



James Way

Tenor

STRAVINSKY *The Rake's Progress*, Ojai Music Festival

With a natural command of the stage, James Way, a tenor with a delicate voice, was a consistent scene stealer. As the auctioneer Sellem in *The Rake's Progress*, his mania was skillfully vaudevillian; similarly eccentric were his Noël Coward-esque segments of *Façade*. When he returned, in the final concert, in Stravinsky's *Pulcinella*, his voice was lush and nimble, balancing the sound worlds of 18th-century Pergolesi and 20th-century neoclassicism.

Joshua Barone, The New York Times, 11 June 2019

BOULANGER *Du fond de l'abîme*, BBC Symphony Orchestra

Dalayman also appeared with an even more heartfelt tenor, James Way, plus the sturdy BBC Symphony Chorus, in Lili's psalm setting *Du fond de l'abîme*.

Geoff Brown, The Times, 8 April 2019

HAYDN 'The Seasons', Cambridge Philharmonic Orchestra

The powerful voice of Tenor, James Way (Lucas), became appropriately diminished in a gripping and beautifully sung narrative of the wanderer lost in snow; the chill he created almost palpable and in striking contrast with the warmth and humour of his many contributions throughout.

John Gilroy, Cambridge Independent, 25 March 2019

HANDEL *Samson* (title role), Dunedin Consort

This was a robust and fine performance, with tenor James Way showing a huge amount of vocal dexterity and stamina in the title role.

Miranda Heggie, Arts desk, 3 April 2018

HAYDN *The Creation*, The Orchestra of the Age of Enlightenment

It was the tenor James Way who took the breath away, however, with his immaculate tonal control and the astonishing maturity of his musicianship.

Barry Millington, Evening Standard, 8 January 2018

Tenor James Way sang with a remarkably strong virile tone, but used a nice flexibility too. His opening recitative was vivid and this continued into 'Now vanish before the holy beams', and on the Fourth Day Way's 'Let there be lights' recitative was similarly word based, the colour and details of his performance reflected in the atmospheric orchestral contributions. His final aria, 'In native worth' was full of virile phrasing and relish for the words.

Planet Hugill, 7 January 2018

SCHUBERT *Die schöne Müllerin*, London Handel Festival (Nigel Foster piano)

"A sensitive and beautiful account of Schubert's first song cycle from a talented young tenor. [...] From the outset the pianistic flow of emotional and natural currents and James Way's warm lyric tenor all wide-eyed innocence and vulnerability, were a portent of the story's tragic trajectory. Way's elegant legato, full of pathos, never lapsed into sentimentality. In this introspective reading both the finely tuned accompaniment and vocal line were poised and restrained [...] this was a sensitive and beautiful interpretation"

Planet Hugill, 4 December 2017

HANDEL Jupiter, *Semele* The Orchestra of the Age of Enlightenment

“James Way sang most musically as Jupiter [...] already his tenor has a darkness of colour in the lower register that suggests a Samson or a Jeptha might be his future. His ‘Where’er you walk’, sung in long legato lines and with immaculate diction, was a genuine highlight. [...] Rousset’s edition rightly focused on the central pair and June, but hardcore Handelians couldn’t really complain given the vocal riches showered on us by Alder and Way.”

Hugh Canning, Opera Magazine, December 2017

“James Way, still an OAE Rising Star, is young as Jupiters go, but rattling off virtuoso semiquavers, he displayed an astonishingly assured technique. He is also blessed with a full-bodied, attractive tone, deployed to superbly expressive effect in Where’er You Walk. His distress at losing *Semele* was no less affecting.”

Barry Millington, Evening Standard, 19 October 2017

“James Way’s Jupiter exuded melodious warmth”

Michael Church, The Independent, 19 October 2017

“James Way a vocally chiselled Jupiter”

Neil Fisher, The Times, 20 October 2017

“James Way, an OAE Rising Star, was also excellent as Jupiter, revealing an exceptionally smooth and well-shaped tenor that sounded light and yet also projected well.”

Sam Smith, Music OMH, 22 Oct 2017

“James Way sang Jupiter with a surprisingly dark toned tenor which imbued the character with a nice sense implicit virility [...] his account of the work’s hit number, ‘Where e’er you walk’ was finely done, and he made us see that Jupiter really did feel *Semele*’s loss at the end.”

Robert Hugill, Planet Hugill, 20 Oct 2017

ROXANNA PANUFNIK, Davy, *Silver Birch*, Garsington Opera

“The two older boys - Sam Furness, James Way, both excellent”

John Snelling, The Times, 31 July 2017

“Davey, a poised James Way”

Helen Wallace, The Arts Desk, 31 July 2017

BACH St John Passion (Evangelist), Temple Church

“It was a confident and finely dramatic account, full of subtlety and rich drama. Way has a bright toned lyric tenor with an interesting depth to the tone, and he showed a lovely freedom in the high-lying line. The Evangelist is a big sing, and Way’s pacing was impressive so the end had all the virtues of the beginning. His projection of the words was strong, and he brought out the nuances of individual moments. Clearly Way will develop as an artist, but his Evangelist is already very impressive and finely moving.”

Robert Hugill, Planet Hugill, April, 2017

Music on the Brink of Destruction, Wigmore Hall

“James Way’s poised, intense performance of Um Mitternacht (from Ullmann’s Geistliche Lieder), a song that points to the grave beauty of the final quartet of Der Kaiser von Atlantis.”

Anna Piccard, The Times, January, 2017

“...a lied by Viktor Ullman persuasively presented by clarion tenor, James Way...”

Max Stern, The Jerusalem Post, January, 2017

BRITTEN Canticle I, Barbican Hall

“James Way and Adam Sullivan are young tenors to watch: the former brought an artless vocal beauty to the mystic text of Francis Quarles in Canticle I”

Mark Valencia, Classical Source, 2016

“James Way was a strong tenor, capable of superb melismas, a trait so crucial to fine Britten singing”

Colin Clarke, Seen and Heard International, 2016

MUSSORGSKY Holy Fool, Boris Godunov, Philharmonia Orchestra, Royal Festival Hall

“James Way’s Holy Fool wept and keened with the violas and oboes over the cries of the starving people”

Hilary Finch, The Times, 2015

“Effortlessly clear in diction and bright in tone was the other tenor James Way whose beautiful singing as the Holy Fool perfectly underlined the innocence that both Shuysky and Boris lacked”

David Truslove, Classical Source, 2015

CACCINI Fiume Vistola/Pastore, La Liberazione di Ruggiero, Brighton Early Music Festival

“tenor James Way showed promise and style as a bewitched sailor”

Anna Picard, Opera Magazine, 2015

BRITTEN Ballad Singer, Owen Wingrave, Aldeburgh Festival and Edinburgh International Festival

“Tenor James Way’s delivery of the folk ballad was ravishing”

Michael Church, The Independent, 2014

“...the on-stage ballad, sensitively sung by former King’s College [London] choral scholar, James Way”

Nathan Waring, Bachtrack, 2014

“...and he [James Way] sang the ghost story both beautifully and compellingly”

Simon Thompson, Seen and Heard International, 2014

“The excellent James Way insinuates this story into Owen’s ear like Quint seducing Miles”

Mark Valencia, What’s on Stage, 2014



“Tenor James Way had [lyrical power] in plenty; ... his beautifully shaped melody complemented by the crystalline strains of off-stage choristers.”

Claire Seymour, Seen and Heard International, 2014

“...the solo sung so perfectly by James Way”

Vera Liber, British Theatre Guide, 2014

