXWELL DAVIES *Kommilitonen!* Royal Academy Opera, London (World première)**

Kommilitonen! is an ensemble piece that prioritises collective singing – which from start to finish was magnificent...led by a conspicuously shining star in Marcus Farnsworth who sang the role of the black student Meredith with classic dignity and elegance.

*Michael White, The Telegraph, 21 March, 2011*

...on opening night, the excellent baritone Marcus Farnsworth...

*Paul Driver, The Sunday Times, 27 March, 2011*

...an accomplished performance by the much-garlanded young baritone Marcus Farnsworth.

*Rupert Christiansen, The Telegraph, 22, March, 2011*

Marcus Farnsworth, Aoife Miskelly and Katie Bray stood out as the lead characters in each story.

*Richard Fairman, Financial Times, 20, March, 2011*

**MOZART *Così fan tutte*, Royal Academy Opera, London**

Farnsworth (a notable Sid in that *Albert Herring*) put his dark-inflected baritone to good use in his seduction duet with Dorabella.

*Peter Reed, Opera, February, 2011*

**BRITTEN *Albert Herring*, Royal Academy Opera, London**

Sid...was impressively played by Marcus Farnsworth. Farnsworth delivered a generous, swaggering performance and made Crozier's slightly awkward switches from perfectly observed Suffolk vernacular to slightly overblown poetry as convincing as they're ever likely to be.

*Peter Reed, Opera, April 2010*