



Callum Thorpe

Bass

Handel Aci, Galatea e Polifemo, London Handel Festival, Laurence Cummings

Polifemo is the bass Callum Thorpe, his voice imposing in the villainous bluster and moving in his moments of despair.

Erica Jeal, The Guardian, April 2024

...or the astonishing, cavernous range of Callum Thorpe, who plays Polifemo. The famous aria in which Polifemo compares himself to a dying butterfly as he grieves for his loss of Galatea ranges over two and a half octaves, and Thorpe imbues it with a rich anguish that elicits unexpected pity.

Rachel Halliburton, The Times, April 2024

...and Callum Thorpe was absolutely thunderous as Polifemo – the air practically shook when he sang.

Richard Bratby, The Spectator, April 2024

Weill The Seven Deadly Sins, London Philharmonic Orchestra, Edward Gardner

...and the resonant bass Callum Thorpe as the drag Mother.

Erica Jeal, The Guardian, March 2024

Scottish Chamber Orchestra, Schubert Mass in A flat

...and Callum Thorpe's bass-baritone was rich and authoritative.

Simon Thompson, Seen and Heard International, December 2023

Opera North, Masque of Might

Callum Thorpe's forthright bass exuded authority and gravitas as Diktat, a commanding presence and a convincing hate-figure.

Martin Dreyer, Opera Magazine, December 2023

Callum Thorpe as Diktat, has a richly versatile range of tone and uses it with skill

The Arts Desk, Robert Beale, October 2023

...and bass Callum Thorpe is on blistering form as the malevolent Diktat

Sarah Noble, The Guardian, October 2023

The villain, a dictator imaginatively named Diktat (superbly sung by Callum Thorpe)

Richard Morrison, The Times, October 2023

...with outstandingly stylish singing especially by Callum Thorpe as Diktat

Nicholas Kenyon, The Telegraph, October 2023

Heroic bass Callum Thorpe fitted the part well, bringing to mind his appearance last year as the cut-throat Sparafucile, pure wickedness.

Richard Wilcocks, Bachtrack, October 2023

ROSSINI, Il barbiere di Siviglia, Garsington Opera

...Callum Thorpe's young fogey of a Basilio, whose "Calumny" aria is an excellent blast of bluster.

Neil Fisher, The Times, June 2023

Callum Thorpe as Basilio exuded a double-espresso vocal kick out of all proportion to the scale of his role.

Richard Bratby, The Spectator, June 2023

Callum Thorpe is a wryly enigmatic Don Basilio with his dry, deep bass voice and calm interpretation of the 'Calumny' aria making the part seem coolly calculating and almost sinister, rather than the oddball he Basilio is often made to be.

Curtis Rogers, Seen and Heard International, June 2023

Irish National Opera, Maria Stuarda, Lord Talbot

Bass Callum Thorpe possesses a substantial, well-supported voice with an alluring timbre, into which he is able to inject pleasing subtleties, which he used with intelligence to add depth to the role.

Alan Neilson, OperaWire, June 2022

Opera North, Rigoletto

...and Callum Thorpe a chillingly excellent Sparafucile.

Martin Kettle, The Guardian, January 2022

Callum Thorpe as Sparafucile, the Duke's assassin is excellent, he invests the role with a suitably chilling mix of brooding menace and brutish thuggery.

Richard Hall, the reviews hub, March 2022

Callum Thorpe's Sparafucile was present for the opening scene, and Thorpe combined wonderful blackness of voice with threatening sense of stillness that compelled both ear and eye.

Opera Today, Robert Hugill, February 2022

Beethoven, Fidelio, Glyndebourne Tour

Callum Thorpe is a wholly authoritative and sympathetic Rocco, firm and focussed, assisting Leonore in her struggle

Nicholas Kenyon, The Telegraph October 9 2021