

PRESSQUOTES

Ailish Tynan

SOPRANO

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PRESSQUOTES – OPERA

Ailish Tynan

SOPRANO

Berta / Il barbiere di Siviglia / Royal Opera House, Covent Garden / 2023
Cond. Rafael Payere / Dir. Moshe Leiser & Patrice Caurier

"It's Ailish Tynan as Berta, his browbeaten maid, who shows how it should be done..."
(The Guardian / Clive Paget)

"Ailish Tynan's thrillingly sung Berta..."
(MusicOMH / Keith McDonnell)

*"Special mention must go to Irish soprano Ailish Tynan as Bartolo's exasperated servant Berta who brought the house down with her feature aria *Il vecchiotto cerca moglie*."*
(London Unattached / Adrian York)

*"Ailish Tynan delivered Berta's aria *di sorbetto* '*Il vecchiotto cerca moglie*' with enormous gusto."*
(Bachtrack / David Karlin)

"This perfect cast was further enhanced by a delightful performance by Irish soprano Ailish Tynan in the role of the maid Berta. The part is very small but Rossini rewards her with one very amusing solo which Tynan performed with great style."
(The Express / William Hartston)

"Natural comedienne Ailish Tynan is the snuff-sniffing servant Berta. With her false nose and big bustle, she looks as if she has stepped out of a Cruikshank caricature, but she nails those vital high notes in the ensemble."
(The Stage / Amanda Holloway)

*"Ailish Tynan's harried, sneezy Berta overcame a false nose and exaggerated costume to make her Act II aria (*Il vecchiotto cerca moglie*) another showstopper on this evening."*
(Seen and Heard International)

"...a funny, decrepit Berta from Ailish Tynan, made up to look about 40 years older than she is. I'm hard-pressed to recall a better all-round cast in this production."
(The Times / Richard Morrison)

"...the bubbly and endearing Berta of Ailish Tynan..."
(Olyrix / Jeanne Auffret)

"...Ailish Tynan as a truly funny Berta..."
(The Observer / Stephen Pritchard)

"...Ailish Tynan is a pocket rocket dishing out fire as Bartolo's put-upon maid."
(Broadway World / Franco Miazzo)

Erste Dame / Die Zauberflöte / Royal Opera House, Covent Garden / 2023
Cond. Maxim Emelyanychev / Dir. Sir David McVicar

"The Ladies' ensembles were sparkingly done with Tynan—the production's first Papagena in 2003—new here as the First of the trio, and as bright a comedienne as she is a crystalline singer (her colleagues blended uncommonly well). Their music is among the most original devised by Mozart for this unexpected genre of 'people's opera' so the Introduction, both quintets and the botched attempt to storm the Temple in the Act 2 finale were all musical highlights."
(Opera / Hugh Canning)

Despina / Così fan tutte / Garsington Opera / 2022
Cond. Tobias Ringborg / Dir. John Cox

"...the unquestioned star of the Garsington production, Ailish Tynan, as Despina, the maid, mischief-maker and fixer. Tynan has not only the most tremendous voice, but also a conspicuous talent as a comic actress."
(The Telegraph / Simon Heffer)

"...the vivacious Despina of Ailish Tynan, in a role which some find annoying but which in the right hands can be merely delightful; Tynan's comic expertise and stage presence gave much pleasure and she was hilarious as the 'notary.'"
(MusicOMH / Melanie Eskenazi)

"...Ailish Tynan's bravura Despina – the uppity maid with a golden voice..."
(The Stage / Amanda Holloway)

"Ailish Tynan as the opportunistic servant Despina is superbly conceived and captivates with a strongly defined performance rooted in a flair for comic timing. Her 'I'll do anything for money' line is just perfect. Whether as Dr Mesmer (with oversized trench coat and tin helmet) or the notary, Tynan gives a masterclass in acting and singing..."
(Opera Today / David Truslove)

"As Despina, Ailish Tynan was a scene-stealer with her sure instinct for comedy and some dazzling vocal characterizations... Few sopranos can have enjoyed themselves, nor conveyed that enjoyment to an audience, as much..."
(Opera / Mark Valencia)

"[Despina] Sung by Ailish Tynan with knockout timing and brightly focused tone..."
(The Arts Desk / Peter Quantrill)

"...the Irish soprano Ailish Tynan excels given the opportunity to squeeze all the comic opportunities from the role of the worldly servant Despina..."
(Opera Scene / Mike Smith)

"Ailish Tynan is a knowing, charismatic Despina, delivered with somewhat more subtle wit and wisdom than the sort of soubrette the role is sometimes turned into it. Tynan's winning ease and flexibility with the music lends a convincing veneer to the opera's paradoxical conceit..."
(Seen & Heard International / Curtis Rogers)

"Ailish Tynan is hilarious as his [Don Alfonso's] fellow conspirator and maid Despina. Whether it be the simple raise of an eyebrow or a shrug of the shoulder, in the manner of a true comic her timing is spot on. Vocally, she is also tremendous — her aria In Uomini was captivating and in her various guises (as doctor and notary) she is an essential link in the frequent ensembles."
(Henley Standard / Maureen Idowu)

"Ailish Tynan is full of vocal warmth and comic flair as the maid Despina."
(Nicola Lisle / Ox in a Box)

"...with stunning comedy and almost acrobatic coloraturas, Despina by the Irish soprano Ailish Tynan was the ideal partner of the grandiose Don Alfonso, no less malicious and pragmatic than he!"
(Klassik begeistert / Charles E, Ritterband)

Mimi / La bohème / Grange Park Opera / 2021
Cond. Stephen Barlow / Stephen Medcalf

"As Mimi, Ailish Tynan is superb: her gossamer gleams, and her velvet is plush."
(The Stage / Claire Seymour)

"Ailish Tynan was in excellent voice as our consumptive heroine, singing Mimi with sensitive phrasing and offering generous forays into the higher register. One never felt that the instrument was pushed; the sound was always full and rounded, undergirded by a clear engagement with the text that resulted in a moving performance."
(Bachtrack / Dominic Lowe)

"Ailish Tynan's Mimi is the most vocally outstanding cast member, delivering a performance of remarkable control and sensitivity, with faultless technique. Her acting is understated but acutely judged, reflected in a voice that can shimmer and glow in the opera's most intimate moments. There is much glissando, but all deployed tastefully and tenderly. An exquisitely floated top C at the very end of Act one, as she moved offstage, was a true vocal coup de theatre. Her closing monologue in Act four was heartbreaking..."
(OperaWire / Benjamin Poore)

"...in Ailish Tynan this revival has a Mimi capable of holding us in the musical moment. Her 'Si, mi chiamano Mimi' sets the tone for an account that trades fragility for warmth and brilliance—a flesh-and-blood heroine capable of pique and pettiness, bursting with life, whose death hits harder for seeming so impossible... Tynan is the musical heart of the show..."
(Alexandra Coghlan / Opera)

Podtotshina's Daughter / The Nose / Royal Opera House, Covent Garden / 2016
Cond. Ingo Metzmacher / Dir. Barrie Kosky

"Ailish Tynan floated the Mourning Woman's lament in the cathedral with grace and feeling"
(Opera Today / Claire Seymour)

"there are notable standouts:... Helene Schneiderman as Pelageya Podtotshina; and Ailish Tynan as her daughter (their trio with Kovalov is one of the few moments of lyrical expansion, with Tynan radiant on the top line)."
(The Sunday Times / Hugh Canning)

"There are a plethora of other excellent performances... Ailish Tynan as Podtotshina's Daughter standing out in particular."
(MusicOMH / Sam Smith)

"...the double act of Helene Schneiderman and Ailish Tynan forms a deliciously grotesque mother and daughter team."
(Broadway World / Alexandra Coghlan)

"...Helene Schneiderman and Ailish Tynan as an excellent mother-daughter duo."
(The Arts Page / Juliet Evans)

"There were also pert cameos from Helene Schneiderman as Podtotshina and Ailish Tynan as her daughter"
(Classicalsource / Richard Whitehouse)

Anna / Intermezzo / Garsington Opera / 2015
Cond. Jac van Steen / Dir. Bruno Ravella

"Ailish Tynan delights as the put-upon maid Anna"
(The Observer / Stephen Pritchard)

"Ailish Tynan's mischievous performance as Anna the maid providing extra comic tension."
(The Financial Times / Hugo Shirley)

"Ailish Tynan gave a winning performance as the Storchs' much put-upon maid, Anna"
(Classicalsource / Peter Reed)

"...perfectly cast"
(The Sunday Times / Hugh Canning)

"Irish soprano Ailish Tynan gave a thoroughly entertaining account of the Storchs' maid, Anna"
(Opera News / George Hall)

"Ailish Tynan frets charmingly as the put-upon maid Anna"
(The Times / Neil Fisher)

"...with Ailish Tynan's mischievous performance as Anna the maid helping provide extra comic tension"
(Opera / Hugo Shirley)

"Ailish Tynan as her peppy maid, Anna, articulate(s) Andrew Porter's colloquial English translation to perfection."
(WhatsOnStage / Mark Valencia)

"Rundweg unterhaltsam: die irische Sopranistin Ailish Tynan als Kammerjungfer Anna."
"Totally entertaining: the Irish soprano Ailish Tynan as the maid Anna."
(Opernwelt / George Hall)

"Ailish Tynan's pragmatic maid Anna, bring(s) the Strauss milieu vividly to life."
(Sunday Express / Clare Colvin)

"Ailish Tynan's perky Anna proved just the right sort of knowing, informed servant"
(Bouzelian Blogspot / Mark Berry)

"As Christine's maid Anna, Ailish Tynan doesn't get nearly as many lines, but she more than matched her for characterisation, with a never-ending series of facial expressions: you are never in any doubt as to what is being left unsaid."
(Bachtrack / David Karlin)

Gretel / Hansel and Gretel / Welsh National Opera / 2015
Cond. Lothar Koenigs / Dir. Richard Jones (Revival Dir. Benjamin Davis)

"Tynan's Gretel was a delight, her sound bright and fresh, and graced with passages of lyrical tenderness"
(Opera / Rhian Evans)

"Tynan — all bouncy girlishness, arms swinging, bunches bobbing — sang with a thrilling bloom, fading beautifully then blossoming with brilliance as Gretel shrank in fear or swelled with excitement."
(Opera Today / Claire Seymour)

"Tynan delivers her fresh, bright sound with just the right amount of bloom. Together, they judge everything beautifully, the words of David Pountney's translation always crystal clear."
(The Guardian / Rhian Evans)

"Jurgita Adamonyté as Hansel and Ailish Tynan as Gretel, were well matched, beautiful voices, sensitive singing and very good actors"
(Birmingham Post / John Gough)

"Tynan had a girlish brilliance of tone"
(Seen & Heard International / Glyn Pursglove)

"Hansel (Jurgita Adamonyte) and Gretel (Ailish Tynan) complemented one another perfectly, especially vocally (most movingly in the evening prayer in Act II)"
(South Wales Argus / Geraint Davies)

"Ailish Tynan and Jurgita Adamonyté sing and most crucially act the two children utterly convincingly with a mixture of innocence, naughtiness and seemingly more insight than the grown-ups."
(Wales Online / Mike Smith)

"As the young children Ailish Tynan, as Gretel, and Jurgita Adamonyté, as Hansel, were beautifully matched and sang with impressively clear diction yet managed to convey a proper degree of childish innocence."
(Native Monster / Jerald Smith)

**Bella / The Midsummer Marriage / BBC Symphony Orchestra / BBC Proms / 2013
Cond. Sir Andrew Davis / Dir. Kenneth Richardson**

"Ailish Tynan and Allan Clayton were excellent as the everyday duo, Bella and Jack."
(The Financial Times / Richard Fairman)

"Tynan (also) sang the notes, with a bright focussed tone which brought out the ancestors of Tippett's character and brought Bella alive"
(Opera Today / Robert Hugill)

"Ailish Tynan was a total delight as the pert Bella"
(Seen & Heard International / Jim Pritchard)

"Ailish Tynan's vocal gusto as Bella almost matched her bright secretary dresses"
(The Arts Desk / Geoff Brown)

"Ailish Tynan born to sing Bella, and obviously loving it"
(The Spectator / Michael Tanner)

"The sparkling soprano Ailish Tynan"
(The New York Times / George Loomis)

"There were delightful performances from Ailish Tynan and Allan Clayton as the earthy pair, Bella and Jack"
(The Telegraph / Hugo Shirley)

"Tynan's soprano was full of fun and feminine charm and she was a clear audience favourite."
(Opera Britannia / Mark Pullinger)

"a bubbly Ailish Tynan as King Fisher's secretary Bella"
(The Sunday Express / Clare Colvin)

"Tynan made a particularly strong impression"
(Classicalsource / David Gutman)

"Bella, sung with wit and precision by the ever-charming Ailish Tynan"
(One stop Arts / Chris Garlick)

Madame Cortese / Il viaggio a Reims / Royal Opera House, Covent Garden / 2012
Cond. Daniele Rustioni / Dir. Pedro Ribeiro

"Ailish Tynan was Madama Cortese: a tremendous stage presence"
(Opera / Roger Parker)

"Ailish Tynan's Madama Cortese confirmed just what a fine singer she is, her technique perfection itself."
(Seen & Heard International / Colin Clarke)

"Tynan was on superb form, clearly enjoying herself and making a lovely contribution to all the ensembles, her opening solo displayed some of the finest singing of the evening and a lovely trill. As Madama Cortese (the owner of the inn) laments her inability to get travel to Rheims, Rossini again sends up the genre with an over-elaborate aria which Tynan relished."
(Opera Today / Robert Hugill)

"Ailish Tynan, reeling off strings of decorations with beguiling insouciance, playing fast and loose with some amazing trills, and seeming to phrase as much with her flashing eyes as with her impressive breath control."
(Classicalsource / Peter Reed)

"Tynan stole the show with numerous passages of glittering coloratura as Madama Cortese."
(Bachtrack / Katy S Austin)

"her soaring top-line dominated ensembles with ease"
(Opera Britannia / Mark Pullinger)

"Ailish Tynan as a strongly sung proprietress invites the whole company to Paris"
(Mark Ronan Theatre Reviews)

Gretel / Hansel and Gretel / Scottish Opera / 2012
Cond. Emmanuel Joël-Hornak / Dir. Bill Bankes-Jones

"Kai Rüütel and Ailish Tynan make a well- blended title pair."
(The Financial Times / Andrew Clark)

"At the forefront of this were the voices of Hansel and Gretel (Ailish Tynan)... both of whom were exceptionally strong."
(The Journal / Jonathan Goat)

"Kai Rüütel and Ailish Tynan made a fine pair as the title characters. They worked very well as brother and sister, sharing one another's strengths... Ultimately their parts are essentially about duet work and it was possible to feel an immediate bond between their voices. Each had a warm resonance that was perfect for the exquisite beauty of the score."
(Opera Britannia / Kelvin Holdsworth)

"Kai Rüütel and Ailish Tynan are an endearing title pair, vocally well matched and ... they had a sweet complicity between them."
(The Guardian / Kate Molleson)

Despina / Così fan tutte / Théâtre du Capitole de Toulouse / 2011
Cond. Attilio Cremonesi / Dir. Pierre Constant

"Ailish Tynan's Despina followed the best of traditions: vivacious, impertinent, with a skilful and flexible voice, and a character portrayal full of humour."
(Classics Toulouse / Robert Pénavayre)

Gretel / Hänsel und Gretel / Royal Opera House, Covent Garden / 2010
Cond. Rory Macdonald / Dir. Moshe Leiser & Patrice Caurier

"...the sweet-toned Ailish Tynan gives one of her most convincing performances"
(The Telegraph / Rupert Christiansen)

"Ailish Tynan's agile tone brings lightness to Gretel, whom she acts with child-like, pre-feminine charm."
(The Stage / Edward Bhesania)

"As for Ailish Tynan's Gretel, it was a revelation: an accomplished student soubrette just a few years ago, her soprano is now a full-bodied, mature instrument with a silvery edge that carried with ease over the orchestra."
(Opera / Erica Jeal)

"Ailish Tynan's Gretel is naughty and doughty, all vocal ping and pudgy knees, the sort of little girl whose hair will never be neat for long."
(The Independent / Anna Picard)

"Ailish Tynan's whimsical Gretel... Tynan's Gretel was often beautiful, full of optimism, communicating the good that she feels for her sometime-wayward brother."
(Classicalsource / Kevin Rogers)

"Ailish Tynan's vocally sweet, Gretel."
(The Financial Times / Richard Fairman)

"Tynan, on the other hand, makes a convincing ingénue, wide-eyed, gawky and with a winning sweetness."
(Evening Standard / Nick Kimberley)

"Tynan is a wholesome little star... her voice has a caramel lustre in its lower range that adds a haunting undertow to a top that is pure sugary magic - her song in the forest about the one-legged man was irresistibly charming."
(The Arts Desk / Ismene Brown)

"Tynan an endearing Gretel to Rice's impetuous and laconic Hansel, with both capable of really opening-up their voices."
(The Opera Critic / Colin Anderson)

"Ailish Tynan proves an effective presence as Gretel"
(The Guardian / Andrew Clements)

Tigrane / Radamisto / English National Opera / 2010
Cond. Laurence Cummings / Dir. David Alden

"Ailish Tynan as Tigrane, in fez and baggy suit, hits the high notes with bright clarity."
(Scottish Daily Press)

"a crystalline Ailish Tynan effortlessly tosses off stratospheric coloratura"
(The Telegraph / Rupert Christensen)

"Ailish Tynan dispatched the dizzying coloratura of her later arias with tremendous verve."
(The Guardian / Andrew Clements)

"star performance... Ailish Tynan, bright of voice, turns Tigrane into the pivotal character."
(The Financial Times / Andrew Clark)

"The most assured dramatic performance of the evening"
(The Arts Desk / Alexandra Coghlan)

"Ailish Tynan carries off this castrato role brilliantly, exploiting her soprano range with some stratospheric ornamentation."

(Evening Standard / Barry Millington)

"Ailish Tynan very nearly steals the show as Tigrane, the Prince of Pontus"

(The Londonist / Samuel Smith)

"...crisp, high voices that warbled their ways through Handel's tonsil-curdling arias with magnificent ease."

(Daily Express / William Hartston)

"Ailish Tynan excels as a singing actress and embodies Alden's imaginative concept of the character with consistent inventiveness. She even introduces humour, supposedly lacking in this most severely formulaic of opere serie."

(Classicalsource / Richard Nicholson)

Atalanta / Xerxes / Royal Swedish Opera / 2009

Cond. Andreas Stoehr / Dir. Daniel Slater

"Ailish Tynan, who was Sophie in Der Rosenkavalier, made a spirited and delectable Atalanta, showing natural comic talent"

(Seen & Heard International / Göran Forsling)

"The best singer and actress of the evening was undoubtedly Ailish Tynan (Atalanta), who captivated the audience with her playfulness and vocal technique."

(Operapoint)

Vixen / The Cunning Little Vixen / Grange Park Opera / 2009

Cond. André di Ridder / Dir. David Alden

"...Ailish Tynan's feisty, lustrous, vibrant Vixen."

(The Financial Times / Andrew Clark)

"Ailish Tynan acted out the Vixen with great confidence and effect, and was vocally convincing in the more skittish aspects"

(Opera / Roger Parker)

"As the bright, clear-voiced Vixen, Ailish Tynan led the pack, stalking on high heels with her fox-fur over her shoulder."

(The Observer / Fiona Maddocks)

"Tynan's chutzpah and candour, energy and engagement are electrifying and she bites into the clustered Czech consonants with relish."

(The Independent / Anna Picard)

"Tynan's cleanly sung Vixen represents the life-force of the animal kingdom."

(The Guardian / George Hall)

Héro / Béatrice et Bénédict / Houston Grand Opera / 2008

Cond. Michael Hofstetter / Dir. Robin Tebbutt

"...radiant-voiced Ailish Tynan as the sweet ingenue Hero... Tynan's fine, clean soprano and genteel manner make her Hero the ideal of uncomplicated love and devotion."

(Houston Chronicle / Everett Evans)

"It is, however, Ireland's Ailish Tynan who almost steals the show as Hero, the gentle and steadfast female of the story's second couple. Tynan, celebrated both in Europe and the US as Susanna, Papagena and Zerlina, is a petite woman who sings with shimmering ease."
(Opera Today / Wes Blomster)

Sophie / Der Rosenkavalier / Royal Swedish Opera / 2008
Cond. Roland Böer / Dir. Folke Abenius

"Ailish Tynan ...with a solid soprano ringing beautifully all the way up to the highest pitches..."
(Dagens Nyheter)

"The Irish soprano Ailish Tynan creates a strong and distinct Sophie, an intimidating single-minded girl. Three equally strong women's voices match each other excellently in the terzetto of the last act."
(Svenska Dagbladet / Bo Löfvendahl)

Marzeline / Fidelio / Royal Opera House, Covent Garden / 2007
Cond. Antonio Pappano / Dir. Jurgen Flimm

"The Irish soprano Ailish Tynan sang Marzeline prettily..."
(The Daily Telegraph / Rupert Christiansen)

"Ailish Tynan sings Marzeline with bags of energy..."
(The Times / Richard Morrison)

Zerlina / Don Giovanni / Seattle Opera / 2007
Cond. Andreas Mitisek / Dir. Chris Alexander

"Ailish Tynan is utterly charming as Zerlina"
(The Seattle Times / Melinda Bargreen)

"Ailish Tynan's seductive Zerlina matched the quality of her Masetto"
(Seen & Heard International / Bernard Jacobson)

Papagena / Die Zauberflöte / Royal Opera House, Covent Garden / 2004
Cond. Philippe Jordan / Dir. David McVicar

"Ailish Tynan made her mark as a Papagena of demotic immediacy and naturalness."
(Opera News)

"Papagena (Ailish Tynan) was vivacious and funny, especially in her giggly Dolly Parton disguise with leather mini skirt and cleavage."
(Opera Now)

Despina / Così fan tutte / Royal Opera House / 2003

"...the talent on the Vilar programme is a cut above your average conservatoire voice... there was much to admire... in Ailish Tynan's feisty Despina."
(The Times)

PRESSQUOTES – CONCERTRECITAL

Ailish Tynan

SOPRANO

Clori / Clori, Tirsi e Fileno / The English Concert at Wigmore Hall / 2023
Cond. Harry Bickett

"Ailish Tynan made a wonderful Clori, notably gorgeous in her opening aria, Va Col Canto Lusingando, and self-assured yet manipulative in her treatment of Joëlle Harvey's Tirsi and Iestyn Davies' Fileno."
(The Guardian / Tim Ashley)

"Ailish Tynan relished Clori's capriciousness, teasing her suitors shamelessly but using a wide range of vocal hues and the deep richness of her soprano to reveal the shepherdess's alternating poses of nonchalance, sympathy and resentment... [she] made a masterclass of dramatic singing – flexible, florid, fiery."
(Opera Today / Claire Seymour)

"Clori (beguilingly and beautifully sung by the Irish soprano Ailish Tynan)... [her] portrayal of the coquettish, inconstant Clori could not be bettered."
(Seen & Heard International / Christopher Sallon)

"As Clori, the fact that all of Ailish Tynan's output felt so impassioned and in character made us forget the flexibility and large range that she consistently demonstrated in order to deliver such an accomplished performance."
(MusicOMH / Sam Smith)

"The trio of English-speaking soloists sported contrasting timbres that blended well in duets and the final happy-end trio (for Tirsi anyway). They are seasoned and stylish Handeliens, Tynan treating us to supremely musical accounts of her solos, with her bright, grainy soprano. The 'Agrippina' number was especially alluring."
(Operalogue / Hugh Canning)

"[Clori] sung by Tynan with great charm and character, but also remarkable depth of tone, this was no soubrette..."
(Planet Hugill)

Strauss Vier letzte Lieder / National Youth Orchestra of Ireland / 2023
Cond. Andrew Gourlay

"Ailish's control of the quartet of Strauss songs and her rapport with the young players is a delight."
(Waterford News & Star / Pat McEvoy)

Sir Stephen Hough Recital / Wigmore Hall / 2023
Sir Stephen Hough (pf)

"...the mercurial Ailish Tynan..."
(iNews / Michael Church)

"Ailish Tynan was mischevieous yet touching in Lady Antonia's Songs, Hough's setting of four poems by Antonia Fraser"

(The Times / Richard Morrison)

Opera Gala / Irish Chamber Orchestra - Kilkenny Arts Festival / 2022
Cond. Stephen Barlow

"Tynan, who gave spoken introductions with the timing of an experienced comic, was in radiant voice in arias by Handel, Mozart, Puccini, Verdi and Lehár, the tone at once clear and luscious, situation and character well conveyed, and the highest notes always seeming within easy reach. In short, she was on the top of her very considerable form."

(The Irish Times / Michael Dervan)

Finzi *In Terra Pax* / BBC Symphony Orchestra / 2021
Cond. Sakari Oramo

"Ailish Tynan is always a joy to listen to, and she did not disappoint: her sweet bell-like entry on the angel's 'Fear not' and her seraphic 'a Saviour which is Christ the Lord' added the twinkling lights to this hugely enjoyable Christmas display."

(MusicOMH / Barry Creasy)

Hark! Hark! The Lark / Oxford Lieder / 2021
Libby Burgess (pf) / Ian Wilson (rec)

"...Tynan's engaging manner, lively demeanour and bright, flexible soprano.... Tynan is a wonderfully engaging performer whether doing comedy or tragedy, and each song was a little story to be told..."

(Planet Hugill)

St Patrick's Day recital / Wigmore Hall / 2021
James Baillieu (pf)

"Tynan, as always, inhabited the emotion of her songs and transmitted it to the audience with élan..."

(MusicOMH / Barry Creasy)

Winter into Spring Festival / Oxford Lieder / 2021
Iain Burnside (pf) / Julian Bliss (cl)

"...sung with shining conviction by an artist approaching the peak of her powers..."

(The Times / Hugh Canning)

*"Ms Tynan's lovely rich, expressive voice, combined with her infectious energy and passion, were irresistible, with Schubert's famous *The Trout* being a particular highlight. The tour de force, though, was the final number, *The Shepherd on the Rock*, in which a shepherd boy contemplates the arrival of spring."*

(Ox In A Box / Nicola Lisle)

Wolf *Italienisches Liederbuch* / Online performance / 2020
Keval Shah (pf)

"Wisely, the set is framed by one of the most experienced singers, Ailish Tynan, who gives sweet emphasis to 'Auch kleine dinge' without becoming too cloying, and provides a rousing finale with 'Ich hab' in Penna,' full of bravado..."

(MusicOMH / Melanie Eskenazi)

Lunchtime Recital / Wigmore Hall / 2020
Iain Burnside (pf)

"Tynan throughout had offered hints and glimpses of her opera-sized dramatic gift, and her encore of "Si, mi chiamano Mimi" from La Bohème briefly let it bloom."

(The Arts Desk / Boyd Tonkin)

"...her encore at Wednesday's recital was a beautifully nuanced performance of 'Mi chiamano Mimi'..."

(MusicOMH / Barry Creasy)

"Her voice, with its glorious high notes, has gained something in richness of late. One notices a newfound warmth and expressive freedom in her lower registers..."

(The Guardian / Tim Ashley)

"Tynan should be performing her first Mimi with Grange Park Opera right now, and her impulsive, ardent Si, mi chiamano Mimi showed us what we're missing..."

(The Times / Neil Fisher)

A Night in Vienna! / Ulster Orchestra / 2020
Cond. Sergio Alapont

"One of the hits of the evening was the appearance of the distinguished Irish soprano Ailish Tynan, not only for her rich, confident voice but also for her sense of humour."

(Belfast Telegraph Alf McCreary)

Viennese New Year's Eve Gala / Brighton Philharmonic Orchestra / 2019
Cond. Stephen Bell

"With singing of this quality and subtle shades instead of monochrome a beguiling encore from the Merry Widow was just plain greedy; this was a soprano not just doing it well, but meaning it."

(Uckfield News / Phil Dennett)

"Ailish Tynan impressed particularly with the sensitivity of her approach, spinning gloriously delicate tone in Im Chambre Separee to complement the full flooded romanticism of Adele's Laughing Song, and Meine Lippen."

(Lark Reviews / Brian Hick)

"...there was plenty of scope for supreme soprano Ailish Tynan to show her control and wonderfully clear interpretation of Viennese classics with a Mikado favourite for good measure."

(Brighton & Hove Independent / Chris Francis)

A Winter Birthday / Wigmore Hall / 2019
Graham Johnson (pf)

"Ailish Tynan's voice is rich, sweet and complex, and her account of the Strauss was perfection. Her consummate understanding of idiom showed in the delicate mezza-voce singing for the description of all the small creatures in the Warlock, the sense of genteel fun accompanied by the delicate piano oom-pahs in the Howells, the almost paso doble swing of Joaquin Nin's Villancico murciano, her little old man voice for the third king in Wolf's Epiphany, and her chilling delivery of Debussy's always topical Noël des enfants qui n'ont plus de maisons."

(MusicOMH / Barry Creasy)

"I have seen and heard soprano Ailish Tynan on various previous occasions and I don't recall any negative memories. However, this time she deeply impressed with her vocal and dramatic qualities which she blended into the common goal of the ensemble's artistic vision."

(Seen & Heard International / Agnes Kory)

Britten *Les Illuminations* / Aurora Orchestra / Wigmore Hall / 2019
Cond. Brett Dean

"Ailish Tynan gave a spirited performance of Britten's song cycle Les Illuminations..."

(The Times / Richard Morrison)

"Ailish Tynan sang Les Illuminations in its original, soprano version, rather than the tenor recension forever associated with Peter Pears. Encircled by the Aurora strings, standing up in their tough-looking but mellow-sounding pack, Tynan brought out the feral, even lurid, side of the settings as well as their passages of unearthly transcendence. We heard the rougher, cabaret-style Sprechgesang that inflects Britten's style here as well as his airier ascents into the upper reaches of the voice's range that give "Being Beauteous" its aura of unearthly sensuality. Tynan sounded, as she should, like some slightly besmirched angel, flesh and spirit painfully at odds but seeking, in Britten fashion, an elusive heaven of reconciled bliss."

(The Arts Desk / Boyd Tonkin)

Weir *Nuits d'Afrique* & Ravel *Chansons Madécasses* / Hebrides Ensemble / 2019
Dir. William Conway

"Tynan delivered these superb songs in engaging style with fine diction, and her usual full warm tone and performing charm, just as she did the Ravel songs themselves which closed the programme."

(Herald Scotland / Keith Bruce)

Strauss *Vier letzte Lieder* / RTÉ National Symphony Orchestra / 2019
Cond. Anja Bihlmaier

"I was immediately struck by the mesmerising quality of Ailish Tynan's voice. In Frühling she soared elegantly against the warm lush sounds from the strings. September was beautifully sung, capturing the peaceful resignation of the passing of this life.... she captivated us with her velvet tone from her mid-range upwards. Tynan took a more meditative approach to Beim Schlafengehen and in the highly expressive third verse her heartfelt phrases were little short of magical. The final song, Im Abendrot is based on a poem by Joseph von Eichendorff. The NSO opened with a burst of warm colour before allowing Tynan to caress our ears as she hovered above the 'still land'."

(Bachtrack / Andrew Larkin)

Clarke, Herbert, Boulanger and Bloch / Wigmore Hall / 2019
John York (pf) / Raphael Wallfisch (vc)

"Ailish Tynan's exquisite reading of the Clarke's Yeats setting, A Dream, with hints of Ravel... Seven Children's Songs sparkled with humour and lightness of touch, followed by Herbert's accomplished and atmospheric The Lake Isle of Innisfree. Her bittersweet Jour des Morts connected with the melancholy of the two Lili Boulanger mélodies of Maeterlinck, intense and hallucinatory, and sung masterfully by Tynan, with superlative phrasing and breath control."

(Classicalsource / Amanda-Jane Doran)

Iris / Semele / The English Concert / 2019
Cond. Harry Bicket

Théâtre des Champs Élysées, Paris

«Dans le rôle d'Iris, saluons bien entendu la gouaille d'Ailish Tynan avec l'air parfaitement réussi et impayable «There, from mortal cares retiring» au début de l'acte II!»

(ConcertoNet / Sébastien Gauthier)

«Iris tenue par Ailish Tynan introduit de petits moments comiques dans son jeu théâtral (elle sort un plan et un magazine), mais vocalement sérieuse, elle montre son aisance dans les aigus, sa justesse dans l'intonation et le rythme, ainsi qu'un phrasé poli dans les cadences. En outre, son anglais est très compréhensible grâce à une articulation soignée.»

(Olyrix / Vojin Jaglicic)

Barbican, London

"Ailish Tynan's Iris was a fizzing bundle of fun-loving pragmatism;... 'There, from mortal cares retiring', shone brightly and gave Tynan the opportunity to display her terrific trill."

(Opera Today / Claire Seymour)

"Soprano Ailish Tynan made a big impression as Juno's long-suffering side-kick Iris. Her smiling Irish eyes suggested more than a beag of naughtiness... "There, from mortal cares retiring" was full of sparkling trills and runs. "Forky stings" and "scaly horrors rise" were a model of impeccable descriptive diction. This was a small-part tour-de-force performance with a knock-out B-flat in the da capo for good measure."

(OperaWire / Jonathan Sutherland)

"It was really with the entry of Ailish Tynan's terrific Iris that the evening moved into a higher gear. Tynan injected her music with irresistible wit, using the text with fabulous, and in places deliciously bawdy, glee. Her soprano sounds in wonderful shape, bright and crystalline."

(operatraveller.com)

"Ailish Tynan, wonderfully comic as Juno's confidante Iris"

(The Times / Geoff Brown)

"Ailish Tynan sang stylishly and showed ideal comedy timing."

(I Hear Voices - blog)

Carnegie Hall, New York

"Ailish Tynan supplied a bright soprano and good comic timing for Iris, Juno's servant"

(The Wall Street Journal / Heidi Waleson)

"Ailish Tynan offered comic relief with her stage antics as Iris, and matched them with a full, dark soprano"

(New York Classical Review / Eric C. Simpson)

"Soprano Ailish Tynan made the most of Iris' funny behavior and sang with certainty."

(Bachtrack / Robert Levine)

Sense of Home / Wigmore Hall / 2019
Iain Burnside (pf)

"Tynan's strong, sweet voice is always a pleasure to listen to, and it was ideal for Elgar's Pleading, where her control of dynamic demonstrated complete sensitivity to the text... Tynan was at her dramatic best, though, in the two contemporary songs, Seóirse Bodley's busy, almost-Mozartian A Call and Libby Larsen's witty Pregnant, and her licensed hamming up of the decorations in Balfe's I dreamt I dwelt in marble halls (accompanied, with tongue-in-cheek poise by Iain Burnside) was a joy."
(MusicOMH / Barry Creasy)

Viennese Galas / Royal Scottish National Orchestra / 2019
Cond. Stephen Bell

"Soprano Ailish Tynan was on sparkling form..."
(The Press and Journal / Susan Welsh)

"...the Irish singer in her element on the operetta repertoire, expressive and with both perfect control and enormous charm."
(The Herald / Keith Bruce)

Lunchtime Recital / Royal Welsh College of Music and Drama / 2018
Iain Burnside (pf)

"Along with accompanist Iain Burnside, they both gave a mesmeric recital filled with some heartfelt moments shared between both performers and listener."
(Art Scene in Wales / James Ellis)

"This concert, it should be said at once, was every bit as impressive as one has come to expect from these artists, one of the finest vocalist and accompanist duos around when it comes to the song recital... Throughout this recital, Tynan's range of vocal colour, always appropriate to the text, and her ability to imply a complete context for each song were remarkable."
(Seen & Heard International / Glyn Pursglove)

Britten *War Requiem* / RTÉ National Symphony Orchestra and Concert Orchestra / 2018
Cond. David Brophy

"The three fine Irish soloists – soprano Ailish Tynan, tenor Robin Tritschler and baritone Gavan Ring – were on the top of their form."
(The Irish Times / Michael Dervan)

"Everyone, from the musicians to the soloists to the choirs and even the audience, rose to the occasion. Tynan, in particular, impressed, in beautiful voice for her plaintive solo in the "Dies irae" and her powerful instrument soared above the massive forces of the choir in the thundering wall of sound that was the "Liberate me"."
(Bachtrack / Michael Roddy)

"Ailish Tynan, who sang with extraordinary passion in the Sanctus and Libera Me."
(In the Dark – blog)

Mozart *Plasmator Deus* and *Exsultate jubilate* / Lake District Summer Music / 2018
Cond. Nicholas Ward

"Ailish Tynan, thrilled the audience in Mozart's Plasmator Deus for soprano, bassoon and orchestra and the same composer's well-known Exsultate jubilate. Her flawless technique and vocal control was impressive."
(The Westmorland Gazette / Adrian Mullen)

Mozart *Requiem* / Manchester Camerata / 2018
Cond. Gábor Takács-Nagy

"The four soli were wondrous in the Recordare – Ailish Tynan lyrical and soaring over the texture"
(The Arts Desk / Robert Beale)

Schumann *Liederkreis* / London Song Festival / 2017
Nigel Foster (pf)

"Tynan, perhaps I should say, held her music in her hand allowing little to come between her and her audience. She is a born story-teller, giving each song the right combination of line and text. So 'In der Fremde' started off in sombre mood with impetuous joy in 'Intermezzo'. The vivid narrative of 'Waldesgespräch' was really brought alive, and her incarnation of Loreley at the end mesmerising."
(Planet Hugill)

BBC Proms in the Park Glasgow / BBC Scottish Symphony Orchestra / 2017
Cond. Stephen Bell

"Irish soprano Ailish Tynan was exquisitely golden-toned in arias from Tosca and The Merry Widow"
(The Scotsman / David Kettle)

Vaughan Williams *A Sea Symphony* / Bournemouth Symphony Orchestra / 2017
Cond. David Hill

"Irish soprano Ailish Tynan's refined tones cruised through her demanding role"
(Classicalsource / Ian Lace)

Sunday Afternoon Recital / National Concert Hall / 2016
Finghin Collins (pf) / Emma Johnson (cl)

"Tynan's superb singing"
(Goldenplec / Michael Lee)

Irish Culture In Britain: A Centenary Celebration / Wigmore Hall / 2016
Jonathan Ware (pf) / Michael Collins (cl) / Lucy Wakeford (hp)

"Richer colours ensued from the vibrant Ailish Tynan. In 'Der Hirt auf dem Felsen', she really let rip with a fabulous display in partnership with clarinettist Michael Collins"
(Classicalsource / Amanda-Jane Doran)

"Soprano Ailish Tynan, whose whole demeanour exudes an air, real or imagined, of wild, good-time craic, sang an angelic Ave Maria, with Lucy Wakeford providing ethereal harp accompaniment."
(The Guardian / Fiona Maddocks)

Handel *Messiah* / Royal Scottish National Orchestra / Glasgow Royal Concert Hall / 2016
Cond. Matthew Halls

"Tynan lit up the performance and the spirits"
(Herald Scotland / Michael Tumelty)

Handel *Brockes Passion* / The Hannover Band / Easter at King's / 2016
Cond. Stephen Cleobury

"Daughter of Zion and the Faithful Soul, performed to perfection by sopranos Ailish Tynan and Helen-Jane Howells respectively."
(Cambridge News / John Gilroy)

The Shepherd on the Rock / Temple Music / 2015
Finghin Collins (pf) / Emma Johnson MBE (cl)

"Tynan's voice was firm yet flexible and there was a tremendous vividness to her performance. She sang with big, bright tones but there was subtlety too..."
(Planet Hugill)

Grace *Williams Fairest of Stars* / BBC National Orchestra of Wales / BBC Proms / 2015
Cond. Tadaaki Otaka

"...brilliantly sung by Ailish Tynan"
(The Independent / Michael Church)

"It is though impossible to imagine a finer account than we heard on this occasion"
(Classicalsource / Robert Matthew-Walker)

Handel *Messiah* / Academy of Ancient Music / Barbican Hall / 2014
Cond. Richard Egarr

"Superlative work from Ailish Tynan and Tim Mead... Particularly outstanding, however, were soprano Ailish Tynan and countertenor Tim Mead. Her ardour perfectly balanced his controlled, authoritative hauteur. The duet He Shall Feed His Flock, in which the soprano takes over the alto line and lifts it heavenwards, was breathtaking."
(The Guardian / Tim Ashley)

Mendelssohn *Elijah* / Blackheath Halls Orchestra & Chorus / St John's Smith Square / 2014
Cond. Edward Gardner

"The drama of Elijah was brought out by soprano Ailish Tynan, who was transfixing in her portrayal of the distraught mother of a dead child... The second part of Elijah is where the soloists really get a chance to shine. Tynan's "Hear Ye, Israel" made for a stunning opening, with beautiful colours and amazing control of the high quiet sections."
(Bachtrack / Emily Owen)

Britten *Les Illuminations* / Irish Chamber Orchestra / 2014
Cond. Katherine Hunka

"Tynan's delivery was stunning in its range of colour and dynamism. The tumble of sensuous lyrics rolled off her tongue as effortlessly as if she were a French native."
(Irish Examiner / Cathy Desmond)

New Year Viennese Concerts / Ulster Orchestra / 2014
Cond. Christopher Bell

"...stunning performances by Irish soprano Ailish Tynan"
(Belfast Telegraph / Alf McCreary)

Weltgeist / Die Schuldigkeit des ersten Gebots / Classical Opera / Wigmore Hall / 2013
Cond. Ian Page

"Tynan's flexible soprano danced through the sprightly rhythms of her aria, executing the coiling runs and trills insouciantly; she demonstrated considerable stamina, and her cadential trills were tight and bright. She exhibited a rich, seductive sheen"
(Opera Today / Claire Seymour)

Mahler *Symphony No. 4* / Hallé Orchestra / 2013
Cond. Sir Mark Elder

"Ailish Tynan was a glorious, wide-eyed soloist, bringing a warm and keenly spontaneous performance to an ethereal close."
(The Observer / Fiona Maddocks)

"Tynan found an unfailingly lovely tone which expressed a sense of wondrous joy, occasionally dropping into a hushed whisper. This made for a beautifully serene close to the symphony, the sound fading to nothing with fine control."
(Bachtrack / Rohan Shotton)

Poulenc *Gloria* / RTÉ National Symphony Orchestra / 2013
Cond. Celso Antunes

"Poulenc's Gloria, with Tynan radiant and the Philharmonic Choir in fine voice, was a blaze of glory"
(The Irish Times / Micheal Dervan)

Les Chansons Instrumentales / Brighton Festival / 2013
James Baillieu (pf)

"Such musical variety, teasing, flirting, liquid, rhapsodic, full-cry – and that's just the piano! Add an effervescent soprano with flawless technique and an endearing personality, then you have a perfect recital. Some songs were jolly, some sad, in French, Venetian dialect, nonsense and even humming, all were characterised so clearly that the lyrics and translations were not essential (and became invisible as the light faded). The communication with the audience was surpassed only by the rapport and trust between these two exceptional performers. He was there supporting her every nuance, while her confidence and charm allowed him some moments of magic."
(thelatest.co.uk / Andrew Connal)

Frank Bridge Song Focus / Wigmore Hall / 2012
Iain Burnside (pf)

"Ailish Tynan found a radiant tone for the poet-speaker's declaration of love at the close of "Adoration" (Keats)... Tynan relished the rich resonances of 'Goldenhair' and the folky rubato of 'So early in the morning', the latter building through each verse to an exclamation of bright joy, before cadencing insouciantly"
(Opera Today / Claire Seymour)

"The disarming confidence the song was delivered with was absolutely stunning. Despite Tynan's sparkling stage presence she can deliver pain and suffering with as much ease as she can radiate happiness and bounce... 'Tis the last rose of summer was equally gorgeous and she delivered some very high lying passages in the second and third verse with stunning clarity."
(OperaCreep)

"Both Ailish Tynan and Robert Murray proved themselves at home with the material, Tynan excelling in the Britten settings"
(The Guardian / Guy Dammann)

Finzi *Dies Natalis* / Wigmore Hall / Nash Ensemble / 2012

"Ailish Tynan.... caught to perfection the breathless rapture that characterises text and music alike."
(London Evening Standard / Barry Millington)

"Ailish Tynan used her freshly gleaming soprano to deliver it as a celebration of childhood innocence."
(The Telegraph / John Allison)

Vaughan Williams *Sea Symphony* / Three Choirs Festival / 2012
Cond. Adrian Partington

"Soloists Ailish Tynan and Owen Gilhooly rode the waves of this massive seascape with imposing confidence."
(Hereford Times)

Puccini Arias / Desert Island Discs 70th Anniversary Prom / BBC Concert Orchestra / 2012
Cond. Keith Lockhart

"Best of all was soprano Ailish Tynan, whose two Puccini arias showed a gleaming voice now ready for the Italian opera heroines."
(The Guardian / Erica Jeal)

Canteloube *Songs of the Auvergne* / National Youth Orchestra of Great Britain / 2012
Cond. Charles Hazlewood

"Soprano Ailish Tynan made a selection of Canteloube's Songs of the Auvergne sound coquettishly funny"
(The Guardian / Alfred Hickling)

Orff *Carmina Burana* / Bournemouth Symphony Orchestra / 2012
Cond. Owain Arwell Hughes

"The three soloists at the front each had their moments to shine. It was worth the wait to hear soprano, Ailish Tynan's beautiful rendition of Setit Puella"
(Bachtrack / Alexandra Hamilton-Ayres)

Viennese New Year Gala / Royal Scottish National Orchestra / 2012
Cond. David Danzmayr

"The RSNO has one of the greatest sopranos on the planet in the person of Ailish Tynan, a woman of light wit and humour, extremely personable and characterful... (she) had this listener in tears four times as she sang the greatest performance of the Vilja Lied I have ever heard, along with arias from Heuberger's Der Opereball, Stolz's Der Favorit and Lehar's Giuditta. Ravishing? I thought I had gone to heaven. What a voice. What an artist. What a natural entertainer."
(Herald Scotland / Michael Tumelty)

"...star of the night was Irish soprano Ailish Tynan, whose personality and wit was only outshone by her stunning vocals. A true talent."
(The Scotsman / Kelly Apter)

Mahler *Symphony No. 8* / Philharmonia Orchestra / Royal Festival Hall / 2011
Cond. Lorin Maazel

"Ailish Tynan sang with soaring passion and considerable volume and was astounding in the passage for the three penitents."
(Classicalsource / Peter Reed)

"The most impressive contributions in Part Two came from the soloists – Ailish Tynan soaring ecstatically in the soprano parts."
(The Financial Times / Andrew Clark)

Glière *Concerto for Coloratura Soprano* / Bournemouth Symphony Orchestra
BBC Proms / 2011
Cond. Kirill Karabits

"Irish soprano Ailish Tynan sang the fiendishly difficult wordless solo part with astonishing facility and – most importantly – with a coquettish twinkle in her eye... but with Tynan's wit and charm it brought the house down."
(The Guardian / Stephen Pritchard)

"Ailish Tynan bringing off this word-less high-wire act with such brilliance and dexterity. She also took the optional and glass-shattering top F... superb display."
(Classicalsource / Colin Anderson)

"Deploying stunning operatic skills, Ailish Tynan brought the house down."
(The Independent / Michael Church)

"Ailish Tynan's vocalism was assured... the flesh tones of Tynan's lyrical soprano gave it a more expressive quality, so it seemed more than just a showpiece for high-note specialists – and she made it, to the final top F."
(The Guardian / George Hall)

Verdi *Requiem* / Ludwigsburger Schlossfestspiele / 2011
Cond. Michael Hofstetter

"Ailish Tynan, who thanked the audience for their generous applause with a deep curtsey, took care of the more superficial effects of the soprano soli as well, performing with noticeably dramatic gestures. Her closing plea in the 'Libera me' was clothed with theatricality, and her final Sprechgesang was delivered with pathos."
(Esslinger Zeitung and LKZ)

"The four soloists of the evening performed with great dedication and professionalism. Soprano Ailish Tynan held her powerful voice back at just the right moments to create a beautiful sound world."
(Reutlinger General-Anzeiger)

"The Irish soprano Ailish Tynan sang her solos with energy and drama. She has a powerful operatic voice that rings out like a bell, and she uses it most expressively."
(Sachsenheimer Zeitung / Rudolf Wesner)

Gluck 'Blessed Spirit' / Wigmore Hall Live / Classical Opera Company / 2010
Cond. Ian Page

"Tynan is superb as the lovestruck Berenice..."
(International Record Review)

"Highlights include a ravishingly dreamy slow number from "Ezio", entrancingly sung by Ailish Tynan, who is in superb voice throughout the recital."
(Classicalsource / Graham Rogers)

Mozart *Grabmusik* and *Requiem* / Ludwigsburger Schlossfestspiele / 2010
Cond. Michael Hofstetter

"Ailish Tynan interprets in an astoundingly way and with great volume and strength."
(Untertürkheimer Zeitung / Dietholf Zerweck)

"Ailish Tynan personifies the soul's anguish in an astounding way, with great clarity and strength."
(Esslinger Zeitung)

"Ailish Tynan's vibrato-free singing style...gave an astonishing transparency to Mozart's Requiem."
(Stuttgarter Zeitung)

"Ailish Tynan (Soprano) gave a superb performance...the audience was enthralled by her transparent soprano."
(Bietigheimer Zeitung)

The Celtic Woman / Wigmore Hall / 2010
Ian Burnside (pf)

"...Tynan achieved a flowing naturalism"
(Opera Today / Claire Seymour)

Listen Here! BBC SSO at 75 / BBC Scottish Symphony Orchestra / 2010
Cond. Edward MacGuire

"Ailish Tynan, the fantastically emotive Irish singer... demonstrate(s) a robust but sweet singing style that won over the audience throughout the evening."
(The Herald / Iona Bain)

Handel *Messiah* / Royal Scottish National Orchestra / 2010
Cond. Roy Goodman

"There are good sopranos and very good sopranos; but there is only one Ailish Tynan. This was luxury casting, and so it proved as she came on and simply radiated sumptuous beauty of tone."
(Herald Scotland / Michael Tumelty)

"Ailish Tynan...possessed an air of innocence that responded particularly well to the simplicity of the solo violin and continuo accompaniment in 'If God be for us'."
(The Scotsman / Carla Whalen)

Haydn *The Creation* / City of Birmingham Symphony Orchestra / 2009
Cond. Andris Nelsons

"Creamy and impressively virtuosic."
(Birmingham Post / Christopher Morley)

Chabrier *Ode à la Musique* & Bruckner *Psalm 150* / BBC Philharmonic BBC Proms / 2009
Cond. Jiří Bělohlávek

"Chabrier's 'Ode à la musique' creates something of a perfumed garden with its rich, major-key chords and adoring soprano solos, nicely floated by Ailish Tynan."
(Classicalsource / Ben Hogwood)

"The idea of including Chabrier's Ode à la musique was a strong one. This was the first Proms performance of the piece. Using a smaller orchestra than the Stravinsky but including soprano soloist (Tynan) and female voices, this was utter delight, right from its gentle opening... Ailish Tynan sang beautifully... projecting perfectly to my seat at the back of the stalls. A great way to experience this little-known piece for the first time."
(Seen & Heard International / Colin Clarke)

Mozart Concert / BBC Symphony Orchestra / Glasgow City Halls / 2009
Cond. Michal Dworzynski

"...the star of the show, and the queen of the night, was the gloriously-voiced Irish soprano Ailish Tynan... Tynan's voice, as luxuriously smooth as cream, with real soprano top that has no sharp edge and an amazing bottom register that is almost alto-like in its colours and character. Her poise and control in both numbers was complemented by her extraordinarily unforced acrobatics in decorative passages of the music."
(Herald Scotland / Michael Tumelty)

Mendelssohn Recital / Wigmore Hall / 2009
Llŷr Williams (pf)

"Since winning the recital prize at the Cardiff Singer of the World, Tynan's distinctively bright and athletic soprano has grown by rapid leaps and bounds. Phosphorescence seemed to hover over the fairytale nocturne of Neue Liebe, as the flare at the top of her voice lit this menacing encounter with the elf-queen. All too human passion heated Die Liebende schreibt, as Goethe's lover came to sensuous life in Tynan's long, awed vowels, before she ended her recital On Wings of Song."
(The Times / Hilary Finch)

***Symphony No. 8* / London Symphony Orchestra / St. Paul's Cathedral / 2008**
Cond. Valery Gergiev

"Both sopranos – Anastasia Kalagina and Ailish Tynan – sang full and true"
(The Independent / Edward Seckerson)

"A predominantly Russian cast of soloists was led by Viktoria Yastrebova and our own excellent Ailish Tynan."
(Evening Standard / Barry Millington)

Rosenblatt Recital / St John's Smith Square / 2003
Simon Lepper (pf)

"A notable recital debut in the Rosenblatt series at St John's Smith Square in London was that of the young Irish soprano currently singing Papagena at Covent Garden, Ailish Tynan. With a lyric voice of delicious purity, she sang an aptly chosen programme. It is a voice that can sparkly without becoming hard. She is accomplished in her florid work, and she also dipped bravely into the lieder repertoire and delighted us unexpectedly with children's songs by Manuel Rosenthal."

(Opera Now)

PRESSQUOTES - RECORDINGS

Ailish Tynan

SOPRANO

Airs from another Planet / Delphian Records / 2019 Hebrides Ensemble

"The performances by Ailish Tynan and the Hebrides Ensemble have exactly the right razor-sharp purity and knowing innocence..."

(The Telegraph / Ivan Hewett)

"The Hebrides Ensemble and Tynan are joyful..."

(The Guardian / Fiona Maddocks)

"Really? (2012), vividly performed by Tynan, which contrasts three types of word-setting: spoken, Sprechstimme and fully sung."

(Gramophone / Richard Fairman)

"Tynan's clear diction and immaculate French are perfect for this repertoire, and she's equally good in Really, its texts by 19th century German writers. Tynan's mixture of speech and song brings these quirky miniatures to life, whether the subject is donkeys, porridge or crafty children."

(The Arts Desk / Graham Rickson)

"Her striking and pleasantly dark timbre for a soprano makes the recording a little more special. With Nuit d'Afrique, Tynan opens the recording brilliantly."

(Orchestergraben)

Schubert Lieder: Nacht und Träume / Signum Classics / 2015 Iain Burnside (pf)

"Tynan's limpid soprano is at its best when she is shaping some fine Schubertian phrases, calling the wanderer to rest ('balde ruhest du auch') or imagining the sensation of dying in 'Schwanengesang'.... Tynan's hushed poise in 'Nacht und Träume', the song that gives her disc its title, sends the listener away with a feeling of contentment."

(Gramophone / Richard Fairman)

"She sings exemplary German.... The CD concludes with Nacht und Träume where she plucks dreamlike beautiful pianissimo notes from the air."

(gopera.com)

"Ailish Tynan brings her own soft-edged sense of rueful poetry to Schwanengesang, the meditative Todesmusik and dark-crystal purity of Nacht und Träume."

(Classical Ear / Michael Quinn)

"...the performance is truly marvellous. A superb disc"

(Herald Scotland / Keith Bruce)

"Tynan's bright, bell-like sound and flexible control is amply matched by Burnside's imaginative mastery at the keyboard..."

(Agora Classica / Guy Weatherall)

"Tynan's pure, even lines lend bliss to the album's title song."
(Sinfini Music / Mark Valencia)

The Shepherd on the Rock / Signum Classics / 2015
Christopher Glynn (pf) / Julian Bliss (CI)

"Richard Strauss's Morgen, beautifully sung by Ailish Tynan... Tynan also sings Schubert's Ave Maria luminously, and some popular Brahms' Lieder,"
(Herald Scotland / Michael Tumelty)

"In all the songs Tynan sings with a vibrant, focussed line with lovely bright tone and a real feeling for the shape of the phrase"
(Planet Hugill)

Il re pastore / Classical Opera / Signum Classics / 2015
Cond. Ian Page

"The Phoenician shepherdess Elisa is portrayed with vivacity and awe-inspiring technical polish by soprano Ailish Tynan."
(Voix des Arts / Joseph Newsome)
"Fox and Tynan are perfectly matched young lovers..."
(Classical Music Magazine)

"Ailish Tynan's shepherdess Elisa sparkles sweetly, offering flawless technique and an endearing characterisation; the duet between Tynan and Fox at the end of Act 1 is the apogee of their characters' blissful giddiness..."
(Gramophone, Editor's Choice)

"Ailish Tynan has an impressive command of coloratura"
(Opera – Disc of the month / Brian Robins)

"As Elisa, Ailish Tynan is bright and girlish... Her main second act aria, Barbaro, oh Dio, is full of pathos and draws much subtlety from her voice."
(Musicweb International / Simon Thompson)

The Vanishing Bridegroom / NMC Recordings Ltd / 2014
Cond. Martyn Brabbins / BBC Symphony Orchestra

"So tremendous is her technical assurance that she is able to evince an appearance of ease. The fearlessness with which she attacks the exposed top notes in her music is stunning: still more laudable is the unerring accuracy of her pitch. Even when creating rôles for specific singers, composers rarely write such exacting music with the expectation of hearing it sung as well as Ms. Tynan sings in this performance."
(Voix des Arts / Joseph Newsome)

"a ravishing bride's lament – sung by Ailish Tynan, in a 2008 concert performance conducted by Martyn Brabbins."
(The Financial Times / Andrew Clark)

Fauré Méloides / Opus Arte / 2013
Iain Burnside (pf)

"you cannot but warm to the lyric beauty of her voice."
(Planet Hugill)

"Tynan's lyric soprano offers to these songs the perfect balance between rich warmth of tone and crystal purity."
(Classicalsource / Richard Nicholson)

Francis Poulenc: The Complete Songs / Hyperion Records / 2013
Graham Johnson (pf)

"She also brings exceptional intelligence to the cycle Fiançailles pour rire, skittish in the opening, strangely profound in Dans l'herbe, breathless in Il vole, richly suggestive in Mon cadavre est doux, delicately poised in Fleurs. This cycle is, for me, the highlight of the first disc, not just because of the skill of the performances but because of the depth and breadth of the songs themselves.
(Seen & Heard International / Simon Thompson)

Head: Songs / Hyperion Records / 2012
Christopher Glynn (pf)

"the possessor of a pure, creamy soprano with plenty of operatic potential. She rises to the challenge of the Ledwige group, manoeuvring her voice sensitively around the pallet of colours required by words and music. She successfully negotiates a high tessitura"
(Classicalsource / Richard Nicholson)

An Irish Songbook / Signum Classics / 2011
Ian Burnside (pf)

"Ailish Tynan's bright soprano, very well controlled with clean attack on high notes ..."
(Gramophone / Edward Greenfield)

"Soprano Tynan has a fresh, light, but powerful voice, which never distorts and uses vibrato sparingly... She sings the several Britten settings with touching simplicity."
(Classic FM Magazine, Editor's Choice / Rick Jones)

"I find Ailish Tynan's singing totally compelling; her enunciation and the way she makes you hang on every word and be excited by every word, and there's not a weak-link in her voice – it's such an integrated soprano."
(BBC Radio 3 / Hilary Finch)

Blessed Spirit A Gluck Retrospective / Wigmore Hall Live / Classical Opera Company / 2010
Cond. Ian Page

"Tynan is superb as the lovestruck Berenice..."
(International Record Review)

"Highlights include a ravishingly dreamy slow number from "Ezio", entrancingly sung by Ailish Tynan, who is in superb voice throughout the recital."
(Classicalsource / Graham Rogers)