



Benson Wilson

Baritone

Finzi *Et in terra pax*, BBC Symphony Orchestra, Sakari Oramo

Benson Wilson had clearly reserved some of his Christmas treats for everyone, as he delivered the narrator's part with a voice that was silky smooth, and honey rich; a true delight to hear against the orchestra's warm string tone and the chorus' intelligently controlled dynamics; his final, floated '... aspect of th'eternal silence' was special indeed.

Barry Creasy, musicomh.com, December 2021

Leeds Lieder Festival, recital with Ella O'Neill, Leeds Town Hall

Wilson took a poetic yet strikingly robust view of the music, and there was plenty of swagger along with poetics and intimate moments, with some superb storytelling

Robert Hugill, Planet Hugill, April 2021

Wilson has the potential to be one of the voices of the decade with his dark-toned immensely powerful baritone

Jim Pritchard, Seen & Heard International, April 2021

Puccini *La Boheme* (Schaunard), ENO Drive Live, Martyn Brabbins

There were strong performances from William Thomas (Colline) and Benson Wilson (Schaunard).

John Allison, Opera, November 2020

Leeds Lieder Festival, recital with Joseph Middleton, Leeds Town Hall

Benson Wilson, a charismatic young New Zealand born Samoan baritone, opened the first part of the recital with songs by Herbert Howells and Gerald Finzi. The delightful *Who is Sylvia?* and, *It Was a Lover and his Lass* were suffused with youthful virility. Wilson's Maori War Song encore brought the house down. Although described as a baritone the voice has a rich and deep bass extension. He will go far.

Geoffrey Mogridge, The Telegraph & Argus, November 2020

Britten *A midsummer night's dream*, Guildhall School of Music & Drama

I have seen Filipe Manu and Benson Wilson as competing lovers in the GSMD *Così fan tutte*, and they are just as good a double act as Lysander and Demetrius, both with fine, stylish voices and vivid acting skills.

Peter Reed, classicalsource.com, February 2019

Mozart *Così fan tutte*, Guildhall School of Music & Drama

...Wilson has a baritone that radiates seduction and self-confidence ...

Peter Reed, classicalsource.com, November 2018

Guglielmo and Ferrando, in their daft rocker-cum-mariachi disguises, complete with droopy moustaches and grizzly wigs, launch themselves at each others' girlfriend as if by god-given right. When one sees the other succeeding, physical tension runs high: a near fight breaks out. Sometimes played as indistinguishable, here they are sharply delineated, Ferrando really quite sensitive, Guglielmo brawny and knowing. Filipe Manu and Benson Wilson, both from New Zealand, made a convincing partnership.

Fiona Maddocks, The Guardian, November 2018

Benson Wilson's Guglielmo a swaggering yet not insensitive contrast ...
Mark Berry, Opera Today, November 2018

Guglielmo and Ferrando, the two men in Mozart's and Da Ponte's pitiless exposé of the supposed fickleness of young love are played by New Zealanders Benson Wilson and Filipe Manu in a sharply directed appraisal of the boundaries of male friendship, while vocally both singers are ideally suited. The physically slighter Manu has ringing tenor ardour and sweetness to spare, and the bluffer, more imposing Wilson has a baritone that radiates seduction and self-confidence – and when, in Act Two, emotional territory is trampled underfoot, both singers play out the pain of fiancée-swapping confusion with great poignancy.

Peter Reed, Classical Source, November 2018

...his solid, impressive foil was the Guglielmo of fellow New Zealander Benson Wilson.

Colin Clarke, Seen and Heard International, November 2018