



## Andrew Tortise

Tenor

### **JANACEK *Katya Kabanova*, Royal Opera House**

Andrew Tortise makes an appealingly dishevelled Kudrjas, his lovemaking with Emily Edmonds's delightful Varvara providing a much-needed dollop of joy in a dark story.

*Richard Morrison, The Times, February 2019*

Sporting long, ill-groomed curly hair and glasses in what looks like a seventies parody, Andrew Tortise doesn't let his comedic attire disrupt the smoothness of his vocal performance, coating his lines with the eeriness found throughout the entire libretto.

*Sophia Lambton, operwire.com, February 2019*

The young lovers, Andrew Tortise and Emily Edmonds, relish the folksy music Janacek give their clandestine courtship ...

*Hugh Canning, The Sunday Times, February 2019*

Andrew Tortise extracted charm from his uncomplicated geekiness.

*Ashutosh Khandekar, Opera Now, March 2019*

**MONTEVERDI *The Return of Ulysses*, Royal Opera at The Roundhouse, London**  
he romance between Francesca Chiejina's Melantho and Andrew Tortise's Eurymachus has a springtime charm ...

*Michael Church, The Independent, January 2018*

### **MUSSORGSKY *Boris Godunov*, Royal Opera House, Covent Garden**

Andrew Tortise's Holy Fool lights up the stage with his sweetly-sung derangements.

*Michael Church, The Independent, 15 March 2016.*

Andrew Tortise relished his opportunity as the Holy Fool, singing with notable clarity.

*John Allison, Opera, May 2016*

### **MONTEVERDI *Orfeo*, Monteverdi Choir and Orchestra, Sir John Eliot Gardiner, USA tour**

And the soloists...were mostly superb, none more so than the soprano Francesca Aspromonte and the tenor Andrew Tortise.

*James R. Oestreich, New York Times, 3 May 2015*

Orpheus was the stunning English tenor Andrew Tortise, totally believable as someone who can use his music to get himself past the gates and guard of the Underworld...

*Niels Swinkels, San Francisco Classical Voice, 29 April 2015*

Orfeo itself is a tough role for a tenor...Andrew Tortise...firm voice and notable stamina...

*Anne Midgette, The Washington Post, 22 April 2015*

Andrew Tortise's Deus ex Machina moment as Apollo showed off a bright clear voice and tender phrasing...

*Eric C. Simpson, New York Classical Review, 2 May 2015*

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

...the excellent Andrew Tortise...

*Hilary Finch, The Times, 7 April 2015*

**BRITTEN *The Turn of the Screw*, Opéra de Lyon**

...Andrew Tortise's vivid Quint...

*Hugh Canning, Opera, July 2014*

Andrew Tortise's eerily sung Quint makes a much stronger impression...

*Hugh Canning, The Sunday Times, 20 April 2014*

Andrew Tortise's Peter Quint was as insidious and creepily seductive as he should be.

*Hugo Shirley, The Spectator, 24 April 2014*

**BACH *Mass in B Minor*, Scottish Chamber Orchestra, Jonathan Cohen**

...the effortless radiance of tenor Andrew Tortise...A moving performance.

*Ken Walton, The Scotsman, 16 December 2013*

**BRITTEN *Gloriana*, Royal Opera, Covent Garden**

The supporting cast is without a weak link...Mark Stone (Mountjoy), Clive Bayley (Raleigh), Andrew Tortise (Spirit of the Mask)...all contribute strong cameos.

*Hugh Canning, The Sunday Times, 30 June 2013*

Belles prestations aussi de Clive Bayley (Raleigh), Bindley Sherratt (blind ballad singer) et surtout Andrew Tortise (Spirit of the Masque) à la voix suave...

Fine contributions also from Clive Bayley (Raleigh), Brindley Sherratt (blind Ballad singer) and especially the elegant voice of Andrew Tortise (Spirit of the Masque)...

*Erna Metdepenninghen, Crescendo, 1 July 2013*

Mark Stone's Mountjoy, Clive Bayley's Raleigh and Andrew Tortise's Spirit of the Masque are each outstanding.

*Michael Church, Independent, 21 June 2013*

Clive Bayley and Andrew Tortise add notably good contributions.

*Richard Fairman, Financial Times, 23 June 2013*

Andrew Tortise's clean, sweet tenor sings the Masque of Time...

*Anna Picard, The Independent, 29 June 2013*

**BACH *Cantatas, Vol. 28, BWV 11, 37, 43 & 128* Monteverdi Choir, English Baroque Soloists, Sir John Eliot Gardiner, Soli Deo Gloria recording**

Andrew Tortise, (familiar to IRR readers through some excellent appearances on recordings ranging from Lully to Britten), sets the standard for some consistently excellent solo singing on the disc with a beautifully enunciated recitative and a gloriously agile aria...

*Marc Rochester, International Record Review, October 2013*

Andrew Tortise's...duet with the warmly expressive Meg Bragle in BWV 128...is particularly fetching.

*Paul Riley, BBC Music Magazine, July 2013*

**BRITTEN *The Turn of the Screw*, NI Opera**

This is a first-rate cast, with first-rate diction, from...Tortise's clipped Narrator and sarcastic Quint...it's remarkable.

*Anna Picard, Independent on Sunday, 11 March 2013*

Each of the seven roles is ideally cast. The guardian in the Prologue is sung by Andrew Tortise, who also sings Quint with chilling but not overdone menace...They all sing superbly.

*Michael Kennedy, Opera, September 2012*

...Andrew Tortise's compelling account of the Prologue, three minutes that can pass for very little in performance. Tortise sang superbly as Quint for the rest of the evening, too, the frequent passages of melisma that Britten gives the character stripped of all archness and affectation and delivered with an ease of voice production that rendered their malevolent insinuations all the more unsettling.

*Terry Blain, Opera, May 2012*

Andrew Tortise sings Quint's eerie melismata hauntingly, with an ethereal, otherworldly sound...

*Hugh Canning, The Sunday Times, 25 March 2012*

The two ghosts, Quint (Andrew Tortise) and Miss Jessel (Giselle Allen), both show a verbal ease and communicativeness...

*Michael Dervan, The Irish Times, 27 March 2012*

Andrew Tortise's neatly-sung Quint...

*Richard Morrison, The Times, 8 March 2012*

**BACH *St Matthew Passion* (staged), OAE, Westminster University**

...the aria soloists (including)...Andrew Tortise and Stephan Loges were riveting...I have rarely heard the St Matthew sung and played so convincingly.

*Richard Morrison, The Times, 30 November 2011*

**BRITTEN *Complete Songs, Vol 1*, Malcolm Martineau, Onyx Classics recording**

Another attraction here is the opportunity to sample some of Britain's best young singers. Andrew Tortise, David in WNO's recent *Meistersinger*, uses his light voice to pinpoint verbal details in a poetic account of the First Canticule.

*Richard Fairman, Gramophone, September 2011*

Britten's Quilteresque John Suckling setting, *Prithee*, is winsomely projected by Andrew Tortise.

*Hilary Finch, BBC Music magazine, August 2011*

...but the most compelling track is *Canticle 1*, a masterpiece powerfully delivered by Andrew Tortise.

*Nicholas Kenyon, The Observer, 12 June 2011*

...Martineau has gathered a gratifyingly formidable array of young British talent...Andrew Tortise conveys rapturously intense emotions in *Canticle 1, My Beloved is Mine...*

*Stephen Pettitt, The Sunday Times, 29 May 2011*

**(World première) JAMES McMILLAN *Clemency*, ROH2, Linbury Theatre, Britten Sinfonia**

...a terrifically intense, focused and inspired musical work...The 'triplets'...are performed with frightening power by Adam Green, Eamonn Mulhall and Andrew Tortise.

*Jessica Duchon, The Independent, 11 May 2011*

...and Eamonn Mulhall, Andrew Tortise and baritone Adam Green as the mysterious visitors make up an ideal cast...and I want to hear it again soon.

*Rupert Christiansen, The Telegraph, 11 May 2011*

It's well done...Adam Green, Eamonn Mulhall and Andrew Tortise are curiously seductive as the Triplets.

*Tim Ashley, The Guardian, 8 May 2011*

**BACH *St John Passion*, AAM, Kings College Cambridge Choir, Stephen Cleobury**  
Andrew Tortise produced a darker, more dramatic tenor sound for his arias...His voice has good focus and definition, promising much for the future.

*Mike Reynolds, Musical Criticism, May 2011*

**BRITTEN *Billy Budd*, Muziektheater, Amsterdam, Ivor Bolton**

...and Andrew Tortise very touching as the Novice.

*Richard Fairman, The Financial Times, 10, March 2011*

**BACH *St Matthew Passion*, Exultate Singers, St George's, Bristol**

The Evangelist is the narrator and has the biggest part. Andrew Tortise had this role and in an immense performance which had clarity, authority and power, he held the events together. He proved to be one of the best that I have heard in this part.

*John Packman, Bristol Evening Post, 11 April 2011*

**WAGNER *Die Meistersinger von Nürnberg*, Welsh National Opera, Koenigs,**  
Andrew Tortise was a complete delight as David.

*Rupert Christiansen, The Telegraph, 21 June 2010*

...and Andrew Tortise's David was as good as I have heard for a long time.

*Michael Kennedy, Opera, August 2010*

...and Andrew Tortise as a perky David...and Tortise's excellent German gave especial pleasure.

*Hugh Canning, The Times, 25, July 2010*

...and the Act Three quintet “Selig, wie die Sonne” – which saw Terfel, Purves and Roocroft joined by the engaging Andrew Tortise as David and Raymond Very as Walther – was sublime.

*Clemency Burton-Hill, The Independent, 19 July 2010*

...Andrew Tortise’s David had the right boyish enthusiasm.

*Andrew Clements, The Guardian, 20 June 2010*

**BRITTEN *Song Cycles*, Blythburgh Church, Aldeburgh Festival, 2009**

Opening the concert with Britten’s first Canticale, *My Beloved is Mine*, Andrew Tortise allowed the beauty of the music to unfurl lyrically, in a refreshingly natural and unforced way.

*Lynne Walker, The Independent, 22 June 2009*

**BRITTEN *Billy Budd*, London Symphony Orchestra, Daniel Harding  
Recording: Release November 2008**

.....and Andrew Tortise a particularly well-defined Squeak.

*George Hall, Opera Magazine, November 2008*

**BACH *Matthew Passion*, Netherlands Bach Society, April 2007**

Andrew Tortise distinguished himself as a talented young tenor with an affinity for Bach’s music.

*de telegraaf, March 2007.*

**HANDEL *Messiah*, National Symphony Orchestra Washington, December 2005**

I admired Andrew Tortise’s high, clear tenor voice and his fastidious artistry

*Washington Post, Messiah, NSO*

**LE JARDIN DES VOIX, Conducted by William Christie, March 2005**

Some of the voices are lovely... like Andrew Tortise’s slender, glamorous high tenor.

*Anna Picard, Independent on Sunday*

Andrew Tortise is tall (rare for a tenor) and sings with equal measures of musical intelligence and emotional commitment (VERY rare for any singer). He brought off the comic travesty duet from Purcell’s “Indian Queen” quite hilariously.

*New York Sun, March 2005*

With singers of such technical accomplishment all under 30 it is invidious to single any out, but keep an eye out for Andrew Tortise, who sings this repertoire with welcome passion.

*Robert Thicknesse, The Times, March 2005*

