



Edgaras Montvidas

Tenor

MASSENET *Werther*, Bergen National Opera

In the title role Edgaras Montvidas, looking very much the romantic hero and bringing broad-breathed passion to his music ...,

Yehuda Shapiro, Opera, June 2019

Tenor Edgaras Montvidas is convincing as the troubled poet, his heroic tenor the epitome of late-Romantic *Sturm und Drang*

Susan Nickalls, Opera Now, June 2019

RAVEL *L'heure espagnole*, London Symphony Orchestra, François-Xavier Roth
Gonzalve can sometimes seem difficult to cast - it needs a singer who somehow needs to inhabit two rather indistinct worlds. Edgaras Montvidas effortlessly sang the role with much expression, but he was also able to define the poet who rather seems aloof from reality. His tenor was probably the most shining voice of the evening, the one which came closest to mirroring the precision and beauty that came from the orchestra.

Marc Bridle, Opera Today, April 2019

Isabelle Druet's smart, sassy Concepciòn, Thomas Dolié's goofily innocent Ramiro, Nicolas Cavallier's pompous Gomez, Edgaras Montvidas's preening Gonzalve, and Jean-Paul Fouchécourt's neat, knowing Torquemada — a willing cuckold — formed a formidable cast for this irresistible comedy.

Anna Picard, The Times, April 2019

SZYMANOWSKI *Harnasie*, London Symphony Orchestra, Sir Simon Rattle

... a fervent tenor (Edgaras Montvidas)...

Richard Morrison, The Times, December 2018

BARBER *Vanessa*, Glyndebourne Festival Opera, 2018

As Anatol, the tenor Edgaras Montvidas, in glorious voice, cleverly manages to avoid turning his role into a parody of the dastardly Lothario.

Stephen Pettitt, The Times, August 2018

Montvidas is all seductive elegance, but his charm can turn to cynicism in a flash when his guard is down, and we fully understand why Verrez's proud, sensual Erika finds him both so attractive and so suspicious.

Tim Ashley, The Guardian, August 2018

Edgaras Montvidas is convincing as Anatol...

Barry Millington, The Evening Standard, August 2018

Edgaras Montvidas was thoroughly credible as the caddish Anatol: amongst the overheard interval chatter was an "of course, we've all met men like that". ... Montvidas was at his best in the superb duet with Bell, "Love has a bitter core", a brilliant expression of a lover listening without hearing.

David Karlin, Bachtrack, August 2018

MASSENET *Werther*, l'Opera nationale de Lorraine

Qui peut chanter Werther après Jonas Kaufmann et Juan Diego Flórez ? Edgaras Montvidas. Le Lituanien s'est approprié le romantisme introverti et douloureux

du personnage de Goethe, avec une ligne parfaite... et un sens admirable de la prosodie française. S'il a du soleil dans la voix, c'est, par le jeu des nuances et des couleurs, le soleil noir de la mélancolie.

Who can sing Werther after Jonas Kaufmann and Juan Diego Flórez? Edgaras Montvidas. The Lithuanian appropriated the introverted and painful romanticism of Goethe's character, with a perfect line ... and an admirable sense of French prosody. If he has sunshine in his voice, it is, by the play of nuances and colours, the black sun of melancholy.

Didier Van Moere, Diapason, May 2018

Le ténor lithuanien Edgaras Montvidas "est" Werther dès son entrée en scène, par le physique comme par la voix. La couleur ambrée de celle-ci est immédiatement prenante, avec une teinte mélancolique qui colle au personnage, dans la puissance comme dans la nuance.

The Lithuanian tenor, Edgaras Montvidas, "is" Werther, as soon as he makes his entrance, both physically and vocally. The amber colour of his voice is immediately appealing, with a melancholy hue that attaches itself to the character, in both the power and the nuance.

Christian Merlin, Le Figaro, May 2018

Edgaras Montvidas remplit le rôle-titre avec excellence. Le style français lui va comme un gant, son ténor est puissant dans sa suavité et intéressant comme un bonbon de caramel au beurre sale ... son timbre est toujours soutenu par une technique vocale qui montre sa solidité dans les demi-teintes subtiles

Edgaras Montvidas performs the title role with excellence. The French style fits him like a glove, his tenor is powerful in his suavity and interesting as a sweet caramel with salted butter ... his timbre is always supported by a vocal technique that shows his strength in the subtle halftone

Beate Langenbruch, Bachtrack, May 2018

Le Lituanien Edgaras Montvidas incarne un Werther de chair et de sang...

The Lithuanian, Edgaras Montvidas, embodies a Werther of flesh and blood ...

Michel Le Naour, Concertclassic.com, May 2018

GOUNOD *Faust*, Vilnius City Opera

Both Ekaterina Goncharova (Marguerite) and Edgaras Montvidas (Faust) were admirable all night ... Montvidas, a former Young Artist at Covent Garden sang a fresh, eager, and charming Faust with appealing legato.

Andrew Mellor, Opera, June 2018

DANTE *Godard*, Munich Radio Orchestra, Ulf Shirmer. CD

Edgaras Montvidas and Veronique Gens make a fine pair of lovers, their ardent duet in Act 2 being one of the high spots ...

Richard Lawrence, Gramophone 2018

DONIZETTI *Lucia di Lammermoor*, Semper Oper Dresden

Der Überraschungsstar des Abends aber ist der Lette Edgaras Montvidas. Ein Tenor von erstaunlicher stimmlicher Klarheit, berauscher Höhe und ein hervorragender Schauspieler! Sein Edgardo singt nicht nur von Liebe und Verrat, nein, Edgaras Montvidas selbst liebt, wird verraten und leidet bis zu seinem Selbstmord mit jeder Faser auf der Bühne der Semperoper.

The surprise star of the evening, however, is the Latvian Edgaras Montvidas. A tenor of astonishing vocal clarity, heady heights and a great actor! His Edgardo not only sings of love and betrayal, no, Edgaras Montvidas loves himself, is betrayed and suffers until his suicide with every fiber on the stage of the Semperoper.

Music in Dresden.de, November 2017

In the tenor department, Edgaras Montvidas uses his languid tone to underpin his sympathetic charisma as Edgardo.

Neue Musik Zeitung, November 2017

VERDI *Requiem*, Royal Scottish National Orchestra, Prieto

The soloists, soprano Evelina D'Amico, mezzo Elizabeth DeShong, tenor Edgaras Montvidas and bass-baritone Hanno Müller-Brachmann, were phenomenal, adding real top-drawer status to the event.

Michael Tumelty, The Herald, 4 December 2016

STRAUSS *Capriccio*, La Monnaie

Die Sänger - in den Hauptrollen Sally Matthews als Gräfin, Edgaras Montvidas als Musiker, Lauri Vasar als Dichter - sind alle so delikat, phantasievoll und genau in ihrer Darstellung, dass sie die Vergrößerung durch die Kamera nicht zu fürchten brauchen

The singers in the principal roles – Sally Matthews as the Countess, Edgaras Montvidas as the Musician, Lauri Vasar as the Poet – are all so delicate, imaginative and accurate in their representation that they need not fear the close-up of the camera.

Jan Brachmann, Frankfurter Allgemeine Zeitung, 9 November 2016

Edgaras Montvidas lance vers le ciel ses phrases de ténor avec aisance ...

Edgaras Montvidas launches his tenor phrases up to heaven with ease ...

Dominique Joucken, Forum Opera, 2 November 2016

Also notable were the two key figures of Olivier and Flamand, played respectively by Lauri Vasar and Edgaras Montvidas.

John McCann, Opera, February 2017

MOZART *Don Giovanni* Santa Fe Opera

Tenor Edgaras Montvidas infused dignity into Don Ottavio ... he is a Mozart tenor to reckon with.

James M Keller, Santa Fe New Mexican, 4 July 2016

OFFENBACH *Les Contes d'Hoffmann*, Komische Oper, Berlin

Königer and Montvidas were a fascinatingly contrasting pair, the first with a suave, light baritone, the second recklessly going for it, especially in the editorially enhanced Vencie act.

Opera, February 2016

BENJAMIN GODARD *Dante*, Symphonieorchester des Bayerischen Rundfunks, Ulf Schirmer, Munich & Versailles.

Confronté à un rôle lourd, Edgaras Montvidas fait forte impression ... peu de ténors assumeraient aujourd'hui le rôle de Dante avec autant de vaillance et de sensibilité.

Faced with a heavy role, Edgaras Montvidas was impressive ... few tenors now assume the role of Dante with so much courage and sensitivity.

Laurent Bury, Forum Opera, 2 February 2016

Gut bestellt war es ebenfalls um die Solistenriege, angeführt von Edgaras Montvidas, der mit kraftvollem Tenor die hoch gelagerte Titelrolle souverän meisterte.

The soloist ranks were well-appointed, led by Edgaras Montvidas, who mastered the title role with his powerful tenor.

Tobias Hell, Muenchner Merkur, 2 February 2016

Die Melodien kommen dem exquisiten Saengerensemble zugute, allen voran Edgaras Montvidas, der die lange, kraftintensive und - typisch französisch - sehr hoch liegende Titelpartie mit schönem Timbre und prächtigem Stimmkern bewältigt.

The melodies benefit the exquisite ensemble of singers, above all Edgaras Montvidas who conquered the long, intense and – typically French – very high-lying title role with a beautiful timbre and a magnificent vocal core.

Michale Stallknecht, Sueddeutsche Zeitung, 2 February 2016

FÉLICIEN DAVID *Herculanum*, Brussels Philharmonic, Hervé Niquet, Ediciones Singulares recording

Edgaras Montvidas dramatically engaged as Hélios.

George Hall, Opera, January 2016

Edgaras Montvidas offert à Hélios une voix rayonnante et un français excellent... Edgaras Montvidas portrays Hélios with a radiant voice and excellent French...

Laurent Bury, Forumopera, 4 September 2015

...l'articulation est impeccable, et le phrase modelé sans déroger aux canons du style français

His articulation is impeccable and the phrases shaped without ignoring the canons of the French style.

Didier Van Moere, Diapason, October 2015

...tenor Edgaras Montvidas yields willingly in a lovely 'Air de l'extase'.

Charles Downey, The Washington Post, 18 December 2015

MOZART *Die Entführung aus dem Serail*, Glyndebourne Festival Opera, Robin Ticciati

Belmonte was Edgaras Montvidas, who persuasively looks and acts the part of a handsome Spanish nobleman. He phrases with poise and intelligence...

Rupert Christiansen, The Telegraph, 14 June 2015

...Edgaras Montvidas sang with great eloquence...
Roger Parker, Opera, August 2015

...Edgaras Montvidas an aristocratic Belmonte.
Richard Fairman, Financial Times, 16 June 2015

Belmonte's more straightforward character, ardent and dependable is stylishly projected by Edgaras Montvidas...
Barry Millington, London Evening Standard, 16 June 2015

Montvidas cuts a heroic figure, playing nicely off Breden Gunnell's Pedrillo in the comic sections, while bringing us back to an altogether more lyrical sincerity with his arias.
Alexandra Coghlan, New Statesman, 15 June 2015

Edgaras Montvidas and Sally Matthews exude opera seria pathos...
Michael Church, The Independent, 16 June 2015

SYMANOWSKI *King Roger*, Boston Symphony Orchestra, Charles Dutoit
Edgaras Montvidas was excellent in the role of the shepherd, singing with a sweet-toned tenor that conveyed the score's sensual refinement.
Jeremy Eichler, The Boston Globe, 6 March 2015

SAINT-SAËNS *Les Barbares*, Choeur Lyrique et Orchestre Symphonique de Saint-Étienne, Laurent Campellone, Ediciones Singulares recording
...le Marcomir lumineux d'Edgaras Montvidas. La diction et le style du jeune ténor lituanien, qui saisissaient déjà au concert, sont préservés...
...the luminous Marcomir of Edgaras Montvidas. The diction and style of the young Lithuanian tenor which had already dominated the concert, is preserved here...
Gérard Condé, Opéra Magazine, Décembre 2014

...sung with delicacy by Montvidas and Hunold...
Hugo Shirley, Gramophone, February 2015

What a find...what a voice...he floated the ending beautifully...definitely one of the highlights...
BBC Radio 3, CD Review, 10 January 2015

TCHAIKOVSKY *Eugene Onegin*, Glyndebourne Festival Opera
...the male who strikes home is Edgaras Montvidas's Lensky, eloquently virile enough to actually make his duel with Onegin borderline believable.
Geoff Brown, The Times, 20 May 2014

...Edgaras Montvidas, who goes on to deliver an immaculately refined account of Lensky's elegiac aria...
George Hall, The Guardian, 20 May 2014

Edgaras Montvidas is a practised Lensky, in this production and much elsewhere, and delivered all the necessary goods.

Rodney Milnes, Opera, July 2014

FÉLICIEN DAVID, *Herculanum*, Brussels Philharmonic, Hervé Niquet

Edgaras Montvidas, vaillant et lumineux Hélios, affirme une réelle affinité avec ce répertoire...son Français, de surcroît, est quasi irréprochable.

Edgaras Montvidas, the brave and luminous Helios, confirms a real affinity with this repertoire ... his French, moreover, is virtually flawless.

José Pons, Opera Magazine Today, April 2014

SAINT-SAËNS, *Les Barbares*, Opéra Théâtre de Saint-Etienne

Edgaras Montvidas...strong voice, which could also provide enchanting lyrical moments.

Erna Metdepenninghen, Opera, May 2014

Avec Edgaras Montvidas, ce répertoire dispose aussi d'un artiste précieux, qui unit à un français quasi parfait une belle couleur de voix...un chanteur au phrasé délicat, osant la voix de tête quand c'est nécessaire.

With Edgaras Montvidas, this repertoire also provides a valuable artist, who unites almost perfect French with a beautiful color of voice...a singer of delicate phrasing, daring head voice when necessary.

Laurent Bury, Forum Opera, 14 February 2014

Edgaras Montvidas, ténor lyrique d'une élégance toute simple, tel qu'on imagine Marcomir...c'est par l'engagement et la diction que ce jeune Lituanien s'est distingué.

Edgaras Montvidas, a lyric tenor of simple elegance, just as we imagine Marcomir...it is with his commitment and diction that the young Lithuanian distinguished himself.

José Pons, Opera Magazine Today, April 2014

BRUNEAU *Requiem*, Orchestra and Chorus of La Monnaie, Brussels, Ludovic Morlot, Cypres Records

Ludovic Morlot and his Belgian forces sound classy...Edgaras Montvidas is the best of the quartet of soloists.

Tim Ashley, The Guardian, 9 January 2014

J STRAUSS *Die Fledermaus*, English National Opera

Montvidas sang superbly...one of the highlights of the evening.

Peter Reed, Opera, December 2013

...Edgaras Montvidas as a handsome Alfred and the ever-reliable Andrew Shore as Frank really stood out.

David Mellor, Mail on Sunday, 6 October 2013

PUCCINI *La Rondine* The Royal Opera, Covent Garden

...it was left to Edgaras Montvidas, playing the poet Prunier with a debonair, slightly effete air, to take centre stage with some of the panache that was missing elsewhere...

Richard Fairman, Financial Times, 9 July 2013

Edgaras Montvidas's incarnation of the poet Prunier is vivid and resonant...

Michael Church, The Independent, 8 July 2013

...Edgaras Montvidas, excellent as the effete Prunier...

Erica Jeal, The Guardian, 8 July 2013

Edgaras Montvidas' immaculate vocal and physical exploration of the sophisticated society with Prunier.

George Hall, The Stage, 9 July 2013

Edgaras Montvidas...in particular, aided by his tall stature, fashioned a genuinely persuasive character, a charming poseur forced by the heart to drop the pose...

Russ McDonald, Opera, September 2013

STRAVINSKY *Le Rossignol*, Ravel *L'enfant et les sortilèges*, Boston Symphony Orchestra, Charles Dutoit

...Edgaras Montvidas a fisherman whose tenor suggested the depth and mystery of the sea (Stravinsky)...And then there were the comic duets...Naef and Montvidas a the Chinese cup and the Wedgewood teapot...were so funny that even Dutoit could be seen braking into a smile (Ravel).

Jeffrey Gantz, The Boston Globe, 26 October 2012

STRAVINSKY *The Rake's Progress*, Scottish Opera, Siân Edwards

...Edgaras Montvidas's handsome, juicy-toned Tom is one of the most convincing I have seen...

Hugh Canning, The Sunday Times, 25 March 2012

Tom Rakewell was the personable Lithuanian tenor Edgaras Montvidas...he projected clearly and shaped "Love, too frequently betrayed" with lovely sensitivity.

Rupert Christiansen, The Telegraph, 27 March 2012

This is an ensemble piece, created for Scottish Opera by Scots. But its heartbeat is that of the Lithuanian tenor who uninhibitedly lives Tom's infatuations, his pubescent sense of enlightenment, his pride, self-indulgence and deranged venereal shame...to hear Stravinsky's music sung with such a sense of line and colour, such dash and élan, such opulence and intensity, is revelatory.

Anna Picard, The Independent, 26 March 2012

Both the Lithuanian tenor and the British baritone gave incisive performances which could hardly be bettered.

Fiona Maddocks, The Observer, 25 March 2012

Montvidas and Page are outstanding...Montvidas dark-voiced and vulnerable: those moments when Stravinsky allows his emotions to penetrate the artifice are simply overwhelming.

Tim Ashley, The Guardian, 18 March 2012

...the Lithuanian tenor throws himself into the show with heart and soul, whether he is caddish or remorseful, or even being stripped to his breeches to be served up to the monstrously buxom Mother Goose.

Neil Fisher, The Times, 19 March 2012

MOZART *Idomeneo*, Netherlands Opera, John Nelson

Remarkably strong interpretation of Arbace by Lithuanian tenor Edgaras Montvidas.

De Volkskrant, November 2011

JoyceDiDonato – DivaDivo, Virgin Classics recording

The Lithuanian Montvidas, Almaviva in the *Barbiere* item and Tebaldo in the *Capuleti*, has a tenor voice one would be particularly glad to hear more of.

Max Loppert, Opera, June 2011

VERDI *Rigoletto*, Scottish Opera, Tobias Ringborg

...Edgaras Montvidas shines as the smarmy, honey-voiced Duke.

Kate Molleson, The Guardian, 18 May 2011

...Edgaras Montvidas' virile, virulent Duke...Montvidas' sex addict Duke, a man whose dissembling sweet talk disguises a sledgehammer seduction technique. His *La donna é mobile* is callous, lusty, lyrical and carefree, with a frustrated edge that borders on the psychopathic.

Sarah Urwin Jones, The Times, 13 May 2011

...a notably graceful account of *Parmi veder le lagrime*...everything he sang showed musical intelligence and good style.

Rupert Christiansen, The Telegraph, 13 May 2011

...Edgaras Montvidas' towering and manful portrayal of the Duke, superbly sung and every bit the lucky survivor.

Kenneth Walton, The Scotsman, 14 May 2011

TSCHAIKOVSKY *Eugene Onegin*, Opéra de Lyon

The Lithuanian tenor Edgaras Montvidas gave Lensky youthful charm and a suave voice...

Erna Metdepenninghen, Opera, August 2010

STRAVINSKY *Le Renard/Le Rossignol*, Aix-en-Provence Festival

Les voix sont superbes...le ténor somptueusement lyrique d'Edgaras Montvidas. (The voices are superb...the sumptuously lyric tenor of Edgaras Montvidas.)

Le Figaro, July 2010

On note aussi dans *Renard* la présence du tenor Edgaras Montvidas, don't la voix, bien que charpentée, nimbe ensuite de poésie le chant du Pêcheur.

(Notable also in *Renard* is the presence of tenor Edgaras Montvidas, whose voice, although robust, swathes the song of the Fisherman (*Rossignol*) in poetry.)

Forum Opera, July 2010

DONIZETTI *L'elisir d'amore*, Scottish Opera, September 2009

Strong performances cemented the success of the production; however the star of the evening was undoubtedly Edgaras Montvidas, whose Nemorino was sweetly earnest and beautifully sung.

Rowena Smith, The Guardian, 24 September 2009

Montvidas, on the other hand seems perfect from the start...pleasing on the ear, and matched by touchingly earnest acting. His *Una furtiva lagrima* is done with a rare gracefulness rather than showboating histrionics.

Richard Morrison, The Times, 25 September 2009

Edgaras Montvidas brings to Nemorino a sympathetic fragility with enough emotive power to evoke his ultimate triumph.

Ken Walton, The Scotsman, 25 September 2009

BELLINI *I Capuleti e I Montecchi*, Opera North Grand Theatre, October 2008

... the bantamweight tenor Edgaras Montvidas made a nicely febrile Tebaldo...

Geoff Brown, The Times, 23 October 2008

Connolly, Arnet and Montvidas are all at their absolute best in the work, singing with remarkable lustre and refined passion.

Tim Ashley, The Guardian, 23 October 2008

With Edgaras Montvidas a fervent Tebaldo..the singing more than makes good any dramatic shortfalls.

Lynne Walker, The Independent, November 2008

Edgaras Montvidas demonstrates here he is much more than the Mozart tenor one might initially have anticipated.(his voice) is a fine instrument, underpinned by a good technique. He is a tall, good-looking and an appreciable actor, which helps.

Hugh Canning, The Sunday Times, November 2008

MOZART *Die Entführung aus dem Serail*, Komische Oper Berlin, May 2008

Edgaras Montvidas was a great "Belmonte," singing with power and richness of tone.

James Sohre, Opera Today, 25 May 2008

MOZART *Die Entführung aus dem Serail*, Netherlands Opera, February 2008

The Lithuanian tenor Edgaras Montvidas (Belmonte) displayed an exceptional affinity for this music, with splendid breath control and stylish phrasing. Montvidas is young and handsome and his voice projects well; he should enjoy a splendid career in this repertoire.

Michael Davidson, Opera, June 2008

GALA CONCERT, Scottish Opera, January 2006

In the Cavatina Ecco ridente in cielo and the lively allegro section that follows, Edgaras Montvidas sang the elaborate bel canto line stylishly and with great technical assurance.

The Scotsman

VERDI *La Traviata*, Glyndebourne on Tour, Autumn 2003

'That is the lovelorn Alfredo, as portrayed by the very young Lithuanian tenor Edgaras Montvidas. He sang at satisfyingly true pitch, with an "interesting" timbre and – whenever needed – a fine, stylish romantic ring and thirst. And he is a committed actor, not just at obvious moments such as the end (where he did grief and despair very well): he conveyed, for example, a disarming sense of post-adolescent pride at being so much in love, and the vulnerability that goes with it.'

Financial Times 13 October 2003

'Musically it's brilliant, with not weak performance anywhere...Montvidas is all boyish intensity and elegance, though you're always aware of the temper that lurks behind the impetuous façade.

The Guardian 11 October 2003

MOZART *Così fan Tutte*, Garsington Opera, July 2003

The Lithuanian tenor Edgaras Montvidas continues his rise to fame as an accomplished Ferrando.

The Observer

VERDI *La Traviata*, Covent Garden, December 2002

Major operatic careers have been kicked off when a little-known singer has deputised in a leading role. After the first night of Covent Garden's revival of *La Traviata* one wonders what the future holds for Lithuanian tenor Edgaras Montvidas. Montvidas was pitched at short notice into taking over as Alfredo from the indisposed Roberto Aronica. He is a rather fine exponent of the role... He sings with an instinctive feel for the inner pulse of Verdi's music. He is a convincing actor too, first approaching Violetta with a combination of gauche desire and the stiff-backed wariness of someone tentatively breaking away from the legacy of a morally rigid upbringing. When he publicly denounced her, he is ambivalent and wretched rather than blind with rage.

Tim Ashley, The Guardian, 17 December 2002

As it happens, Montvidas was one of the best things about the evening. Wisely untempted to do something his voice isn't suited to, he sang the part of Alfredo with a lieder singer's sensitivity, lots of brave sotto-voce phrasing, an attention to words that made up for his shortage of octane, and a point of interest through the first two acts where everyone else was just going through the motions.

Robert Thicknesse, The Times, 16 December 2002

VERDI *I Masnadieri*, Royal Opera House, December 2002

Edgaras Montvidas made his mark as Arminio (in earlier Verdi he would have had to make do with recitative, but here gets a rewarding narration)...

Opera Magazine, December 2002

FALLA *La Vida Breve*, BBC Proms, August 2002

Of the smaller roles, Edgaras Montvidas particularly stood out with his plangent singing of Voice in the Forge. Indeed, the opening passage with Montvidas' lament alternating with darkly original choral writing and the clanking of anvils, was one of the most striking moments in the score.

Classicalsource.com, August 2002

Vilar Young Artists Gala Concert, July 2002

Edgaras Montvidas as a charming Nemorino....

Richard Fairman, Financial Times, 17 July 2002

Lithuanian tenor Edgaras Montvidas has similar potential: light, bright sound ideal for Donizetti's Nemorino. He knows what words are about.

The Times, 17 July 2002

His richly plangent voice has won him a place on the Royal Opera's new apprenticeship scheme, where his committed performance of Russian songs in a showcase recital showed outstanding potential.

Rupert Christiansen, Daily Telegraph, 1 January 2002