



## Andrew Tortise

### Tenor

#### **BACH Cantatas, Solomon's Knot, BBC Proms**

The vocal standouts were tenor Andrew Tortise alongside a heavenly woodwind consort in 'Bleibt, ihr Engel' in Cantata No.19 ...

*David Nice, The Arts Desk, August 2019*

#### **JANACEK *Katya Kabanova*, Royal Opera House**

Andrew Tortise makes an appealingly dishevelled Kudrjas, his lovemaking with Emily Edmonds's delightful Varvara providing a much-needed dollop of joy in a dark story.

*Richard Morrison, The Times, February 2019*

Sporting long, ill-groomed curly hair and glasses in what looks like a seventies parody, Andrew Tortise doesn't let his comedic attire disrupt the smoothness of his vocal performance, coating his lines with the eeriness found throughout the entire libretto.

*Sophia Lambton, operwire.com, February 2019*

The young lovers, Andrew Tortise and Emily Edmonds, relish the folksy music Janacek give their clandestine courtship ...

*Hugh Canning, The Sunday Times, February 2019*

Andrew Tortise extracted charm from his uncomplicated geekiness.

*Ashutosh Khandekar, Opera Now, March 2019*

#### **MONTEVERDI *The Return of Ulysses*, Royal Opera at The Roundhouse, London**

he romance between Francesca Chiejina's Melantho and Andrew Tortise's Eurymachus has a springtime charm ...

*Michael Church, The Independent, January 2018*

#### **BACH *St John Passion*, Dunedin Consort, BBC Proms**

... tenor [soloist] for the arias, Andrew Tortise, is a true original; 'Ach, mein Sinn', the aria of Peter's regret at his denial, touched those depths you always dream of achieving in the best meditations.

*David Nice, The Arts Desk, August 2017*

#### **MUSSORGSKY *Boris Godunov*, Royal Opera House, Covent Garden**

Andrew Tortise's Holy Fool lights up the stage with his sweetly-sung derangements.

*Michael Church, The Independent, 15 March 2016.*

Andrew Tortise relished his opportunity as the Holy Fool, singing with notable clarity.

*John Allison, Opera, May 2016*

#### **MONTEVERDI *Orfeo*, Monteverdi Choir and Orchestra, Sir John Eliot Gardiner, USA tour**

And the soloists...were mostly superb, none more so than the soprano Francesca Aspromonte and the tenor Andrew Tortise.

*James R. Oestreich, New York Times, 3 May 2015*

Orpheus was the stunning English tenor Andrew Tortise, totally believable as someone who can use his music to get himself past the gates and guard of the Underworld...

*Niels Swinkels, San Francisco Classical Voice, 29 April 2015*

Orfeo itself is a tough role for a tenor...Andrew Tortise...firm voice and notable stamina...

*Anne Midgette, The Washington Post, 22 April 2015*

Andrew Tortise's Deus ex Machina moment as Apollo showed off a bright clear voice and tender phrasing...

*Eric C. Simpson, New York Classical Review, 2 May 2015*

**BACH *St Matthew Passion*, Mark Padmore, Orchestra of the Age of Enlightenment, Royal Festival Hall, London**

...the excellent Andrew Tortise...

*Hilary Finch, The Times, 7 April 2015*

**BRITTEN *The Turn of the Screw*, Opéra de Lyon**

...Andrew Tortise's vivid Quint...

*Hugh Canning, Opera, July 2014*

Andrew Tortise's eerily sung Quint makes a much stronger impression...

*Hugh Canning, The Sunday Times, 20 April 2014*

Andrew Tortise's Peter Quint was as insidious and creepily seductive as he should be.

*Hugo Shirley, The Spectator, 24 April 2014*

**BACH *Mass in B Minor*, Scottish Chamber Orchestra, Jonathan Cohen**

...the effortless radiance of tenor Andrew Tortise...A moving performance.

*Ken Walton, The Scotsman, 16 December 2013*

**BRITTEN *Gloriana*, Royal Opera, Covent Garden**

The supporting cast is without a weak link...Mark Stone (Mountjoy), Clive Bayley (Raleigh), Andrew Tortise (Spirit of the Mask)...all contribute strong cameos.

*Hugh Canning, The Sunday Times, 30 June 2013*

Belles prestations aussi de Clive Bayley (Raleigh), Bindley Sherratt (blind ballad singer) et surtout Andrew Tortise (Spirit of the Masque) à la voix suave...

Fine contributions also from Clive Bayley (Raleigh), Brindley Sherratt (blind Ballad singer) and especially the elegant voice of Andrew Tortise (Spirit of the Masque)...

*Erna Metdepenninghen, Crescendo, 1 July 2013*

Mark Stone's Mountjoy, Clive Bayley's Raleigh and Andrew Tortise's Spirit of the Masque are each outstanding.

*Michael Church, Independent, 21 June 2013*

Clive Bayley and Andrew Tortise add notably good contributions.

*Richard Fairman, Financial Times, 23 June 2013*

Andrew Tortise's clean, sweet tenor sings the Masque of Time...  
*Anna Picard, The Independent, 29 June 2013*

**BACH *Cantatas, Vol. 28, BWV 11, 37, 43 & 128* Monteverdi Choir, English Baroque Soloists, Sir John Eliot Gardiner, Soli Deo Gloria recording**

Andrew Tortise, (familiar to IRR readers through some excellent appearances on recordings ranging from Lully to Britten), sets the standard for some consistently excellent solo singing on the disc with a beautifully enunciated recitative and a gloriously agile aria...

*Marc Rochester, International Record Review, October 2013*

Andrew Tortise's...duet with the warmly expressive Meg Bragle in BWV 128...is particularly fetching.

*Paul Riley, BBC Music Magazine, July 2013*

**BRITTEN *The Turn of the Screw*, NI Opera**

This is a first-rate cast, with first-rate diction, from...Tortise's clipped Narrator and sarcastic Quint...it's remarkable.

*Anna Picard, Independent on Sunday, 11 March 2013*

Each of the seven roles is ideally cast. The guardian in the Prologue is sung by Andrew Tortise, who also sings Quint with chilling but not overdone menace...They all sing superbly.

*Michael Kennedy, Opera, September 2012*

...Andrew Tortise's compelling account of the Prologue, three minutes that can pass for very little in performance. Tortise sang superbly as Quint for the rest of the evening, too, the frequent passages of melisma that Britten gives the character stripped of all archness and affectation and delivered with an ease of voice production that rendered their malevolent insinuations all the more unsettling.

*Terry Blain, Opera, May 2012*

Andrew Tortise sings Quint's eerie melismata hauntingly, with an ethereal, otherworldly sound..

*Hugh Canning, The Sunday Times, 25 March 2012*