



## Mark Padmore

### Tenor

#### **TANSY DAVIES** *Cave*, London Sinfonietta/ROH, Printworks London

Tenor Mark Padmore gives a powerhouse performance as the Man, unsparing and unrelenting in its intensity.

*Erica Jeal, The Guardian, June 2018*

As the father, Mark Padmore summoned formidable intensity ...

*Nick Kimberley, The Evening Standard, June 2018*

... the tenor Mark Padmore, giving what must surely be one of his finest performances ...

*Keith Potter, Opera, September 2018*

... the anguished intensity of Padmore's performance ...

*Richard Morrison, The Times, June 2018*

#### **SCHUMANN** *Das Paradies und die Peri*, Berlin Philharmonic, Mikko Franck

The pure, declamatory tone of seasoned tenor, Mark Padmore, also seems tailor made to the role of narrator..

*Rebecca Schmid, The Financial Times, May 2018*

#### **SCHUBERT** *Winterreise*, Kristian Bezuidenhout (Fortepiano), CD – Harmonia Mundi

Padmore's control of colour and phrase remains astonishing, and he explores yet more affectingly and powerfully the lonely soul of everyman.

*Stephen Pettitt, The Sunday Times, February 2018*

There's a harrowing intensity to this portrayal of the haunted outcast, and the sound of the period piano underpins the clarity of Padmore's keen reaction to the text. I think this is an outstanding *Winterreise*, one to live with for a while.

*Andrew McGregor, BBC Radio 3 Record Review, January 2018*

There's no doubt the expressiveness Bezuidenhout obtains from the light-toned instrument matches Padmore's lyrical, delicate approach very well.

*Andrew Clements, The Guardian, January 2018*

#### **SCHUMANN** *Dichterliebe & Liederkreis*; Brahms Songs, Paul Lewis (Piano), Alice Tully Hall, New York

In an impressive feat for well-trod repertory, the tenor Mark Padmore, performing at Alice Tully Hall with the pianist Paul Lewis on Thursday, managed to bring new illumination and poignancy to Schumann's great song cycle "Dichterliebe."

*Joshua Barone, New York Times, April 2018*

Mr. Padmore did not so much sing this music as inhabit it.

*James R Oestreich, April 2018*

#### **SCHUBERT** *Schwanengesang*, Jonathan Biss (piano) . Milton Court, London

Pushing himself to his vocal limits, he certainly made the case for a structured emotional trajectory passing from rapture through bitterness to near madness ... The emotional release from the horror of *Der Doppelgänger* into the hope of *Die Taubenpost* was poignant in the extreme.

*Tim Ashley, The Guardian, 3 May 2017*

**DOVE In Damascus CD – Sacconi Quartet. Signum Records**

... clear, focused playing from the Sacconi Quartet and lucid, unswerving narrative from tenor Mark Padmore.

*Kate Molleson, The Guardian, 8 June 2017*

This work was tailor-made for Mark Padmore, who summons up every iota of his immense interpretative powers to steer us through this reflective testament. This important release cannot be recommended too highly.

*Malcolm Riley, Gramophone, August 2017*

Tenor Mark Padmore brings to the cycle's opening two songs, and to its pained conclusion 'My Country', exquisitely poised legato singing, sweetly tuned and with immaculate articulation.

*Terry Blain, BBC Music Magazine, October 2017*

**US recital tour with Jonathan Biss – piano, Schubert *Schwanengesang***

Padmore was a dozen different singers in one. The age of his voice changed from song to song. It grew stronger and weaker. It coiled up in tension for one stanza, and relaxed in the next.

*Peter Dobrin, The Philadelphia Inquirer, 14 March 2017*

**DOVE In Damascus, Sacconi Quartet, Kings Place**

As ever, Dove writes well for the voice and tenor Mark Padmore was very expressive in his music, the many high-lying lines floated in a head voice reminiscent of Britten's writing for Peter Pears.

*Richard Fairman, The Financial Times, 14 July 2016*

The tenor line – here presented by Mark Padmore with immaculate artistry, and a technique so finely honed that one scarcely noticed it ...

*George Hall, The Guardian, 14 July 2016*

**BRITTEN Nocturne for Tenor & Chamber Orchestra; SZYMANOWSKI Song of the Night. Seattle Symphony Orchestra, Ludovic Morlot.**

The only reason to program Britten's song cycle "Nocturne" is the availability of a first-rate tenor, and the Symphony definitely had one in the evening's soloist, Mark Padmore. The quintessential English tenor, Padmore has won acclaim for all kinds of repertoire, from early music and baroque works through more contemporary music. Padmore is an extraordinarily expressive singer – his wide range, vocal agility, tone quality and musicality make him an ideal choice for the Britten.

Padmore negotiated the angular lines of this complex score with alacrity and finesse, with conductor Ludovic Morlot providing well-balanced and supportive orchestral accompaniment.

*Melinda Bargreen, The Seattle Times, 22 April 2016*

**SCHUMANN, BRAHMS, SCHUBERT & WOLF. Paul Lewis (piano), Wigmore Hall**

It's hard to think of a singer more seriously dedicated to his art than the tenor Mark Padmore. The almost boyish purity of Padmore's voice, with its peculiarly

sweet and true upper register, was given rein in *Ich wandelte unter den Bäumen* and *Berg' und Burgen*, while *Schöne Wiege* showed off the seamless ease of his legato.

*Rupert Christiansen, The Telegraph, January 2016*

**SCHUMANN, BRAHMS, SCHUBERT & WOLF. Paul Lewis (piano), Vienna Konzerthaus**

Vor allem in der Höhe erreicht Padmore eine große Eindringlichkeit, ohne dass es jemals angestrengt klingen würde.

Especially in the higher register, Padmore reached a great intensity without it ever sounding strained.

*Helmar Dumbs, Die Presse (Wien), January 2016*

**SCHUMANN *Das Paradies und die Peri*, LSO, Sir Simon Rattle, LSO Live recording**

Thank goodness for Mark Padmore, who is a legendary evangelist and as such the ideal person to tell us these various stories...

*Iain Burnside, BBC Radio 3 CD Review, 31 October 2015*

Padmore [is] a forthright, crystalline Narrator ...

*Guy Weatherall, Classical Music Magazine, December 2015*

**SCHUBERT 3 *Song Cycles*, Kristian Bezuidenhout, White Light Festival, New York**

...the superb British tenor Mark Padmore...a revelation, emotionally harrowing yet vocally beautiful...Mr Padmore can sound ethereal...In a moment, though, he can summon penetrating power...German so clearly and idiomatically it could be his native language... singing with aching beauty...unbearably tragic.

*Anthony Tommasini, New York Times, 18 October 2015*

...unwavering intensity those familiar with his Bach have experienced...emotional layering and variability...unaffected expression...a gratifying freedom from melodramatic overstatement and posturing...lieder artistry.

*Thomas May, MusicalAmerica, 19 October 2015*

**SCHUBERT *Winterreise*, Kristian Bezuidenhout, Hugo Wolf Akademie, Stuttgart**

Die Textbehandlung des Briten Padmore ist vorzüglich. Seine Palette bei der Färbung der Vokale zwischen opernhafem Ausbruch und fahler Verhaltenseit zeugt von einer völlig durchdachten Interpretation...Lied Kristian Bezuidenhout und Mark Padmore begeistern mit der

*Winterreise*.

Mark Padmore's handling of the text is masterly. His palette of colours ranging from operatic outburst to the more restrained passages testifies to a fully thought-out interpretation...Kristian Bezuidenhout and Mark Padmore thrilled with their *Winterreise*

*Markus Dippold, Stuttgarter Zeitung, 26 September 2015*

**HAYDN, BEETHOVEN, SCHUBERT, *Recital*, Wigmore Hall, Kristian Bezuidenhout**

...emotional depth was communicated with a lightly-spoken ease...

*Richard Fairman, Financial Times, 1 October 2015*

**BEETHOVEN *Missa Solemnis*, Bavarian Radio Symphony Orchestra & Chorus, Bernard Haitink**

Haitink's superb quartet of soloists led by Mark Padmore...

*Richard Osborne, Gramophone, August 2015*

**Roger Vignoles' 70<sup>th</sup> Birthday Concert, Wigmore Hall**

Mark Padmore's performance of Britten's *The Choirmaster's Funeral* was memorable for its poignancy...

*Hannah Nepil, Financial Times, 13 July 2015*

Mark Padmore's deeply eloquent delivery of Britten's *The Choirmaster's Funeral*...

*Barry Millington, London Evening Standard, 13 July 2015*

**SCHUBERT, BRITTEN *Recital*, Wigmore Hall, Roger Vignoles**

An outstanding programme of Schubert and Britten showed tenor Mark Padmore and pianist Roger Vignoles at their best...the tenor brought scrupulous musicianship and genuine creative insight into both words and music...Arguably the most outstanding performance from both artists came in Britten's *Holy Sonnets of John Donne*, where Padmore's ability to communicate the metaphysical poet's moral rigour with an almost evangelical zeal...

*George Hall, The Guardian, 18 June 2015*

**BIRTWISTLE *The Corridor, The Cure*, Linbury Theatre (Royal Opera House)**

Mark Padmore and Elizabeth Atherton are in blazing form, every note wrenched from their body with piercing intensity.

*Nick Kimberley, London Evening Standard, 22 June 2015*

...Atherton and Padmore were superb in both works, vocally faultless, dramatically intense and concentrated...

*Andrew Clements, Opera, August 2015*

**BIRTWISTLE *The Corridor, The Cure* (world première), Aldeburgh Festival**

All praise, however to the superb Mark Padmore (as Orpheus, Jason and Aeson)...

*Rupert Christiansen, The Telegraph, 15 June 2015*

The brilliant tenor Mark Padmore tortures Orpheus and Jason with their own hubris, and its results. As Aeson, he's angry and ambivalent, wronged by a new birth but not quite averse to a new life.

*David Allen, New York Times, 16 June 2015*

...superb singers (Elizabeth Atherton and Mark Padmore)...

*Richard Morrison, The Times 15 June 2015*

...the two singers are exceptional...Mark Padmore is the self-obsessed Orpheus and has to work hard constantly switching roles...

*Andrew Clements, The Guardian, 15 June 2015*

**BACH *St Matthew Passion*, Orchestra of the Age of Enlightenment, Royal Festival Hall, London**

Padmore, as a superbly sentient Evangelist, directed through the sheer energy and timing of his recitatives.

*Hilary Finch, The Times, 7 April 2015*

**BEETHOVEN, HAYDN, MOZART, *Songs to the Distant Beloved*, Kristian Bezuidenhout, Harmonia Mundi recording**

Mark Padmore combines an acute intelligence with an unvarnished directness in all he sings...Padmore 'lives' all of these songs, noticing everything, exaggerating nothing...an eager and touching story-teller...a spectrum of colours ranging from tenderly floated head tones to declamatory fierceness...singing and playing are so compelling...

*Richard Wigmore, Gramophone, May 2015*

...he can sing with penetrating intensity...he's a riveting actor...This is eloquent lieder singing driven by astute and sensitive attention to the texts.

*Anthony Tommasini, New York Times, 6 May 2015*

This rewarding disc – Two top performers...From urgent declamation to whispered despair Padmore expresses all with directness, clarity and tonal variety...an engaging recital.

*Fiona Maddocks, The Observer, 3 May 2015*

This is a highly refined recital by the ever-sensitive Mark Padmore...sweet, heady and youthful lucidity of tone...exquisite sensibility.

*Rupert Christiansen, The Telegraph, 4 April 2015*

**BEETHOVEN, SCHUBERT, Wigmore Hall, András Schiff**

...the fortepiano gave Padmore more freedom...he always made words a priority and here he could sing at a level akin to speaking...(Adelaide) tone startling in its purity...Padmore's singing was deeply felt...

*Erica Jeal, The Guardian, 16 January 2015*

**SCHUMANN *Das Paradies und die Peri*, London Symphony Orchestra, Sir Simon Rattle**

Mark Padmore's communicative way with words made him an excellent narrator...

*John Allison, The Telegraph, 12 January 2015*

Mark Padmore was an equally ardent narrator.

*Barry Millington, London Evening Standard, 12 January 2015*

Mark Padmore was a model of clarity as the narrator...

*Andrew Clements, The Guardian, 12 January 2015*

**New York Times: Best Classical Vocal Performances of 2014**

...the luminous tenor Mark Padmore...Mr. Padmore's Vere – wandering like a ghost through the world, recalling and re-enacting a tragedy – was like a cousin of his shellshocked Evangelist. Yet each role had its own flavor: Vere an unyielding military authority, his Evangelist visceral in the "John Passion" and more ethereal in the "Matthew."

*Zachery Woolfe, New York Times, 11 December 2014*

**BACH *St John Passion*, Berlin Philharmonic Orchestra, Sir Simon Rattle, Peter Sellars, DVD**

...Mark Padmore whose Evangelist fearlessly interrogates as well as interprets the narrative...

*Paul Riley, BBC Music Magazine, December 2014*

**SCHUMANN, TIPPETT etc, Recital with Jonathan Biss, Maryland**

...the spell was often intoxicating...floated soft high notes in an otherworldly way, making the dreamy songs the high point. Padmore's diction was impeccable...(Tippett) the almost manic passages of this unusual work were thrilling...

*Charles T. Downey, The Washington Post, 12 October 2014*

...the steadfastly thoughtful British tenor Mark Padmore...from straight-tone to lush vibrato...from full-throated ringing to gliding falsetto, Padmore unleashed color after color...singing poised and polished...

*Matthew Guerrieri, The Boston Globe, 14 October 2014*

**BACH *St Matthew Passion*, (staged) Berlin Philharmonic Orchestra, Sir Simon Rattle, New York**

...searing, sublime performance...the superb tenor, Mark Padmore...

*Anthony Tommasini, New York Times, 8 October 2014*

**HAYDN *Die Schöpfung*, Bavarian Radio Symphony Orchestra, Bernard Haitink**

...it features supreme soloists in Mark Padmore, Camilla Tilling and Hanno Müller-Brachman...

*Geoffrey Norris, The Telegraph, 23, September 2014*

**BACH *St Matthew Passion*, (staged) Berlin Philharmonic Orchestra, Sir Simon Rattle, BBC Proms**

The heart of this Passion performance, though, is the role of the Evangelist, Matthew, sung, enacted, internalized and transformed by the remarkable British tenor Mark Padmore, in a performance of a lifetime.

*Mark Swed, Los Angeles Times, 8 September 2014*

The mesmerizing Mark Padmore...

*Richard Morrison, The Times, 8 September 2014*

I remember the wonderful tenor Mark Padmore as Britten's Captain Vere in *Billy Budd*, dropping the great lament that ends the opera into a fathomless pool of grief and loss. Padmore was back this season, on supreme form as the Evangelist...Again the closing hush overwhelmed us...

*Boyd Tonkin, The Independent, 12 September 2014*

Mark Padmore was the Evangelist...he declaimed the great recitative with superlative clarity and profound understanding.

*Rupert Christiansen, The Telegraph, 7 September 2014*

...his clarion diction never faltered.

*Paul Driver, Sunday Times, 14 September 2014*

**TIPPETT, SCHUMANN, WATKINS Recital, Cheltenham International Festival, Huw Watkins**

In their masterly Pittville Pump Room recital, tenor Mark Padmore and pianist-composer Huw Watkins had listeners transfixed.

*Rian Evans, The Guardian, 13 July 2014*

It began with *The Heart's Assurance* by Michael Tippett, which Padmore sang with a full-blooded fervour. In Schumann's *Dichterliebe*, he found a new vocal colour, full of yearning and occasional anger.

*Ivan Hewitt, The Telegraph, 14 July 2014*

...a song recital from tenor Mark Padmore and pianist Huw Watkins which will live long in the memory...(Schumann) such a subtle, psychological performance, the singer fearless in taking the high alternatives...

*Christopher Morley, Birmingham Post, 14 July 2014*

**BACH St John Passion, (Staged) Berlin Philharmonic Orchestra, Sir Simon Rattle, Peter Sellars**

The compelling humanity of the evening owes much to Mark Padmore's formidable performance as the Evangelist, a narrator driven by compassion, deeply involved in the action, consummately communicative.

*Shirley Apthorp, Financial Times, 21 April 2014*

**HAYDN Harmoniemesse, Collegium 90, Richard Hickox, Chandos recording**

His soloists include the magnificent Mark Padmore...

*Geraint Lewis, Gramophone, April 2014*

**THOMAS LARCHER A Padmore Cycle, Thomas Larcher, Harmonia Mundi recording**

...a compelling and sensitive advocate...the songs make full use of Padmore's exceptional interpretive talents.

\*\*\*\**Christopher Dingle, BBC Music Magazine, June 2014*

...beautifully tailored to the colour, clarity and expressive strengths of Padmore's voice...

*Andrew Clements, The Guardian, 16 May 2014*

My main interest in this new disc of works by the Austrian composer and pianist Thomas Larcher was *A Padmore Cycle* (2010-11), which he wrote for the elegant and eloquent tenor Mark Padmore. It is a haunting, enigmatic work, with a taste for gnomic melodies, as are the other tracks, for piano.

*Zachary Woolfe, The New York Times, 18 March 2014*

**BRITTEN Billy Budd, Glyndebourne Festival Opera, BAM, New York**

Mark Padmore, the Vere of this production, gives one of the most memorable performances I have seen in opera...the ovation was especially ardent for Mr



Padmore. Something remarkable had happened...penetrating depth...Every singer who performs in English could learn from Mr Padmore's artistry.

*Anthony Tommasini, The New York Times, 9 February 2014*

Mark Padmore, singing with a straight-toned, penetrating tenor, grippingly conveyed Captain Vere's inner struggle.

*George Loomis, Opera, April 2014*

**TIPPETT *Boyhood's End; The Heart's Assurance*, James Baillieu, Wigmore Hall**

The Purcellian melismas and awestruck gasp at the "immense shining void" of the sky suit Mark Padmore's lean, grave voice...Padmore's authoritative, implacable singing...

*Anna Picard, The Times, 5 December 2013*

Padmore sang both with his usual fastidious, studied seriousness...absorbing to hear all this music live again.

*Andrew Clement, The Guardian, 4 December 2013*

(Boyhood's End) Mark Padmore and pianist James Baillieu revealed it as a stroke of genius. They gave it a reverent stillness...a sensitive response to a text...

*Ivan Hewitt, The Telegraph, 6 December 2013*

**SCHUMANN *Four Songs on Hans Christian Anderson*, Imogen Cooper, Saffron Hall opening concert**

...the passion of Padmore's tenor and the emotional cardiograph of Cooper's fingers riveted...

*Hilary Finch, The Times, 2 December 2013*

**BRITTEN *Canticles*, Marcus Farnsworth, Iestyn Davies, Julius Drake, Wigmore Hall Live recording**

...Padmore, with his brighter, more lyrical timbre, makes just as much of the texts as did their first interpreter. His voice blends perfectly with Davies's...

*Hugh Canning, The Sunday Times, 10 November 2013*

...this welcome new release...*The Death of Narcissus* passionately sung by here by Padmore...Padmore's enjoyment of the poet's words...the Edith Sitwell setting is in the most eloquent register of this tenor...one of the finest performances of this consistently pleasing recording.

*Hilary Finch, BBC Music Magazine, January 2014*

...Mark Padmore's vivid Abraham...He makes a lovely, mellifluous job of *My Beloved is Mine* and brings all his usual verbal sensitivity to Eliot's poetically cryptic text for *The Death of Saint Narcissus*...the three singers perfectly matched...

*Richard Fairman, Gramophone, January 2014*

**VAUGHAN WILLIAMS *On Wenlock Edge, 10 Blake Songs*, WARLOCK *The Curlew*, Jonathan Dove *The End*, (World première recording), Britten Sinfonia, Harmonia Mundi recording**



Tenor Mark Padmore is an interpreter who illuminates mainstream repertoire especially through his probing treatment of text...(The End) the lightness and imaginative implications in Padmore's timbre...(The Curlew) a rich, penetrating performance...(Blake Songs) find Padmore in ideal territory...In the three songs without any accompaniment at all, Padmore makes stunning use of his inventive phrasing...

*David J. Baker, Opera News, July 2014*

...Mark Padmore's tenor caught on prime form. Such pleasing timbre, such luminous diction, such sensitivity to word and phrase, such restraint but also strength...I do not think the latest version can be bettered.

*Piers Burton-Page, International Record Review, November 2013*

...Padmore's expressive strength, combined with his superb diction...Padmore the incisive or seductive narrator, digging into the words. I've never heard these radically economical settings come across so convincingly...while Padmore shows his usual skill in teasing out meanings, his strong sense of pitch helps too...I shall be coming back to this.

*Stephen Johnson, BBC Music magazine, November 2013*

This is a reflective, beautifully delivered recital of English song...well suited to this tenor's mellifluously lyrical, emotionally intense music-making.

*Stephen Pettitt, The Sunday Times, 29 September 2013*

**BRITTEN *Billy Budd*, Glyndebourne Festival Opera, Sir Andrew Davis, BBC Proms**

...only cheers for...Mark Padmore's intense, conflicted Vere. As he walked silently off the stage at the end, no one dared applaud, the audience held in thrall.

*Hugh Canning, Sunday Times, 1 September 2013*

Mark Padmore, singing with passion and clarity, was magnificent.

*Nick Kimberley, London Evening Standard, 28 August 2013*

It was Mark Padmore's Vere who delivered the emotional payoff, however...a man, but one tormented...

*Neil Fisher, The Times, 29 August 2013*

**BRITTEN *Billy Budd*, Glyndebourne Festival Opera, Sir Andrew Davis**

Mark Padmore, singing his first Captain Vere, was superb in the Prologue and Epilogue, and showed authority in his irritated exchanges with Brindley Sherratt's Claggart...

*Christopher Webber, Opera, October 2013*

Padmore, as expected, is fully at home with Britten's vocal lines, whether decorative or leaping. The pain of the bookish Vere, dragged into a moral quagmire, haunted by a guilty conscience, is also a perfect fit.

*Geoff Brown, The Times, 14 August 2013*

The central characters are peerlessly played...Mark Padmore sings Vere with a burning, tortured intensity.

*Michael Church, The Independent, 12 August 2013*

Michael Grandage's brilliantly acute production...now reinvigorated by Mark Padmore as the conflicted Captain Vere.

*Neil Fisher, The Times, 17 August 2013*

...his musicality is faultless and his rendering of the textual nuances crystalline: what a feeling artist he is.

*Rupert Christiansen, The Telegraph, 11 August 2013*

Mark Padmore is highly charged as a Captain Vere who makes every word tell and is determined to be more than merely a passive observer of events.

*Richard Fairman, Financial Times, 12 August 2013*

**BACH *St Matthew Passion*, Royal Concertgebouw Orchestra, Iván Fischer, ArtHaus DVD**

Mark Padmore gives us another profoundly inhabited Evangelist, with not a moment wasted; it's a suitably austere reading at times, with clarity of annunciation given priority over extended tonal coloration.

*Richard Fairman, The Gramophone, July 2013*

The solo voices are dominated by Padmore's Evangelist and Peter Harvey's Christus ...both are on excellent form.

*Nigel Simeone, International Record Review, July/August 2013*

**BIRTWISTLE *Songs from the Same Earth*, World Première, BRITTEN *Sechs Hölderlin-Fragmente*, SCHUMANN *Dichterliebe*, Andrew West, Aldeburgh Festival**

Mark Padmore found luminous shades of grey in his eloquent tenor voice...

*Hilary Finch, The Times, 18 June 2013*

Mark Padmore and Andrew West judged the *Dichterliebe* to perfection...Padmore was fully alive to the subtleties of Schumann's word-painting...Padmore and West in particular worked wonders with Britten's *Sokrates und Alcibiades*...(Birtwistle)Well served by Padmore and West.

*Guy Damman, The Guardian, 14 June 2013*

**ALEC ROTH *Sometime I Sing*, Morgan Szymanski (guitar), Signum Classics recording**

Specially composed for Mark Padmore and Morgan Szymanski...Mark Padmore's flexible voice, with its high register being exploited to particularly fruitful effect is the ideal vehicle for this repertoire...clear enunciation...relishing the sound of the words...his agility.

*Geoffrey Norris, Gramophone, September 2013*

Padmore's high, clear tone brings due courtly refinement...

*Andy Gill, The Independent, 14 June 2013*

**BRITTEN, SCHUBERT, Graham Johnson, Oxford Lieder**

One brief word on the recital given last week by Mark Padmore and pianist Graham Johnson in Oxford. As an encore they performed Schubert's *Die*

*Taubenpost...* Padmore and his pianist, on this occasion, turned it into a thing of rapture.

*Fiona Maddocks, The Observer, 21 April 2013*

**BEETHOVEN, BRITTEN, SCHUBERT, Recital, Julius Drake, Berlin**

Was dieses sprachlich so agile piano vermitteln kann, zeigt Padmore in einem frei zusammengestellten Zyklus von fünf Schubert-Liedern, kulminierend in der nächtlichen Heimlichkeit von *Des Fischers Liebesglück*, Padmore erzählt diese Geschichte nicht als innerliches Drama, in dem die Worte auf der Bühne agieren, sondern schafft aus der Melodie und die Lauten eine magische Klang-landschaft, in der man sich verlieren will wie die Liebenden auf dem bestirnten See.

What this expressive *piano* can convey, Padmore demonstrates in a freely chosen cycle of five Schubert lieder, culminating in the nocturnal secrecy of *Des Fischers Liebesglück*. Padmore does not tell this story as an inner drama with the words acted on the stage, but creates out of the music and sounds, a magical landscape in which one wants to lose oneself like the lovers on the star-lit lake.

*Peter Uehling, Berliner Zeitung, 7 December 2012*

**BRITTEN *Canticles*, Iestyn Davies, Marcus Farnsworth, Julius Drake, Wigmore Hall**

Mark Padmore...in authoritative voice. The evening became a masterclass in producing expressively direct and unaffected Britten, with Padmore teasing new meaning out of the texts...Padmore was joined in the theatrical *Abraham and Isaac* by the countertenor Iestyn Davies...they vibrantly articulated the deeper drama that exists in the words and music. 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*

Mark Padmore's searingly intense tenor was the linchpin, but he blended easily with the counter-tenor Iestyn Davies in *Abraham and Isaac*, and with both Davies and the baritone Marcus Farnsworth in the epiphany canticle *Journey of the Magi*...Padmore's rapt intoning of the closing lines...The rest of the Britten centenary celebrations will have to be very good indeed to surpass this.

*Hugh Canning, The Sunday Times, 9 December 2012*

**BRITTEN *War Requiem*, CBSO & Chorus, Andris Nelsons, Arthaus Musik, (DVD & Blu-ray)**

...a performance that is both finely nuanced and grippingly moving. Soloists, especially Padmore and Muller-Brachmann, make the strongest impression...superb...

EDITOR'S CHOICE

*Guy Weatherall, Classical Music, 3 November 2012*

Mark Padmore is marvellously eloquent with Owen's poetry..

*Richard Fairman, Gramophone, February 2013*

**BEETHOVEN *An Die Ferne Geliebte*, Wigmore Hall, Jonathan Biss**

Padmore sang the cycle impeccably...his rapt devotional air...

*Andrew Clements, The Guardian, 22 October 2012*

**SCHUMANN, SCHUBERT, BERG *Schumann under the influence*, Herbst Theatre, San Francisco, with Jonathan Biss**

Something extraordinary happened in Herbst Theatre on Saturday Night. In the second of two programs devoted to Robert Schumann and his musical heritage, British tenor Mark Padmore and American pianist Jonathan Biss fused words and music in a supreme partnership that conveyed emotions with transcendent, eye-opening profundity...an intense evening in which the combination of probing intellect and musical magnificence so clearly conveyed the crying heart that sings throughout the Schumann cycle.

*Jason Victor Serinus, San Francisco Classical Voice, 9 October 2012*

...both Padmore and Biss brought crystal clarity to their respective parts, deftly capturing the channeling of Heine's poetic voice through Schumann's musical voice.

*Stephen Smoliar, The Examiner, 7 October 2012*

...among the highlights of the young fall season, featuring sometimes extraordinary musical execution as well as an intriguingly philosophical take on familiar repertoire.

*Joshua Kosman, San Francisco Chronicle, 10 October 2012*

**JANACEK, BRITTEN, *Liederabend*, Oper Stuttgart, with Christianne Stotijn & Julius Drake**

In Benjamin Britten's '*Canticle II: Abraham und Isaac*' brachte der britische tenor Mark Padmore seine starke, glasklare Höhe ins Spiel. Er verlieh Abraham wahrhaft tragische Grösse...Selten zu hören ist hierzulande auch das '*Tagebuch eines Verschollenen*' von Leos Janacek...gelang Padmore in tschechischer Sprache ein subtiles Porträt dieses hin-und hergerissenen Menschen. Bis an die Grenzen ging Padmore bei der emotionalen Scharfzeichnung dieses Mannes...

In Britten's '*Canticle II: Abraham and Isaac*' the british tenor Mark Padmore brought into play his strong, crystal-clear high register. He inhabited Abraham's tragic role...One seldom hears Janacek's '*Diary of One who Disappeared*'...Padmore succeeded in Czech, to give a subtle portrait of this torn human being. He went to the limits with his emotional portrait.

*Verena Grosskreutz, Stuttgarter Nachrichten, 26 July 2012*

**BEETHOVEN *An die ferne Geliebte*, SCHUBERT *Schwanengesang*, Garsington Manor, Simon Lepper.**

To his many achievements, Mark Padmore can now add that of being the last professional artist to perform at Garsington Manor...This was an exciting, moving and compelling journey through some of the best song cycles in the lieder repertoire, delivered with passion, energy and conviction. Padmore's rich, fluid tenor is ideally suited to this repertoire and his emotional engagement brings the songs vividly to life.

*Nicola Lisle, The Oxford Times, 19 July 2012*

**BEETHOVEN *An die ferne Geliebte*, SCHUBERT *Schwanengesang*, Salisbury Festival, Paul Lewis.**

(*An die ferne Geliebte*) With the lightest touch – a pause here, a splash of unusual colour there – they brought the sentiments to life. There’s a moment in the song *Abentlied* where the words tell of the soul’s desire to float free of its mortal frame. Padmore gave the words an almost bodiless yearning quality. (*Schwanengesang*)...there’s an emotional nakedness about his singing which made his performance of these dark, strange songs really strike home...in *Kriegers Ahnung* the two performers found a strange, haunted tone which caught the oddity of the sentiments...*Die Taubenpost* can feel like an anticlimax, unless the performers make its ingenious simplicity seem touching – which is exactly what they did.

*Ivan Hewitt, The Telegraph, 18 June 2012*

**BRITTEN *War Requiem*, CBSO, Andris Nelsons, Coventry Cathedral**

As the work ended, an unearthly silence fell. Tenor and baritone, who sing the lines of two enemy soldiers before uniting in the tender “Let us sleep now...” looked drained. Padmore sang with visionary intensity.

*Fiona Maddocks, The Observer, 3 June 2012*

I have rarely heard the fiendish ascent at the end of the *Agnus Dei* sung more sweetly or securely than Padmore managed here.

*Richard Morrison, The Times, 1 June 2012*

Mark Padmore at his best.

*Andrew Clements, The Guardian, 31 May 2012*

...tenor Mark Padmore and baritone Hanno Müller-Brachmann, English and German soloists as at the premiere, brought Wilfred Owen’s wartime poetry vividly to life.

*Richard Fairman, The Financial Times, 2 June 2012*

**BACH *St Matthew Passion*, Berlin Philharmonic Orchestra, Sir Simon Rattle, Peter Sellars. DVD**

**(BBC MUSIC MAGAZINE – DVD AWARD – 2013)**

Mr Padmore is one of the major Evangelists of our time, and he is heartbreakingly eloquent here, less a biblical narrator than a guide through a dark night of the soul.

*Zachary Woolfe, New York Times, 8 June 2012*

...Mark Padmore as a wonderful Evangelist...

*Richard Morrison, The Times, 14 April 2012*

...the penetrating dramatic intensity he marshals. I cannot imagine how Padmore managed to sing his last words of Part 1 so delicately while lying stretched on the coffin-size box. Even if he were mute, his eyes, sad and piercing, could convey most of the story.

*David Weininger, The Boston Globe, 6 May 2012*

**BRITTEN *Serenade for Tenor, Horn & Strings, Nocturne*; FINZI *Dies Natalis*, Britten Sinfonia, Harmonia Mundi recording**

...a fine recording...Padmore sings the *Nocturne* so expertly that he takes the focus off himself and keeps it on the music. He brings an enraptured, intoxicated quality to the solo line...Padmore has an ingratiating, natural presence...plenty of power for the Tennyson *Nocturne* in the *Serenade*...

*William R Braun, Opera News, October 2012*

(*Serenade*)...Mr Padmore's mesmerizing singing, though in the Pears mold, has penetrating intensity...elegant and alluring. (*Nocturne*) Mr Padmore again gives an arresting performance distinguished by finespun phrases and vivid delivery of the texts. This beautiful recording...

*Anthony Tommasini, The New York Times, 6 July 2012*

These performances of the *Serenade for Tenor Horn & Strings* and the *Nocturne* are of the utmost sensitivity...*On a poet's lips I slept*, sings Padmore at the start of the *Nocturne*, and that is just how it seems in these intimate and poetic performances...the sense of the poems comes across with extra immediacy, as if Padmore has read the texts many times over before fitting them to the music. There is much beauty here...*Dies Natalis*, to which he brings the same rapt concentration and verbal detail...Highly recommended.

*Richard Fairman, Gramophone, June 2012*

Great performances of great music are always welcome; and the beauty especially of the disc by Mark Padmore...is so tender and piercing that you really so seem to be listening to these song cycles anew...a conversational ease when singing pianissimo...These are intensely sensitive and poetic readings...

\*\*\*\*Geoff Brown, *The Times*, 4 May 2012

Padmore is gifted with exceptional intelligence in thinking his way into a poem...is sensitive to the wide-ranging demands of the poetry...Padmore has a sure touch in making Finzi's impassioned melodic lines sound both beautiful and as easy as conversation...These are beautiful and perceptive performances, rewardingly matching poetic insight to musical understanding.

*John Warrack, International Record Review, April 2012*

In *Dies Natalis*...it's a wonderfully muscular performance, beautifully judged and shaded.

*Andrew Clements, The Guardian, 3 May 2012*

#### **BRITTEN *War Requiem*, Philharmonia, Lorin Maazel, Festival Hall, London**

What lifted the performance to a special level, however, was the singing of Mark Padmore and Matthias Goerne...Padmore was outstanding, the clarity and authority of his singing revealed in every contribution, nowhere more so than in the way he caressed the word 'gently' at the start of Owen's *Futility*; or in the tender weight he brought to the most exposed tenor moment in the whole piece, the supercharged rising phrase of *Dona Nobis Pacem*...

*Martin Kettle, The Guardian, 27 March 2012*

For Padmore, no praise could be too high. The piercing beauty of "But they who love the greater love", soaring eloquently to the final "Dona Nobis Pacem" was unforgettable.

*Barry Millington, London Evening Standard, 26 March 2012*

Impossible, too, not to hear the anguish in Mark Padmore's tenor. Stuttering rifles, the guns' monstrous anger; Owen's words came vividly to life...

*Geoff Brown, The Times, 27 March 2012*

**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.

*Clements, The Guardian, 4 November 2010*

The year's other 200<sup>th</sup> – 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 finally 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 signing. 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” (18<sup>th</sup>-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 showed 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.*