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WILLARD WHITE – BASS-BARITONE

Pope Clement VII *Benvenuto Cellini* / English National Opera

Cond. Edward Gardner Dir. Terry Gilliam

“...the booming bass voice of Willard White is superbly fitted to the role of the Pope.”

William Hartston, *Daily Express*, June 2014

“Willard White, brandishing gold-plated talons, was ideally cast as Pope Clement VII, riding a Popemobile which would make the real Cellini's outrageous salt cellar for the king of France look plain.”

Fiona Maddocks, *Observer*, June 2014

“Willard White as Pope Clement VII — a part he was surely born to play”

Richard Morrison, *Times*, June 2014

“Willard White's comically quirky Pope Clement VII”

Michael Church, *Independent*, June 2014

“Willard White is the scene-stealing Pope.”

Andrew Clark, *Financial Times*, June 2014

“Willard White is terrific as the lascivious Pope”

Rupert Christiansen, *Daily Telegraph*, June 2014

“The entrance of the Pope, the great bass-baritone Willard White, in the second half is the most truly Python-esque moment in the production, and a wonder to behold.”

Eleanor MacFarlane, *The Upcoming*, June 2014

“Willard White, singing with beautifully focused tone, was an extraordinary creation as the Pope, a sort of gilded, baroque Samurai warrior”

Peter Reed, *Classical Source*, June 2014

“Willard White (with a little help from Gilliam's costume designer Katrina Lindsay) revived memories of Fellini's Vatican fashion show with his unashamedly camp arrival as Pope Clement VII. A menacing fayness might best describe this papal turn.”

Edward Seckerson, June 2014

“Willard White dominates the stage in his two appearances as Pope Clement VII.”

George Hall, *The Stage*, June 2014

“Sir Willard White as Pope Clement VII, proves very strong.”

Sam Smith, *Londonist*, June 2014

“Willard White's worldly Pope Clement VII (as inevitable and right a bit of casting as Morgan Freeman playing God) glides in on a pimped-up Popemobile accompanied by some scene-stealing acolytes who see his camp and match it with their sci-fi-bondage clerical chic. White sings better than we've heard him for ages, and has a ball with this absurd creation.”

Alexandra Coghlan, *The Arts Desk*, June 2014

“Willard White was his inimitable self as Pope Clement VII”

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Keith McDonnell, *What's On Stage*, June 2014

"Willard White had great fun as the Pope, making a grandly comic entrance descending a stairway from the heavens...he can still nearly steal the show in a cameo role."

Mark Pullinger, *Bachtrack*, June 2014

"Strong support from the powerful Jamaican-born bass Willard White as Pope Clement VII"

Michael Roddy, *Reuters News Agency*, June 2014

Christus *St Matthew Passion* / Armonico Consort

Cond. Christopher Monks

"Sir Willard White [was] touchingly sensitive to the words of Christus."

Christopher Morley, *Birmingham Post*, April 2014

High Priest *Alceste* / Teatro Real

Cond. Ivor Bolton Dir. Krzysztof Warlikowski

"Willard White makes a terrifying Thanatos"

Shirley Apthorp, *Financial Times*, March 2014

Klingsor / *Parsifal* / Royal Opera House

Cond. Antonio Pappano Dir. Stephen Langridge

"Highly impressive performance by... Willard White"

Barry Millington, *Evening Standard*, December 2013

"Willard White and Robert Lloyd dominate their scenes."

Andrew Clark, *Financial Times*, December 2013

"Willard White was a suitably malevolent presence as Klingsor."

What's on Stage, December 2013

"Willard White gives a marvellous performance as the evil Klingsor."

Express, December 2013

Mephistopheles *Le Damnation de Faust*

Royal Philharmonic Orchestra / Charles Dutoit / Royal Festival Hall

"What a joy it was, though, to welcome the massively experienced Sir Willard White as Mephistopheles. His acting was a joy, and his voice as it's best was miraculous, particularly his delivery of velvety legato and a simply beautiful sound in "Voici des roses"

Seen and heard International, May 2013

"...but the standout solo performance came from Sir Willard White as Mephistopheles. Although he had been sitting next to Groves for the preceding twenty minutes, he really gave the impression that he was appearing out of nowhere when he first confronted Faust. The raise of his eyebrow, tilt of his head and swipe of his hand told us all we needed to know about his mischievous, manipulative ways, as well as his understanding of human frailty and how to exploit it. White's bass-baritone voice was suitably forceful and yet proved capable of softening phrases or creating any effect that was required"

Music OMH, May 2013

Priesterkönig *Babylon* / Munich Opera Festival

Cond. Kent Nagano Dir. Carlos Padrissa

"Willard White was excellent in the double role of Priesterkönig/Tod."

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“Exzellent Willard White in der Doppelrolle Priesterkönig/Tod.”

Jörn Florian Fuchs, *Der Standard*, October 2012

“...The luxurious Priesterkönig of Willard White.”

Anaclase, July 2013

Méphistophélès *La Damnation de Faust* / Tanglewood

Cond. Charles Dutoit

“Willard White was a regal and commandingly elegant devil, vocally suave, dramatically cunning.”

Jeremy Eichler, *Boston Globe*, July 2012

Seneca *Poppea e Nerone* / Teatro Real

Cond. Sylvain Cambreling Dir. Krzysztof Warlikowski

“The celebrated bass Willard White was the most applauded of the performers that evening. The director made full use of White, who gave to the part of Seneca great nobility and poise.”

“Il celebre basso Willard White è stato uno degli interpreti più applauditi della sera. Il regista ha pienamente valorizzato White che ci ha consegnato un Seneca di grande nobiltà ed equilibrio.”

Javier García Mauriño Múzquiz, *GB Opera*, June 2012

“An excellent company of singers...from the which the voice of Willard White stands out, as an intense and profound Seneca.”

“Ottima la compagnia di canto...in cui spiccano le voci di William White, in un intenso e profondo Seneca.”

Fabio Zannoni, *Giornale della Musica*, June 2012

Water Spirit *Rusalka* / La Monnaie

Cond. Adam Fischer / Richard Lewis Dir. Stefan Herheim

“The Water Gnome [was] commandingly sung and acted by the bass Willard White.”

Zachary Woolfe, *New York Times*, March 2012

Water Spirit *Rusalka* / Vlaamse Opera

“Rusalka is back this season at La Monnaie with renewed casting, where the extraordinary Willard White, as Vodnik, the Spirit of the Lake, always triumphs.”

Opera Critique, March 2012

“Bass-baritone Willard White plays the Water Spirit that so many people love. He has a wonderful, strong timbre to his voice and exudes the charisma and leadership that this role demands.”

Concert news.be, March 2012

“The attention is focused on the Spirit of the Lake, captured with eloquence and emotion by Willard White whom it is always wonderful to hear again at La Monnaie, and whose dark, profound singing fits perfectly.”

Concertonet, March 2012

“... the very impressive Willard White, who alternates between pathological aggressiveness and helpless empathy”

Forum Opéra, February 2012

Ibn-Hakia / Iolanta / Teatro Real

Cond. Teodor Currentzis Dir. Peter Sellars

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"Willard White, one of the most important bass-baritones of recent times, impresses with his interpretation of Ibn-Hakia."

"Willard White, uno de los bajo-baritones más importantes de los últimos tiempos, impresiona con su interpretación de Ibn-Hakia"

Alicia Huerta, *El Imparcial*, January 2012

Bottom *A Midsummer Night's Dream* / English National Opera

"Willard White, as Bottom, however, is genuinely funny, switching from weaver to glorious shaman, half naked and wild, as Tytania's toy not-quite-boy. White is good at taking his shirt off and opera will be the poorer when those days are over. But even after 35 years, he is lithe. You want to know if he can sing too? Yes, he can sing too."

Fiona Maddocks, *Observer*, May 2011

"Willard White a majestic Bottom"

Andrew Clarke, *Financial Times*, May 2011

"...a marvellously robust Willard White"

Edward Seckerson, *Independent*, May 2011

"White's excellent portrayal of Bottom [was] blessed by a genuinely comic vocal delivery I have not heard in this artist before."

Mark Berry, *Seen and Heard International*, May 2011

"The stand-out performance came from Willard White as Bottom. His way with the text, his commitment and the beauty of sound all combine to create a complete experience."

Dominic McHugh, *Musical Criticism*, May 2011

Don Fernando *Fidelio* / The Royal Opera House Cond. Mark Elder / David Syrus Dir. Jürgen Flimm

"Willard White's generously sung Don Fernando...brings benign solidity to the final scene."

George Hall, *Guardian*, March 2011

"In the brief, pivotal role of Don Fernando, Willard White showed he's still in marvellous voice"

Hugo Shirley, *Daily Telegraph*, March 2011

Arkel *Pelléas et Mélisande* / Metropolitan Opera Cond. Simon Rattle Dir. Jonathan Miller

"White...delivered the final scene, at Mélisande's deathbed, with warmth and gravity."

Heidi Waleson, *Wall Street Journal*, December 2010

"Willard White, who made his Met debut as Golaud a decade ago, conveyed the wisdom of old King Arkel with gentle pathos."

Martin Bernheimer, *Financial Times*, December 2010

"The bass-baritone Willard White made a poignant Arkel, the old king."

Anthony Tommasini, *New York Times*, December 2010

"Willard White was magnificent as King Arkel, the grandfather of Golaud – a role that White has previously played at the Met. Singing in a deep and resonant voice, White gave a touching portrayal of the aged and nearly-blind monarch who exudes a welcome sense of calm and humanity amidst the turmoil that engulfs the royal family. White held the audience spellbound in the opera's closing

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scene, in which Arkel comforts the dying Mélisande and declares that it is the turn of her new-born child to live on in her place.”

David M. Rice, *Classical Source*, December 2010

Ned Treemonisha / Théâtre du Châtelet

Cond. Kazem Abdullah Dir. Blanca Li

“In the supporting roles were two super stars: The Jamaican baritone Willard White, a magnificent Wotan at the Aix-en-Provence festival under the direction of Sir Simon Rattle, sang the character of Ned, the adoptive father of Treemonisha: a very great voice for a small role.”

“Dans des rôles secondaires, deux super stars : le baryton jamaïcain Willard White, magnifique Wotan du Festival d’Aix-en-Provence sous la direction de Sir Simon Rattle, chante le personnage de Ned, père adoptif de Treemonisha : une bien grande voix pour un si petit rôle.”

Nicole Duault, *Alta Musica*, March 2010

Mephistopheles La Damnation de Faust / Barbican

Cond. Valery Gergiev

“Pity anyone who appears on the same platform as baritone Willard White. He has so much presence he can eclipse an entire symphony orchestra and chorus with a mere twitch of an eyebrow. Even in the glittering first week of his new Barbican season, the great conductor Valery Gergiev seemed diminished by this titanic personality who, as Mephistopheles in The Damnation of Faust, showed us that the devil really does have all the best tunes.”

Stephen Pritchard, *Guardian*, September 2009

“White, persuasively projecting the text, was wonderfully snide and suitably malign.”

Tim Ashley, *Guardian*, September 2009