



**Marcus  
Farnsworth**  
Baritone

**ENGLISH NATIONAL OPERA *Iolanthe***

“...and Marcus Farnsworth’s brilliantly charismatic Strephon inhabiting their roles as to the manner born.”

*Michael Church, The I, October 2023*

“It’s fantastic to hear Price and Farnsworth in the lead roles again. They’re brilliant together and zing off each other with excellent comic performances on their own merit.”

*Scott Wddell, Everything Theatre, October 2023*

**Edmund RUBBRA *The Jade Mountain – Songs*, Chandos**

Pianist Iain Burnside and baritone Marcus Farnsworth catch evocatively its misty vision of an ageing shepherd’s weary tread toward ‘the quiet steps of dreamland, the waters of no-more-pain.’

*Terry Blain, Classical Music, April 2023*

**RICHARD CAUSTON *La Terra Impareggiabile*, BBC Symphony Orchestra, Sakari Oramo, NMC Recordings**

But the disc is dominated by a superb performance by baritone Marcus Farnsworth and pianist Huw Watkins of the 40-minute *La Terra Impareggiabile*, settings of the Sicilian poet Salvatore Quasimodo

*The Guardian, November 22 2022*

**HANDEL *Brockes Passion*, Arcangelo, Jonathan Cohen, Wigmore Hall**

Marcus Farnsworth’s Pilate and Matthew Long’s Peter were particularly impressive

*The Arts Desk, Oct 9 2019*

**BRITTEN *Noye’s Fludde* Theatre Royal, Stratford East**

Farnsworth’s excellent Noah

*Opera Magazine, September 2019*

Marcus Farnsworth as Noah, leads the show’s adults with aplomb

*Geoff Brown, The Times July 5 2019*

**BACH *St Matthew Passion*, Ex Cathedra, Jeffrey Skidmore, Bristol, London & Birmingham**

Marcus Farnsworth’s Christ displayed more than a hint of controlled anger.

*Nick Kimberley, The Evening Standard, April 2019*

The finest sensibilities came in the baritone of Marcus Farnsworth, realising both dignity and compassion in the role of Jesus and in the bass arias. Tireless throughout the evening, Farnsworth also added weight to the chorus bass line, like the other soloists following the practice of Bach’s time in this regard.

*Rian Evens, The Guardian, April 2019*

**PURCELL *King Arthur*, Gabrieli Consort & Players, Paul McCreech, on tour in Australia**

The more sublime moments usually involved Anna Dennis, whose bell-like soprano rang true and with sigh-inducing expression in *King Arthur*'s well known solo, 'Fairest Isle', and in the passacaglia duet with baritone Marcus Farnsworth. His caresses, both of the luscious vocal and necessarily respectful physical kind, helped make this romantic interlude a performance highlight.

*Patricia Maunder, Limelight, February 2019*

There was a stately, majestic call on the trumpet, leading Marcus Farnsworth to stand and with politician's hand gestures and earnest expressions, eagerly joined by the crowd, to invoke the blessings of St George.

*Brian Angus, Bachtrack, February 2019*

**PURCELL *King Arthur*, Vox Luminis, Lionel Meunier, CD (live recording)**

True and Farnsworth's dialogue for two reconciling lovers 'He' and 'She' has beguiling tenderness ...

*David Vickers, Gramophone, February 2019*

**BERNSTEIN *Candide* (Maximillian/Captain), Bergen National Opera, Grieghallen**

Kitty Whately (Paquette) and Marcus Farnsworth (Maximillian/Captain) brought class to their all-too-brief moments in the spotlight ...

*Yehuda Shapiro, Opera, February 2019*

**BERNSTEIN *Candide*, London Symphony Orchestra, Marin Alsop, Barbican Hall**

Better than any of them at bridging the gap between musical styles were tenor Thomas Atkins and baritone Marcus Farnsworth. Sharing eight named roles between them, these are singers who get the comedy and grip the audience. Each had his place in the sun, the former as Vanderdendur ("Oh, but I'm bad"), the latter as Maximilian ("I am everything I need"), and together they were seldom far from the action.

*Bachtrack Dec 2018*

Marcus Farnsworth sounded suave ...

*Ditlev Rindom, Opera, February 2019*

**CHERYL FRANCES-HOAD *Last Man Standing*, BBC Symphony Orchestra/Brabbins, Barbican Hall**

...Marcus Farnsworth, excellent as ever ...

*Andrew Clements, The Observer, December 2018*

...the mellifluous baritone Marcus Farnsworth ...

*Paul Driver, The Times, December 2018*

**TURNAGE *The Silver Tassie*, BBC Symphony Orchestra/Brabbins, Barbican Hall**

Fiercely conducted by Ryan Wigglesworth, and featuring outstanding central performances by Ashley Riches and Marcus Farnsworth ...

*Tim Ashley, The Guardian – Top 10 Classical Music Events of 2018, December 2018*

Marcus Farnsworth and Claire Booth were also superb as the maritally embattled Forans ...

*Tim Ashley, The Observer, November 2018*

There was real pathos in Marcus Farnsworth's Teddy ...

*Richard Fairman, Financial Times, November 2018*

Marcus Farnsworth did wonders with his role of two halves, for the Teddy who returns sightless from the Front is transformed into a more empathetic creature than the boor who went out .

*Mark Valencia, Opera, January 2019*

**VAUGHAN WILLIAMS *A Sea Symphony*, BBC Symphony Orchestra/Brabbins. CD (Hyperion)**

Both Elizabeth Llewellyn and Marcus Farnsworth sing with attractively fresh timbre and impeccable enunciation ...

*Andrew Achenbach, Gramophone, October 2018*

**ADAMS *Doctor Atomic*, BBC Symphony Orchestra / Adams, CD (Nonesuch)**

... with superb British support from Brindley Sherratt, ... and three younger generation singers tenor Andrew Staples, baritone Marcus Farnsworth and contralto Jennifer Johnston ...

*David Nice, BBC Music Magazine, August 2018 Opera choice recording – 5 stars*

**GILBERT & SULLIVAN *Iolanthe* (Strephon), English National Opera**

Marcus Farnsworth and Ellie Laugharne were admirable as the young lovers Strephon and Phyllis ...

*Barry Millington, Evening Standard, February 2018*

'None shall part us from each other', a sweetly fervent duet for Phyllis (Ellie Laugharne) and Strephon (Marcus Farnsworth). The loved-up pair sing ravishly and act with delicious self-awareness, topping off their night with a riotous clog dance.

*Mark Valencia, What's On Stage, February 2018*

Other performers include Samantha Price (Iolanthe), Yvonne Howard (Queen of the Fairies), Ellie Laugharne (the shepherdess Phyllis) and, clearest of all, Marcus Farnsworth's Strephon

*Geoff Brown, The Times, February 2018*

Marcus Farnsworth's tap-dancing Strephon is winningly ingenuous.

*Michael Church, The Independent, February 2018*

Marcus Farnsworth brings a honeyed baritone to the half-fairy Strephon...

*Erica Jeal, The Guardian, February 2018*

Ellie Laugharne and the excellent Marcus Farnsworth, as Phyllis and Strephon, are a perfect Arcadian couple who might have stepped off a Wedgwood vase ...

*Richard Fairman, The Financial Times, February 2018*

Terrific performances all round ...Marcus Farnsworth and Ellie Laughtarne as the dainty Arcadian Strephon and Phyllis.

*Rupert Christiansen, The Daily Telegraph, February 2018*

Marcus Farnsworth's energetic but focused Strephon and Ellie Laughtarne's feisty Phyllis follow that with a brilliant tap number ...

*David Nice, The Arts Desk, February 2018*

The shepherd-and-shepherdess couple of Marcus Farnsworth and Ellie Laughtarne gave us the strongest purely operatic voices of the evening.

*David Karlin, Bachtrack, February 2018*

Marcus Farnsworth sounds wholesome and handsome as Strephon and essays some impressive dance-steps and leg-kicks

*Claire Seymour, Opera Today, February 2018*

As her lover, Strephon, Marcus Farnsworth negotiated his patter with ease ...

*Flora Willson, Opera, April 2018*

Strephon (Marcus Farnsworth) and Phyllis (Ellie Laughtarne) are played as vacuous, Instagrammable narcissists, heedless to the chaos they leave in their wake.

*Dan Cairns, The Sunday Times, April 2018*

Marcus Farnsworth was an engagingly bucolic Strephon ... well-matched by Ellie Laughtarne's attractive Phyllis (their duetting included a show-stopping tap dance).

*Ashutosh Khandekar, Opera Now, April 2018*

### **BRITTEN *Peter Grimes*, Bergen Philharmonic, Edward Gardner, Edinburgh International Festival**

The other inhabitants of the Borough were all brilliantly characterised by the best British talents - Susan Bickley, Marcus Farnsworth and Robert Murray notable among them - with two alluring Norwegians, Hanna Husáhr and Vibeke Kristensen, as Auntie's wittering Nieces. You could not ask for better.

*Rupert Christiansen, The Telegraph, August 2017*

... a cast including Andrew Greenan, Marcus Farnsworth, Robert Murray and Barnaby Rea made up the first-rate ensemble.

*Fiona Maddocks, The Observer, August 2017*

... the Borough worthies were cast from the UK's ample stock of Britten stylists, notably Marcus Farnsworth, James Gilchrist, Andrew Greenan and Robert Murray ...

*Andrew Clark, Opera, October 2017*

### **ADAMS *Dr Atomic*, BBC SO, Barbican Hall**

... among the exemplary cast were particularly distinguished performances from Marcus Farnsworth as the anxious meteorologist Frank Hubbard ...

*Tim Ashley, The Guardian, 26 April 2017*

... excellent support from Brindley Sherratt, Julia Bullock, Jennifer Johnston, Andrew Staples and Marcus Farnsworth ...

*Rupert Christiansen, The Daily Telegraph, 26 April 2017*

#### **TURNAGE *Greek*, Boston Lyric Opera**

Baritone Marcus Farnsworth guided us through the cartoonish dystopia as the alienated, irreverent Eddy, shrugging off his father's bigotry, a casual Cockney accent molding his sonorous voice into a new shape.

*Zoe Madonna, The Boston Globe, 17 November 2016*

Marcus Farnsworth excelled as the aimless, violence-prone Eddy ...

*Heidi Waleson, The Wall Street Journal, 28 November 2016*

#### **THREE CHOIRS FESTIVAL, Gloucester, Recital with James Baillieu. Works by Finzi, Gurney, Matthew Martin.**

Farnsworth was in particularly relaxed and lyrical vein in Finzi's *Earth and Air and Rain*, with pianist James Baillieu's expressive playing setting the seal on their interpretation. In Gurney's *Lights Out*, setting poems by Edward Thomas, the clarity of Farnsworth's articulation was crucial, and it was in the Gurney encore *Sleep* that he excelled. ...Farnsworth and Baillieu invested the whole with a palpable intensity.

*Rian Evans, The Guardian, 28 July 2016*

#### **WEBER *Der Freischutz*, OAE, Mark Elder. Royal Festival Hall.**

The peasants were vividly drawn by Marcus Farnsworth (Kilian) and the London Philharmonic Choir ...

*Anna Picard, The Times, 10 June 2016*

#### **BELL *In Parenthesis*, WNO**

... the excellent George Humphreys and Marcus Farnsworth ...

*Rebecca Franks, The Times, 16 May 2016*

That the production comes through is down to the passionate conviction of the performances — notably Andrew Bidlack and Marcus Farnsworth as a pair of Tommies...

*Richard Bratby, The Spectator, 21 May 2016*

... Marcus Farnsworth brought to Lewis a touching bluster ...

*Rian Evans, Opera, July 2016*

#### **ORFF *Carmina Burana*, BBC Symphony Orchestra, Nottingham Royal Concert Hall**

Baritone Marcus Farnsworth brought operatic relish to his multi-faceted part, equally convincing either celebrating the joys of spring or being an outrageously drunk cleric.

*Rachel Gorman, Nottingham Post, 13 March 2016*

#### **GÓRECKI *Copernican Symphony*, BBC Symphony Orchestra, Antoni Wit**

With soprano Marie Arnet and baritone Marcus Farnsworth filtering finely-voiced solo contributions...

*George Hall, The Guardian, 4 October 2015*

**Schubertiade, Southwell Music Festival, Libby Burgess**

Marcus Farnsworth himself sang a group of mostly familiar Schubert pieces, including *Der Atlas* and *Der Zwerg*...powerfully characterised by both him and his pianist...

*Hugh Canning, Sunday Times, 6 September 2015*

**MARTIN BUSSEY *Through a Glass*, James Baillieu, Resonus records**

...composed for Marcus Farnsworth...beautifully sung by this most mellifluous of baritones...

*Stephen Pritchard, The Observer, 9 August 2015*

**PURCELL *King Arthur*, Gabrieli Consort & Players, Paul McCreesh**

Sophie Junker and Marcus Farnsworth generated considerable chemistry...beautifully done, all of it.

*Tim Ashley, The Guardian, 17 July 2015*

**NEILSEN *Symphony No 3*, BBC Symphony Orchestra, Sakari Oramo**

The soprano and baritone solos that crisscross the static harmonies of the andante were impeccably sung by Lucy Hall and Marcus Farnsworth.

*Tim Ashley, The Guardian, 19 January 2015*

***Anthems for a Doomed Youth*, Bath Mozartfest, The Myrthen Ensemble**

Wolf's *The Drummer Boy*, wryly sung by Marcus Farnsworth, offered a moment of light relief in an otherwise intense and moving programme.

*Hugh Canning, Sunday Times, 16 November 2014*

**SALLY BEAMISH *Equal Voices* (World première), London Symphony Orchestra, Gianandrea Noseda**

Shuna Scott Sendall and Marcus Farnsworth, both excellent, with diction (especially in Farnsworth's case) that meant one needn't peer at the libretto.

*Paul Driver, Sunday Times, 9 November 2014*

...Schuna Scott Sendall and Marcus Farnsworth both delivering eloquent accounts of their parts...

*Barry Millington, London Evening Standard, 3 November 2014*

Baritone Marcus Farnsworth delivered the soldier's tales crisply and convincingly...

*David Kettle, The Scotsman, 10 November 2014*

**TAVERNER *Flood of Beauty*, (World première), Britten Sinfonia, Martyn Brabbins**

...indefatigable soloists (Marcus Farnsworth and Alison Bell)...

*Fiona Maddocks, The Observer, 5 October 2014*

**BRITTEN *Death in Venice*, English National Opera, Edward Gardner DVD**

Vivid cameos (Marcus Farnsworth's English Clark, Madeleine Shaw's Beggar Woman)...

*Alexandra Coghlan, Opera, August 2014*

**MOZART *Così fan tutte*, English National Opera, Ryan Wigglesworth**

Marcus Farnsworth, phrasing sensitively and projecting crisply, made an outstanding debut as Guglielmo.

*Rupert Christiansen, The Telegraph, 17 May 2014*

Marcus Farnsworth's Guglielmo was engaging, firm of tone and crisp in his delivery.

*John Allison, Opera, July 2014*

Marcus Farnsworth enhances his growing reputation with a brawny, sonorously sung Guglielmo.

*Richard Morrison, The Times, 20 May 2014*

Marcus Farnsworth is excellent as Guglielmo.

*Hugo Shirley, The Spectator, 24 May, 2014*

**WOLF *The Complete Songs, Vol 7*, Sholto Kynoch, Stone Records**

Baritone Marcus Farnsworth has the most sonorous voice of the four; you'd be happy to hear him sing almost anything.

*David Patrick Stearns, Gramophone, June 2014*

**ROREM, BUTTERWORTH, MACRAE (world première), Hebrides Ensemble, UK tour**

...the excellent baritone, Marcus Farnsworth...it was the emotional intensity of the delivery, particularly from Farnsworth, that kept the audience rapt...navigating the craggy vocal line (Rorem) with directness and plangency and keeping the visceral Whitman texts upfront...a new work, *Parable*, by Stuart MacCrae...Farnsworth handled superbly...Butterworth's six songs from 'A Shropshire Lad'...sung by Farnsworth with heartbreakingly fragile masculinity.

*Kate Molleson, The Guardian, 11 February 2014*

Marcus Farnsworth fixed the audience with a steely gaze and virtually spat out the words, ensuring each hit its target with utter clarity...Farnsworth seemed like a different singer, though, in songs from Butterworth's *A Shropshire Lad*, all no-nonsense lyricism and smoothly rounded tone – which made their impact all the more poignant...Farnsworth's superbly clear delivery (MacCrae)...

*David Kettle, The Telegraph, 12 February 2014*

**BERLIOZ *L'enfance du Christ*, BBC SO, François-Xavier Roth**

Karen Cargill's Mary and Marcus Farnsworth's Joseph sang with beautifully even tone and immaculate phrasing.

*Anna Picard, The Times, 19 December 2013*

Joseph, sung in a clean baritone by Marcus Farnsworth...

*Erica Jeal, The Guardian, 17 December 2013*

**BRITTEN *Albert Herring*, BBCSO, Stuart Bedford**

Marcus Farnsworth had the right rude vigour as Sid the butcher's assistant.  
*Paul Driver, The Sunday Times, 1 December 2013*

**BRITTEN *Canticles*, Mark Padmore, Iestyn Davies, Julius Drake, Wigmore Hall  
Live recording**

...they are joined by the excellent Marcus Farnsworth for *Journey of the Magi*.  
*Hugh Canning, The Sunday Times, 10 November 2013*

The three singers (Marcus Farnsworth the forthright baritone) sound perfectly matched in *Journey of the Magi*.  
*Richard Fairman, Gramophone, January 2014*

The strength of the teamwork is also palpable here. Few players on disc match the close bond that Mark Padmore, Iestyn Davies, Marcus Farnsworth and their outstanding pianist Julius Drake display in their performance of the *Journey of the Magi*.  
*Hilary Finch, BBC Music Magazine, January 2014*

**MARK ANTHONY TURNAGE, *Greek*, Music Theatre Wales, Royal Opera House, Linbury Theatre**

Marcus Farnsworth, seemingly definitive in this part...  
*Paul Driver, The Sunday Times, 27 October 2013*

Baritone Marcus Farnsworth makes a suitably explosive entrance as Eddy, and exudes high-voltage menace throughout.  
*Michael Church, The Independent, 25 October 2013*

Marcus Farnsworth is a gift as Eddy...  
*Kieron Quirke, London Evening Standard, 22 October 2013*

Marcus Farnsworth homes in on the essential innocence of Eddy, a rightwing cockney thug.  
*Richard Fairman, Financial Times, 22 October 2013*

**WOLF *The Complete Songs, Vol 6*, Sholto Kynoch, Stone Records**

...the longest song, *Abendbilder*, its nine stanzas varied to give an atmospheric impression of evening in all its aspects, well brought out by Marcus Farnsworth.  
*Edward Greenfield, Gramophone, October 2013*

**BRITTEN *Death in Venice*, English National Opera, Edward Gardner**

In an opera that is full of vignettes...Anna Dennis's strawberry seller and, in particular, Marcus Farnsworth's darkly menacing English Clerk stand out.  
*Martin Kettle, The Guardian, 17 June 2013*

Everything about the performance – Edward Gardner's crystalline orchestra, Andrew Shore in multiple guises, Tim Mead, Marcus Farnsworth...is pitch-perfect...



*Rupert Christiansen, The Telegraph, 19 June 2013*

**DAVID SAWER, *Flesh and Blood*, BBC SO, Ilan Volkov, Barbican Hall, London,**  
The other item was the premiere of a BBC commission from David Sawer...his half-hour scena for mezzo-soprano and baritone...arresting vocal lines that were presented theatrically, persuasively and in Second World War costume by Marcus Farnsworth and Christine Rice.

*Paul Driver, The Sunday Times, 24 February 2013*

**VIVALDI *Gloria, Dixit Dominus*, Academy of Ancient Music**

Baritone Marcus Farnsworth is always commanding whether singing Turnage, Maxwell Davies or Vivaldi.

*Kate Molleson, Herald Scotland, 10 December 2012*

**BRITTEN *Canticles*, Mark Padmore, Iestyn Davies, Julius Drake, Wigmore Hall**

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*

...the rising baritone Marcus Farnsworth...

*Richard Morrison, The Times, 2 December 2012*

**PETER MAXWELL DAVIES *Eight Songs for a Mad King*, Hebrides Ensemble, tour**

...baritone Marcus Farnsworth – the grippingly visceral soloist in their recent performances...

*Kate Molleson, Herald Scotland, 29 January 2014*

Marcus Farnsworth found humour as well as pathos in the part, pitching the song-speech as naturally as any of the role's most distinguished interpreters. His performance took on a disturbing edge, when he grabbed and smashed the violinist's instrument, but far from looking gratuitous, it was so consistent with the trajectory of Ben Twist's "bare essentials" staging that you almost wondered if Farnsworth had lost himself in the part.

*Andrew Clark, The Financial Times, 13 November 2012*

...Marcus Farnsworth's electrifying performance as the king; the onus was on delivery, and Farnsworth responded with a vocal and dramatic tour-de-force.

*Kate Molleson, The Guardian, 13 November 2012*

...baritone Marcus Farnsworth who grasped the central role of King George III with all the tortuous magnetism it calls for. But it's a role that very few can master, given its stratospheric vocal histrionics and a weird psychological intensity...Farnsworth triumphed in every way, not least his ability to capture the sung quality of the role. Of all the performances I've heard of this was the most moving, the most human, the most penetrating...don't miss it.

*Ken Walton, The Scotsman, 13 November 2012*

Young baritone Marcus Farnsworth has to be congratulated on so thoroughly embracing the role and making its demanding score appear such light work. In a military top coat over somewhat soiled institutional bedwear, he brought the

character alive in the intimate space created by the Hebrides Ensemble's instruments and Martin Palmer's lighting.

*Keith Bruce, Herald Scotland, 14 November 2012*

**FINZI *By Footpath and Stile, etc.*, Finzi Quartet, Resonus recording**

Marcus Farnsworth captures the introspective melancholy of the cycle splendidly.

*Jeremy Dibble, Gramophone, August 2012*

**WEBER *Der Freischütz*, LSO, Sir Colin Davis**

I should also definitely mention a winning, stylish Killian from Marcus Farnsworth; again, it was difficult not to wish that the role might be expanded.

*Mark Berry, Opera Today, 26 April, 2012*

Marcus Farnsworth's vivid Killian got Act 1 off to a rollicking good start.

*Hugo Shirley, Opera, June, 2012*

Marcus Farnsworth sang a very enthusiastic Killian, and had an enviable presence on stage.

*Michael Migliore, Musical Criticism, 26 April, 2012*

**BACH *St John Passion*, Ex Cathedral, Symphony Hall, Birmingham**

...Marcus Farnsworth's resonant bass was perfect for the depiction of Jesus...

*Maggie Cotton, The Birmingham Post, 13 April 2012*

**The Myrthen Ensemble, Joseph Middleton**

For sheer joy...nothing I have experienced musically this year comes near to matching this lovely soirée...the crème de la crème of young British talent...Farnsworth displayed a sultry swagger in Saint-Saëns's *Guitares et mandolins*.

*Rupert Christiansen, The Telegraph, 30 March 2012*

**PURCELL, *Dido and Aeneas*, Early Opera Company, Christian Curnyn, Wigmore Hall**

Marcus Farnsworth's...genuinely anguished Aeneas. A beautiful evening. Every bit of it.

*Tim Ashley, The Guardian, 15 January 2012*

Marcus Farnsworth's Aeneas was a callow youth in comparison, but a noble one for all that and not the smooth-talking bounder that lesser baritones can make him.

*Rupert Christiansen, The Telegraph, 17 January 2012*

**BRITTEN, *Owen Wingrave*, International Chamber Music Festival, Nuremberg**

Marcus Farnsworth als Owen Wingrave ueberzeugte mit ausgeglichenem Gesang, dessen feine Differenzierung ein Hoechstmass an Ausdruck erreichte. Marcus Farnsworth as Owen Wingrave convinced with even singing and achieved in the subtle use of different vocal colours the very highest degree of expression.

*Das Opernglas, November 2011*

**MARK ANTHONY TURNAGE, *Greek*, Music Theatre Wales, on UK tour**

Marcus Farnsworth is the most convincing Eddy I've ever seen: he embodies the anguished, violently truth-seeking youth in a riveting performance.

*Hilary Finch, The Times, 11 July 2011*

As dangerous Eddy, the award-winning young baritone Marcus Farnsworth is electrifying. He has no trouble with the demotic accent and conveys the character's anger, panic and perky charm with intensity and empathy. He also has an instinctive musicality that never makes the vocal line sound over-studied or phoney. He must have a great career ahead of him.

*Rupert Christiansen, The Telegraph, 8 July 2011*

From the moment he burst into the auditorium, abusing staff on the door, Marcus Farnsworth's angry young Eddy commanded attention, his ability to invoke elements of *Wozzeck* and Tom Rakewell suggesting a gifted interpreter.

*Rian Evans, Opera, September 2011*

...Eddy, affectingly portrayed by the baritone Marcus Farnsworth...the talented Farnsworth...he negotiated the tricky task of singing cockney without sounding fey.

*Fiona Maddocks, The Observer, 11 September 2011*

Michael Rafferty conducts a tip-top performance with no weak links...Marcus Farnsworth's Eddy is dark, dangerous yet strangely likeable...

*George Hall, The Stage, 5 September 2011*

As the angry East Ender, Marcus Farnsworth is fiercely compelling, virile yet tormented, belting from the back rows and on to the stage bellowing "Get out my f\*\*\*ing way!", his downfall conveyed with a memorable howl of horror...

*Jay Richardson, The Scotsman, 3 September 2011*

**MOERAN *Complete Solo Folksong Arrangements*, with Adrian Thompson, tenor and John Talbot, piano. British Music Society recording.**

Baritone Marcus Farnsworth, winner of the 2009 Wigmore Hall International Song Competition, has the lion's share of duties and brings a most personable warmth, commitment and no little narrative flair to the task in hand (his enunciation, by the way, is admirable).

*Andrew Achenbach, Gramophone, June 2011*

...you should get hold of this outstanding disc. It is not far short of a revelation...every word sung by Marcus Farnsworth and Adrian Thompson is crystal clear. Both singers – the baritone has the lion's share – are a pleasure to listen to; even in tone, injecting just enough variety into the usual strophic settings to dispel any threat of tedium.

*Piers Burton-Page, International Record Review, March 2011*

**MAXWELL DAVIES *Kommilitonen!* Royal Academy Opera, London (World première)**

Kommilitonen! is an ensemble piece that prioritises collective singing – which from start to finish was magnificent...led by a conspicuously shining star in Marcus Farnsworth who sang the role of the black student Meredith with classic dignity and elegance.

*Michael White, The Telegraph, 21 March 2011*

...on opening night, the excellent baritone Marcus Farnsworth...

*Paul Driver, The Sunday Times, 27 March 2011*

...an accomplished performance by the much-garlanded young baritone Marcus Farnsworth.

*Rupert Christiansen, The Telegraph, 22, March 2011*

Marcus Farnsworth, Aoife Miskelly and Katie Bray stood out as the lead characters in each story.

*Richard Fairman, Financial Times, 20, March 2011*

**MOZART *Così fan tutte*, Royal Academy Opera, London**

Farnsworth (a notable Sid in that *Albert Herring*) put his dark-inflected baritone to good use in his seduction duet with Dorabella.

*Peter Reed, Opera, February 2011*

**BRITTEN *Albert Herring*, Royal Academy Opera, London**

Sid...was impressively played by Marcus Farnsworth. Farnsworth delivered a generous, swaggering performance and made Crozier's slightly awkward switches from perfectly observed Suffolk vernacular to slightly overblown poetry as convincing as they're ever likely to be.

*Peter Reed, Opera, April 2010*