

Mark Padmore
Tenor

**BRITTEN *Serenade for Tenor, Horn and Strings, etc.*, Basel Chamber Orchestra,
Wigmore Hall**

Padmore's lean yet forceful voice cut a swath through Britten's challenging writing, maintaining tension in the high-wire act of the creepy *Dirge* and applying an ethereal sensuousness to the uneasy insomnia of the final Keats' sonnet...Padmore's other solo turn consisted of three of Purcell's devotional songs in arrangements by the contemporary Swiss composer Lukas Langlotz...the tenor voiced them impeccably.
George Hall, The Guardian, 19 January, 2012

**Focus on THOMAS LARCHER, Wigmore Hall, London, Thomas Larcher,
composer/piano**

...*A Padmore Cycle*, a set of 11 short songs written for, and with, Mark Padmore. The pair performed the latter to great effect. The settings are powerfully expressive...
Guy Dammann, The Guardian, 15 November, 2011

SCHUBERT *Schwanengesang*, Paul Lewis, Harmonia Mundi recording

Padmore's silvery, keen-edged tenor, grace of phrase and sensitivity to mood and verbal nuance are ideal here...Padmore and Lewis rise magnificently to the challenge of the darker Rellstab songs and the visionary Heine settings...the intense, aching legato, sustained through the slowest possible tempo, of *Am Meer*...its fine balance of subtlety and devastating emotional directness...a delectable, dancing *Die Sterne*.
Richard Wigmore, Gramophone, EDITOR'S CHOICE, November, 2011

This is a wonderful recording. Two supreme Schubertians working in perfect harmony. Schubert's last song, *Die Taubenpost (Pigeon Post)* is enchantingly delivered by both artists.

Michael Tanner, BBC Music, November, 2011

**BACH *St John Passion*, English Baroque Soloists, Sir John Eliot Gardiner, Soli
Deo Gloria recording**

Mark Padmore's Evangelist is both ringingly true and acutely observed.
Jonathan Freeman-Attwood, Gramophone, July 2011

In a superb line-up of soloists, Mark Padmore and Bernada Fink are standouts.
James Inverne's EDITOR'S CHOICE, Gramophone, July 2011

Mark Padmore and Friends, VAUGHAN WILLIAMS and RAVEL, Roger Vignoles, Navarro String Quartet, QEH, London

Here was an inspired piece of programming: a chamber and song recital spanning the careers of Vaughan Williams and his teacher for three months in 1908, Maurice Ravel. Together with the Navarro String Quartet and accompanist Roger Vignoles, the tenor Mark Padmore delivered a poignant musical account of the friendship between the two composers...In all songs, Padmore demonstrated his characteristically unforced approach, allowing himself to be carried by the music's natural tides rather than producing them artificially. *The New Ghost* was sung with a tenderness carefully adapted to the fragile vocal contours; *Sainte*...had a real sense of wonder about it, as if Padmore was uttering the words for the first time...It (*On Wenlock Edge*) was the most memorable part of the evening. Padmore pulled back the volume to little more than a whisper, saying all that needed to be said with hauntingly beautiful results.

Hannah Nepil, The Financial Times, 28 April, 2011

It was an inspired idea of the tenor Mark Padmore to devise a programme that neatly illustrated some of the fallout of that Parisian summer...The later *Three Poems* by Walt Whitman inhabit that rapt, visionary sphere that Vaughan Williams made his own. Here Padmore, searching and poignantly expressive, was at his best. But he was impressive too in *On Wenlock Edge*...a new-found spirituality captured superbly by Padmore.

Barry Millington, The London Evening Standard, 28 April, 2011

Vignoles' sonorous piano and Padmore's ringing tenor were ideally balanced and the words came across directly...But the climax was the song cycle *On Wenlock Edge*...Padmore's delivery of Housman's poems had an impassioned intensity that was little short of feverish itself.

Erica Jeal, The Guardian, 1 May, 2011

After 20 years of knocking about with the best in the business, the tenor Mark Padmore has some distinguished people to call on...He also has a brilliant recipe...opening with Ravel's *Cinq mélodies populaires grèques* the voice soared gracefully above; each song...was a perfectly-realised miniature...Padmore was on top form. It was less the beauty of his sound than its burning intensity, the sense of emotion stripped bare...All in all two hours in a sound-world of exceptional refinement and purity.

Michael Church, The Independent, 2 May, 2011

FINZI & PURCELL inc. *Dies Natalis*, Britten Sinfonia, Queen Elizabeth Hall, London

...and in tenor Mark Padmore the Sinfonia have found its ideal exponent...Padmore's sound is extraordinarily distinctive: Finzi's word-setting may at times be mannered and predictable, but when the music flies, the result is an evanescent beauty which Padmore caught to perfection.

Michael Church, The Independent, 11 February, 2011

The tenor Mark Padmore brought his own hushed intensity to this, as well as to Purcell settings via the prism of Tippett and John Woolrich

Fiona Maddocks, The Guardian, 13 February, 2011

FINZI & PURCELL inc. *Dies Natalis*, Britten Sinfonia, Cambridge

Padmore is in many ways an ideal interpreter here. His tenor projects a fluid, gleaming line and he finds colours to match Traherne's verbal nuance.

John Allison, The Telegraph, 11 February, 2011

Tenor Mark Padmore and The Britten Sinfonia are regular collaborators...their account of *Dies Natalis* is exceptional...Previous generations of tenors have tended to treat Finzi's ecstatic word-setting cautiously...Padmore made it much more warmly expressive, the childhood innocence and wonder of the texts joyously conveyed...

Andrew Clements, The Guardian, 9 February, 2011

SCHUMANN: *Liederkreis, Dichterliebe*, Harmonia Mundi recording with Kristian Bezuidenhout

Mark Padmore's sweetness of tone (*Dichterliebe*) is capable of growth and intensification, and he is sensible to the subtleties of modulation....Padmore and Bezuidenhout enrich their collection of Heine settings with a fine account of the *Liederkreis Op24* (surpassingly lovely in *Schöne Wiege meiner Leiden* and the five songs of Paul Lachner ...in which they unexpectedly strike gold.

John Steane, Gramophone, December 2010

Padmore's performances of both the Heine cycles are as restrained and as carefully and musically polished as one might expect.

Andrew Clements, The Guardian, 4 November 2010

The year's other 200th – birthday boy inspired the newest treasure from the consistently absorbing Mark Padmore, eloquently accompanied by Kristian Bezuidenhout on a period keyboard.

Time Out New York, December 2010

SCHUMANN: *Liederkreis, Dichterliebe*, Carnegie Hall, New York with Kristian Bezuidenhout

Mr Padmore approached Schumann's songs thoughtfully, creating a distinct coloration and sense of character for each but also charting each cycle's emotional journey.

That is more of an achievement than may be apparent...In *Liederkreis* he made the most of the contrast between, for example, the agitation in *Es treibt mich hin* and the lyrical high-lying *Ich wandelte unter den Bäumen*, which follows. And in closing the cycle, the gradual shift in timbre and vocal weight that he applied in *Mit Myrten und Rosen* gave the song extraordinary depth. The subtleties are greater in *Dichterliebe* and Mr Padmore's sound was even more finely nuanced. He found colors in his palette that he had not used in *Liederkreis*. The wrenching intensity in *Ich Grolle Nicht* and *Ich hab' in Traum geweinet* was palpable and it was impossible to resist the velvety pianissimo tone he applied to *Am leuchtenden Sommermorgen*. As an encore, Mr Padmore and Mr Bezuidenhout gave a breathtakingly supple performance of Schumann's *Lotusblume*.

Allan Kozinn, The New York Times, 28 October, 2010

SCHUBERT: Die Schöne Müllerin, Harmonia Mundi Recording with Paul Lewis

Hot on the heels of last year's superb recording of Winterreise, Mark Padmore and Paul Lewis have turned their attentions to Schubert's earlier song cycle. Singer and pianist are perfectly matched in temperament and musicality, and every note has been lovingly considered... exquisitely thoughtful and refined...The reflective melancholy of Die liebe Farbe is ravishingly painted...A great Schöne Müllerin...

Rupert Christiansen, The Telegraph, 4 August, 2010

DOWLAND AND BEYOND, Wigmore Hall, Elizabeth Kenny, Lawrence Power

But the bulk of the programme fell to Padmore and Kenny, intimately attuned to one another in their interpretations...Padmore's ability to meld words and notes into a single vocal gesture was outstanding, making of each item a small but delineated act of interior revelation.

George Hall, The Guardian, 19 July, 2010

SCHUMANN Bicentenary Recital, Wigmore Hall, Kate Royal, Roger Vignoles

Royal and Padmore were astute in marrying the varied texts with Schumann's carefully chosen notes, and delivering both with the highest discrimination and poise. Their immaculate presentation made every song a delight.

George Hall, The Guardian, 9 May, 2010

BACH: St Matthew Passion, CBSO, Sir Simon Rattle

In Mark Padmore as the evangelist, Rattle had a powerful protagonist. Singing from memory (quite a feat, even taking into account his appearance in the same role in a fully-staged Glyndebourne production), Padmore delivered an enthralling account in which his delivery became more impassioned and dramatically charged as he moved onto the crucifixion. His improvisatory freedom of dynamics and tempo, and lyrical authority, made it sound as if he really were recalling this dreadful sequence of events as they came back to him.

Lynne Walker, The Independent, 10, March 2010

...sang the Evangelist with mesmerising expression, clarity and expression – and all from memory.

Richard Morrison, The Times, 8 March 2010

HENZE: Six Songs from the Arabian, Wigmore Hall, with Andrew West

Padmore with agile pianist Andrew West wrung every drop of emotional energy from them...I left Wigmore Hall a wreck.

Fiona Maddocks, The Observer, 31 January 2010

SCHUBERT: Winterreise, Harmonia Mundi Recording with Paul Lewis

WINNER OF GRAMOPHONE MAGAZINE VOCAL SOLO AWARD, 2010

...a superb recording of the song-cycle *Winterreise*, sung by the sensitive tenor Mark Padmore.

John von Rhein, Chicago Tribune, 9 February, 2011

I cannot think of a journey that leads more faithfully to the cold comfort of its end. And when we get there in this performance, what an end it is.

John Steane, CD Of The Month, Gramophone, November 2009

Everywhere there is the sense of a great occasion, of two deeply thoughtful artists pushing each other ever onwards.

Gramophone, Cover Story and Editor's Choice, November 2009

...this is genuine art song singing at its most effective and stunningly moving...The integrity of the musicianship and effortless communicability make this perhaps the best modern tenor version of these songs to come along in a number of years.

***** *Steven Ritter, Audiophile Audition*

Mr Padmore's rich voice illuminates the passion and mournful introspection of the lonely wanderer.

Vivien Schweitzer, New York Times

The tenor Mark Padmore and the pianist Paul Lewis are an ideal partnership in this greatest of song cycles. Padmore's singing of the gentler number has a poignant lyricism that is most affecting while in the wider songs there is a sense of hysteria only just under control.

***** *Michael Kennedy, The Sunday Telegraph*

Apart from the sheer intelligence behind the interpretation, Padmore's voice is lustrous; gleaming but flexible, alive to nuance and color, never overdone...Their *Winterreise* is right up there with the absolute peaks of today's recordings and older versions too.

Piers Burton-Page, International Record Review

The balance between voice and piano is exceptional, the interpretation bold and complex.

Anna Picard, The Independent

Some observers would say that Mark Padmore's innately beautiful voice actually works against his interpretation of these songs ... I don't agree, because that beauty lies outside of, while remaining totally complimentary to, Padmore's sincerely felt and conveyed dramatic sensibility; over and over again he depicts the emotional contrasts between experiencing the world's glory (and love's promise) and the realities of life's cruel forms ... *Auf dem Flusse* and *Irrlicht* show Padmore's sensitivity and ability to capture the unique atmosphere of a song.

Classics Today, 2009

Recordings of the Year/MusicWeb International

Winterreise is a journey, a cumulative experience and that's how it came across here. Throughout the performance I enjoyed and admired the clarity of Mark Padmore's singing; the unforced tone which, nonetheless has a touch of steel to it when needed. The top of his register...has a lovely clear ring to it. His phrasing is consistently intelligent, aided by fine breath control, and his German sounds completely convincing to me...a sensitive, intelligent singer and a pianist of equal quality – and you have something rather special. This compelling reading of *Winterreise* represents a very considerable achievement ... There are many excellent versions of Schubert's great

song cycle in the catalogue, but this is one that surely deserves to be ranked alongside the best.

John Quinn

Padmore responds with poetic sensitivity to both Wilhelm Müller's words and Schubert's exquisitely painful melodies...The two performers dovetail perfectly in a memorable performance which will surely join the select ranks of the finest recordings of the cycle.

Glyn Purglove

Disc of the Week

Radio 3, Building a Library, 5 December 2009

ENGLISH CONCERT, Wigmore Hall, London

A concert that begins "In the Black, Dismal Dungeon of Despair" can only get better. But this one couldn't. The English Concert's fascinatingly programmed evening of Purcell and Handel, with Mark Padmore as songster supreme...maintained a consistently high level of inspiration to the Handelian encore...Padmore was back on top form. The high register of his tenor was effortlessly mobile...It awoke the songsters of the sky in *The Fairy Queen* with an avian exuberance to rival their own...When it was Handel's turn, ...an exquisitely sung envoi in *Waft her, angels*.

Hilary Finch, The Times, 30 November, 2009

IMOGEN COOPER GALA: Wigmore Hall, London

But, as so often, this evening's most telling contributions came from tenor Mark Padmore, particularly in four Schubert lieder that he sang with exemplary tonal clarity and tenderness. His floated high notes in *Abendstern* – that infinitely sad anthem to the eternally lonely – were exquisitely poignant.

Richard Morrison, The Times, 30 September 2009

HANDEL: Samson/Royal Albert Hall, London

...Samson, in this prom heroically incarnated by tenor Mark Padmore ...in the main this was a superbly expressive performance reflecting every sulphurous mood by which the hero is tormented.

Michael Church, The Independent, 21 August 2009

HANDEL: Jephtha/Barbican, London

Padmore's voice has grown in size recently and he can command authority in a role such as Jephtha, while still having the facility to float his tenor on a gentle breeze through *Waft her angels*.

Richard Fairman, The Financial Times, 28 June 2009

BRITTEN: Before Life and After/Recording with Roger Vignoles

Harmonia Mundi HMU 907443

Mark Padmore's performance of *Winter Words* is as compelling as any in the catalogue ... his gift for narrative exposition is there too in some of the most difficult poetry that

Britten ever chose to set ... there's nothing mawkish or sentimental here with Padmore finding just the right elegiac tone.

Christopher Cook, International Record Review.

Padmore is perhaps today's outstanding interpreter of the repertoire Britten wrote for his musical, and life partner, Peter Pears. His distinctive timbre, his colouring of works and his understanding of the drama of Britten's word-setting make him an ideal exponent of the *Holy Sonnets of John Donne* ... Padmore and Vignoles burrow deeply into Donne's "black soule", finding the right tone for each of the nine settings ... Padmore lavishes a palette of tone colour to match or even outshine Pears here.

Hugh Canning, The Sunday Times, 5 July 2009

Mark Padmore's grave concentrate of text and tone is artfully shadowed by Roger Vignoles in this recording of *Winter Words* and *The Holy Sonnets of John Donne*.

Anna Picard, The Independent 30 August 2009

Editor's Choice

Padmore and Roger Vignoles, his warm toned accompanist, take a more reflective line. Tempi are slower, the emotions feel more consoling, and at the core of the cycle is some heartfelt singing in the sixth and most beautiful setting *Since she whom I loved*.

Padmore dramatises the narrative songs with subtlety and imagination ... impeccably sung.

Richard Fairman, Gramophone.

SCHUBERT: *Die Schöne Müllerin*/Alice Tully, New York, 25 February 2009

Mr Padmore deployed his light voice with tonal allure and clarity. He deftly calculated the emotive impact of his singing across the cycle's duration.

Steve Smith, The New York Times 26 February 2009

BACH: *St Matthew Passion*/Royal Festival Hall, London

But it was the astonishing Mark Padmore, whose every performance as the evangelist seems to exceed the one before, who propelled the piece to a different spiritual plane. Intense, almost disembodied from his task, he narrated the familiar story with a wonder, reverence and urgency that held the audience spellbound, transported by the sheer beauty of his sound.

The Independent, April 2009

MARTYNOV: *Vita Nuova – Love Poems*/Alice Tully Hall, New York, February 2009

The performance, with tenor and early music star Mark Padmore as a stunning Dante paying tribute to his Beatrice, was, I thought, gripping from beginning to end.

Mark Swed, Los Angeles Times, 2 March 2009

Most of the chanting is done by the character of Dante, here the tenor Mark Padmore in a sensitive account of the demanding music.

Anthony Tommasini, The New York Times, 2 March 2009

SCHUMANN: *Songs from Myrthen Op 24*/Bath Mozartfest November 2008

Padmore brought his special brand of introverted intensity to *From Hebrew Melodies*, an undeservedly neglected song, and *Du bist wie eine Blume*.
Hugh Canning, The Sunday Times, 23 November 2008

BRITTEN: Birtwistle, Handel/ Britten Sinfonia/Queen Elizabeth Hall, November 2008

Padmore's great gift, apart from his prodigious technical ability, whether to float a line with perfect legato or to enter pianissimo at the top of his range, is to sing from the soul.
Fiona Maddocks, Evening Standard 27 October 2008

Padmore proved the most responsive of interpreters and managed to be sensitive without becoming cutesy in the most picturesque poetry.
Richard Fairman, The Financial Times, 29 October 2008

Mark Padmore sang Birtwistle, Handel and Britten with equal assurance, unswerving musicality and fabulously clear enunciation.
Andrew Clements, The Guardian 31 October 2008

SCHUBERT: SONG CYCLES/The Wigmore Hall, May 2008

It was breathtaking, Schubert couldn't be better served
Fiona Maddocks, Evening Standard May 2008

In the challenges of Schubert's most piercing dissonances and his most existential tussles, these two certainly gave us everything we could ask for.
Neil Fisher, The Times May 2008

It was astonishingly beautiful. Few singers can convey a feeling of pure-hearted idealistic longing so intensively as Padmore.
Ivan Hewitt, The Daily Telegraph May 2008

BRITTEN Recording/Signum Records

Different though they are, putting Britten's three big foreign-language song cycles with piano on a single disc makes obvious sense. The tenor Mark Padmore opens with an impassioned, vibrantly coloured performance of the earliest of them, the 1940 *Seven Sonnets of Michelangelo*, in which Britten's musical language and emotions seem set free. He rightly takes a more reflective approach in the *Sechs Hölderlin-Fragmente* (1958), songs in which the issues of mortality, lost innocence and self-doubt are addressed.

Stephen Pettitt, The Sunday Times May 2008

VAUGHAN WILLIAMS: *On Wenlock Edge* (Chandos Records)

The performance of *On Wenlock Edge* is equally striking: Mark Padmore is an impassioned tenor soloist, and he identifies the setting of *Is My Team Ploughing* as the emotional epicentre of the cycle, from which waves of forboding spread ominously through the work.

WALKING TO LOBECK: Edinburgh Festival, August 2007

As was another magnificent display of Baroque singing, though in much more sombre repertoire. With his new group of instrumentalists, whimsically titled Walking to Löbeck (in honour of the boy Bach's epic trek to meet the ageing Buxtehude), the tenor Mark Padmore presented a riveting Queen's Hall recital in which he placed Bach cantatas in the context of music by his older contemporaries, Buxtehude and Kuhnau. True, the subject-matter was hardly a barrel-organ of laughs: man's constant sinning, his general worthlessness, and his inescapable decay. Dress code : sackcloth and ashes. Yet, I can't remember the last time I was so exhilarated by solo Bach singing. Padmore's sinuous, sometimes almost fragile voice is such an ideal instrument for this composer, his musical and spiritual acumen so finely honed, his own pensive persona apparently so perfectly attuned to the sentiments he conveys. And, although comparatively conservative in dynamic range, Walking to Löbeck provided cultural and responsive backing. Indeed, their playing of the exquisitely gentle *Schlummert ein*, the seemingly eternal lullaby of death in *Ich habe genug*, cast such a spell that 800 people scarcely dared breath for its duration and long after it had sunk into deep, deep silence.

Richard Morrison, The Times 16 August

BACH: St Matthew Passion, Glyndebourne Festival Opera, July 2007

Stage-managing this re-enactment of the Passion is the Evangelist, played with consummate clarity of utterance by Mark Padmore. His is one of those unfailingly true voices that all great storytellers should possess. Padmore is his own cast of thousands, projecting the text with that perfect balance between dispassionate objectivity and a startling immediacy. When he describes the sudden descent of darkness at "the ninth" hour" his voice alone flicks the switch.

Edward Seckerson, The Independent

HANDEL: Arias and Scenes Recording, English Concert, Andrew Manze, April 2007

This Handel collection show the tenor Mark Padmore at his considerable best, the voice mellifluous, smooth and in impeccable physical order, heart and mind precisely tuned to whatever demands the composer's work places on them. The music ranges wide, from the furious to the seraphic, the tragic to the joyful. The complete scena from *Tamerlano*, in which Majazet dies from self-inflicted poisoning, is given by Padmore with remarkable dramatic power, "Total eclipse" from Samson, has searching poignancy. But the highlight is "Waft her, angels" from *Jephtha*, which in this artfully simple performance seems the most touching music ever.

Stephen Pettitt, The Sunday Times 1 April 2007

Heroes of the Concert hall

I am reminded of what was perhaps my greatest tenor moment of the past few years ...a performance of Bach's *B Minor Mass* at the proms. The "Benedictus" strikes me as a terrible pitfall for tenors. But on this occasion the soloist seemed perfectly relaxed, aptly contemplative ... he produced an exquisitely sweet, smooth sound. And he moved everyone in the packed hall. His name had no latin ring to it. It was Mark Padmore.

Stephen Pettitt, The Spectator

Mark Padmore's first solo album for Harmonia Mundi is as stylishly and beautifully sung as one might expect from a tenor who has emerged over the last five years as one of the finest in Britain.

Andrew Clements, The Guardian 30 March 2007

A beguilingly rich and sensitive recital from one of the most thoughtful tenors of his generation. Underpinned by Andrew Manze's unobtrusive and warm-hearted English Concert, Mark Padmore uses his extraordinary diction and whispering chamber-like intimacy to remind us that the most exalted tenor arias from the operas and oratorios can achieve true potency out of context.

Jonathan Freeman-Attwood, Gramophone May 2007

This is one of the most alluring recitals of its kind that has come my way for a very long time.

BBC Music Magazine, June 2007

Tenors are fighter pilots – dashing, heroic, unhappy out of the limelight – and Padmore is an ace among them, soaring through this disc on a velvet voice in various Handelian guises. *Semele* falls for his smooth flattery in *Where'er you walk* though he decelerates after the intro speed set by The English Concert under Andrew Manze. His blinded Samson is harrowingly persuasive in *Total Eclipse*, he shows off impressive no-breath acrobatics in *Jephtha* and dramatises outrageously in the *Tamerlano* extract. The alto Robin Blaze and the soprano Lucy Crowe are his top-notch, bitpart crew.

Rick Jones, The Times 7 April 2000

British tenor Mark Padmore proves himself a perfect Handelian in a superb recital of opera and oratorio extracts with the English Concert ... without flashy tempos or cheap theatrics to score points. Padmore reveals a deep, probing commitment to each character defined by the music ... with a warm, virile sound, sweeter and smoother than many of his compatriots. Padmore can project a weighty, serious persona for these roles (Samson, Jephtha, Bajazet) that compliments his mature musical and dramatic understanding.

Judith Malafronte, Opera News (USA) May 2007

Mark Padmore first made his name as a Baroque singer of "taste" (18th-century buzzword) and refinement. He has always excelled in tenderness, and he is ideally dulcet in such Handelian favourites as *Where'er you walk* from *Semele* and Jephtha's seraphic *Waft her, angels*.

But there is now a touch of metal in Padmore's tone, a hint of Italianate vibrancy, as you can hear in Jephtha's macho victory aria and Bajazet's tremendous death scene from *Tamerlano* – a performance of gripping intensity and emotional truth. Padmore is equally moving in arias from *Samson*, mingling nostalgia and sneering bitterness in *Your charms to ruin* and singing the valedictory *Thus, when the sun* with hypnotic inwardness.

Here and elsewhere he spins a limpid legato line, and uses ornamentation to heighten the music's expressiveness. Andrew Manze and the English Concert match Padmore in colour and subtlety, while soprano Lucy Crowe makes a welcome cameo appearance in a ravishing sunrise duet from *Il Moderato*. These days, a new Handel recital disc seems to tumble off the presses every month. Few, though, are as rewarding or involving as this one.

Richard Wigmore, The Telegraph 21 April 2007

BRITTEN FESTIVAL: Wigmore Hall, December 2006

Mark Padmore's introspective reading of the *Serenade* was the antidote to her wild recriminations; elevated in Ben Johnson's Hymn and Keat's Sonnet, softly menacing in the *Dirge* and *Elegy*, considerate to his horn player, Richard Watkins, and the strings, yet somehow projecting solitude on a crowded stage. Padmore also gave the most successful of the solo recitals. His delicacy in communicating the text was admirable.
Anna Picard, The Independent on Sunday 10 December 2006

Padmore had given a lunchtime recital of Britten songs earlier on, but was still in marvellous voice, characterising each setting personally and intelligently.
Andrew Clements, The Guardian 8 December 2006

Mark Padmore's account of the *Serenade for Tenor, Horn and Strings* – magnificently enhanced by Richard Watkin's virtuosic horn-playing – brought me close to tears (for the right reasons, I hasten to add) Padmore's light, quintessentially English tenor sometimes sounds perilously fragile. But, it's this very quality, plus his sensitive treatment of text and his way of gathering all his resources for one big, brave outburst, that gives his performance of this nocturnal masterpiece such poignancy. In a BBC Radio 3 lunchtime recital earlier he had brought the same qualities to three of Britten's finest song-cycles with piano.

Richard Morrison, The Times 6 December 2006

BRITTEN: FINZI, TIPPETT, Hyperion recording with Roger Vignoles February 2005

The finest English tenor around right now has a timbre of striking individuality and tonal purity.

Hugh Canning, International Record Review

TIPPETT: *Boyhood's End*, The Lindsays January 2005

Mark Padmore shined an astonishing vocal and dramatic command.

Stephen Pettitt, Evening Standard

HOLST: *Savitry*, City of Birmingham, May 2004

He invested the cantata with a natural sense of line, even tone, and particular care for the weight and balance for every particle of the *Traherne* poems it sets – yet more proof that he is the finest, most musical British tenor around today.

Andrew Clements, The Guardian

BACH: *St Matthew Passion*, Collegium Vocale Gent, Phillie Herreweghe at Alice Tully Hall, New York

Mark Padmore, a British tenor, was excellent in the "Passion", conveying both the lofty remove and the emotion needed in the exacting role of the Evangelist.

New York Times, March 2004

Without a powerful voice in the relentlessly demanding role of the Evangelist, the St Matthew can easily fall apart. But with the plum-tones tenor Mark Padmore on the job the work didn't just stay together, it came alive. Mr Padmore is a limber young singer whose timbres can incite as easily as they can calm; on Friday, he threw himself into his role with more conviction than any singer I've seen.

The New York Sun, March 2004

RECITAL: Frick Collection, New York with Andrew West (piano)

Mr Padmore filled the Frick's lovely, rounded performance space with a broad, full sound and a refreshingly unmannered stage presence. He has worked with many Baroque period ensembles and this experience has left its mark: he has a certain lightness of sound, a cleanness of line and purity of tone, which made for some very refined Schubert. *Schäfers Klagenlied* for example, has a gorgeous silken quality ... he has a natural flair for the song-recital format and he brought to it a clarity of execution and a nuanced understanding of how to mingle language with lyricism.

Jeremy Eichler, New York Times, August 2003

HANDEL: *Jephtha*, Welsh National Opera conducted by Paul McCreesh, directed by Katie Mitchell

Mark Padmore's *Jephtha* is astonishing: this is the most sympathetic portrait of a deeply equivocal, wracked creature whose every nerve is bared. When, after his anguish, he prepared Iphis for the bonfire and sings the most caressing air (*Waft her, Angels*), it is the most soul-wringing thing imaginable. This is real heart stopping Handel singing.

Robert Thicknesse, The Times May 2003

The variety with which they (Padmore and Mitchell) together encompass *Jephtha's* growing isolation is a triumph; the accuracy of Padmore's coloratura, with Paul McCreesh's players is perfect attendance, is breathtaking.

Roderic Dunnett, The Independent May 2003

Mark Padmore takes the title role, signing and acting with his usual sensitivity and intelligence; *Waft her, angels*, was heartbreakingly beautiful.

Rupert Christiansen, Daily Telegraph May 2003

The company has engaged an elite team of Handelian soloists: Mark Padmore, approaching the sublime in *Jephtha's* exquisite *Waft her, angels*.

Hugh Canning, The Sunday Times 1 June 2003

BACH: *St Matthew Passion*, DG recording with Paul McCreesh and Gabrieli Players

Mark Padmore's Evangelist shares the outstanding virtues of his concert performances, the tone modulating easily between conversational and highly charged, words felt in every syllable.

Geoff Brown, The Times April 2003

Mark Padmore (Evangelist) describes events vividly, respecting Bach's underlying recitative pulse but varying the dramatic pace freely, from perfunctory description of simple events to high drama

BBC Music Magazine, May 2003

Mark Padmore's Evangelist is highly charged and responsive, at times he hovers, regaling the facts of the matter with disarming poise; at others he becomes agitated, even manic. He seems somehow implicated in Peter's denial in a tableau performed with quite remarkable dramatic power, setting up Kožená's *Erbarme dich*.

The Gramophone May 2003

... Paul McCreesh uses only eight singers here, including Mark Padmore, who can switch instantly from the breathless recitatives of the Evangelist to the guilt-drenches lyricism of the solo arias.

The New Yorker, January 2004

RAMEAU: Zoroastre, Erato recording with William Christie and Les Arts Florissants

Mark Padmore has the perfect high tenor voice for Zoroastre, able to charm in tender moments yet rage in the confrontational scenes without losing any of its essential sweetness.

Gramophone May 2003

RECITAL: Wigmore Hall with Andrew West, January 2003

Padmore, beguilingly smooth-voiced throughout his register and utterly assured of phrase and colour, delivered it with passion, leaving a strong impression of total empathy with the music's underlying message.

Stephen Pettit, The Evening Standard.

Padmore's lyric tenor has a silken, luminescent beauty, but – and this is art indeed – he never lets that beauty obfuscate the poetry. His texts are astonishingly clear and sincerely delivered.

RECITAL: Wigmore Hall with Roger Vignoles, June 2002

This was something really special – a rapt performance of Tippett's cantata *Boyhood's End* six melancholy, searching Schubert songs ... extrovert Wolf songs ... Padmore's tenor is secure, with a sexy baritone edge to it; he gives volume without distortion; and he has that intensity of delivery that connects powerfully with his audience.

Michael Kennedy, The Sunday Telegraph.