

PRESSQUOTES

Anthony Flaum

TENOR

Captain Fitzbattleaxe / Utopia Ltd / National G&S Opera Company / 2022
Cond. John Andrews / Dir. Jeff Clarke

"Anthony Flaum (Fitzbattleaxe) and Monica McGhee (a deliciously arch Princess Zara) blended richly..."
(The Arts Desk / Richard Bratby)

Roderigo / Otello / Grange Park Opera / 2022
Cond. Gianluca Marcianò / Dir. David Alden

"A solidly supportive cast includes... Anthony Flaum's foppish Roderigo"
(The Telegraph / Nicholas Kenyon)

"Anthony Flaum was a convincingly dapper yet lovelorn Roderigo..."
(MusicOMH / Melanie Eskanazi)

"...the white-suited Anthony Flaum a plausibly dandyish but still pathetic Roderigo."
(The Arts Desk / Boyd Tonkin)

"Anthony Flaum's suave Roderigo..."
(Opera Today / David Truslove)

"Olivia Ray's Emilia, Anthony Flaum's Roderigo and Matthew Brook's Lodovico all made the most of their important plot contributions."
(Bachtrack / Roy Westbrook)

Tamino / The Magic Flute / Oxford Opera / 2022
Cond. John Warner / Dir. Paul Carr

"...no-one could fail to be won over by the performance of Anthony Flaum..."
(Ox In A Box / Sheila Bailey)

Trémolini / The Princess of Trébizonde / New Sussex Opera / 2021
Dir. Anthony Baker / Cond. Toby Purser

"Pierrot turned butler Tremolini, a role Anthony Flaum delivers with extraordinary savoir faire: he seems born to do this material."
(The Stage / George Hall)

"Anthony Flaum's elegant and emollient Tremolini"
(Opera / Yehuda Shapiro)

"Flaum and Cunningham brought a great sense of style and engagement with their characters, making their presence on stage always a delight."
(Planet Hugill)

Soldier / The Soldier's Tale / Edinburgh International Festival / 2021
Dir. Nicola Benedetti & Sir Thomas Allen

"Anthony Flaum, [...] acted the soldier with winning charm and a hugely expressive face..."
(The Times / Simon Thompson)

"Flaum balanced bravado and vulnerability nicely as the naive recruit..."
(The Telegraph / David Kettle)

"Anthony Flaum's gullible Soldier was pitiable in the right sense, taken in even when his initial reaction was a wary one."
(Bachtrack / Roy Westbrook)

Edgar / King Lear / The Grange Festival / 2021
Dir. Keith Warner

"...Edgar, the unrecognised son he has maligned (Anthony Flaum going virtuosically from trusting naivety to despair)."
(The Times / Richard Morrison)

Puccini *Messa di Gloria* / Nottingham University Choir and Philharmonia / 2019
Cond. Calum Fraser

"Anthony Flaum and Ossian Huskinson were the tenor and baritone soloists, well-matched in the ardour, operatic power and razor-sharpness of their singing. The tenor's fervent 'Gratias agimus' and the bass's dark 'Crucifixus', were dramatically compelling and reached deep into the music's emotional core."
(ReviewsGate / William Ruff)

Paris / La belle Hélène / New Sussex Opera / 2019
Cond. Toby Purser / Dir. Jeff Clarke

"Courting her (Hélène) with engaging energy was the Paris of Anthony Flaum. He performed with the focus and precision of a true farceur, his original training in musical theatre clearly proving an asset, and sang with unstinting commitment."
(Opera / Yehuda Shapiro)

"Anthony Flaum produced a Paris of such startling athletic supercilious smugness that seemed to extend to his entire body, and held it there for the entire performance."
(The Jacques Offenbach Society / Donald Fox)

"Anthony Flaum as a vocally suave Paris, very dashing in black leathers."
(The Telegraph / Rupert Christiansen)

"Anthony Flaum's winning smile and easy top notes tempting her along the primrose path as matinee-idol Paris"
(The Stage / George Hall)

"Anthony Flaum revealed a highly pleasing tenor and some good dance moves as Paris..."
(MusicOMH / Sam Smith)

Pluto / Orpheus in the Underworld / Opera della Luna / 2019
Cond. Toby Purser / Dir. Jeff Clarke

"Anthony Flaum's Pluto, a suave bouncer who takes bold command of his music and the stage."
(The Stage / Yehuda Shapiro)

Gonzalve / L'heure espagnole / Mid Wales Opera / 2018
Cond. Jonathan Lyness / Dir. Richard Studer

"Anthony Flaum rightly made much of the absurdity of the poet-lover Gonzalve... Flaum deploying his obvious abilities as a lyric tenor for parodic purposes."
(Seen & Heard International / Glyn Pursglove)

Pinkerton / Madame Butterfly / Iford Arts / 2018
Cond. Thomas Blunt / Dir. Bruno Ravella

"...remarkable acting and vocal performances by Flaum and Wu..."
(The Arbuturian / Rebecca Lipkin)

"Anthony Flaum was an ideal Pinkerton, exuding charisma with film-star good looks in his crisp naval uniform, but his blank responses to emotional questions implying a whistling void where his conscience ought to have been. Pinkerton's appalling manners to his Japanese hosts (pulling a face as he sniffed proffered sake) were an essay in colonial arrogance. Flaum's ebullient, flexible tenor felt just right for Pinkerton's cocksure vocal presence; the emotional coward successfully delivered on stage with all his self-justifying narcissism intact."
(Operissima / Charlotte Valori)

Tybalt / Roméo et Juliette / Grange Park Opera / 2018
Cond. Stephen Barlow / Dir. Patrick Mason

"Anthony Flaum's nervy, lethal Tybalt was outstanding"
(Opera / Peter Reed)

"Anthony Flaum a vital Tybalt."
(The Stage / George Hall)

"Anthony Flaum's vivid, testy Tybalt"
(The Telegraph / Rupert Christiansen)

"Anthony Flaum's Tybalt, finally, is particularly singing and scenically disturbing."
(Forum Opera / Jean Michel Pennetier)

"There are fine performances in the smaller roles – a lethally characterised Tybalt from the excellent Anthony Flaum"
(Classicalsource)

"Anthony Flaum made a nastily smug Tybalt..."
(Mark Ronan Theatre Reviews)

"Anthony Flaum was an aggressive, keenly sung Tybalt."
(Bachtrack / John Johnston)

"Anthony Flaum is a hot-tempered and irascible Tybalt..."
(The Express / Claire Colvin)

"Anthony Flaum, as Tybalt, had a lip-curling swagger that was a nice counterpoint to the elegance of Clive Bayley's Count Capulet..."

(The Spectator / Richard Bratby)

Theseus / The Grief of Antigone / Shadwell Opera / 2018

Dir. Jack Furness

"...the tenor here is the clear-toned Anthony Flaum – another fine stage performer with immaculate diction."

(The Stage / George Hall)

Lensky / Eugene Onegin / OperaUpClose / 2017

Cond. Sonia Ben Santamaria / Dir. Lucy Bradley

"The role of Lensky is firmly under Anthony Flaum's belt, and it showed in the quality of his performance..."

(Opera / Peter Reed)

"Flaum is sensational when agonising about his challenge and how he is trapped into proceeding by his code of honour - Lensky's aria is the standout moment of the show."

(Broadway World / Gary Naylor)

"...it was Anthony Flaum who stole the bouquets. The tenor's ringing accounts of Lensky's arias had pathos, depth and truth, and many's the singer who could learn from his accomplished body language."

(WhatsOnStage / Mark Valencia)

"it is Anthony Flaum as Lensky whose voice makes us all sit up"

(Morning Star / Yvonne Lysandrou)

"Arrogant Onegin and naive Lensky are well sung by Felix Kemp and Anthony Flaum..."

(The Guardian / Erica Jeal)

"Lensky, sung with comic ardour by Anthony Flaum..."

(The Stage / Amanda Holloway)

"...there's no faulting the intensity of the performances, particularly from Lucy Hall as a humiliated and indignant Tatyana, Felix Kemp as a suave Onegin and Anthony Flaum as a geeky then glowering Lensky."

(The Times / Richard Morrison)

"...a cast of superb, rich vocalists (Felix Kemp as Onegin and Anthony Flaum as Lensky create a fantastic duo, playing off each other physically as well as with completely complementary vocals)"

(The Reviews Hub / Karl O'Doherty)

Nanki-Poo / The Mikado / National Gilbert & Sullivan Company / July 2017

Cond. Andrew Nicklin / Dir. Michael McCafferty

"Anthony Flaum as Nanki-Poo was sublime and superb as the full lyric tenor, A Wandering Minstrel I, captivating the audience."

(The Local Berkshire)

Title role / Aroldo / UC Opera / 2017

Cond. Charles Peebles / Dir. Pia Furtada

"Anthony Flaum as Aroldo sang a bold tenor of extensive lyrical dimensions, and will surely go far,"

(Mark Ronan Theatre Reviews)

Hermosa & Headstrong / Tales of Offenbach / Opera Della Luna / 2016
Cond. Michael Waldron / Dir. Jeff Clarke

"Hermosa (a hilarious personification from Anthony Flaum)... [and in Croquefer] Flaum insanely vain as his nephew Headstrong."
(The Stage / George Hall)

"a crack team of five – [including] ...Anthony Flaum ...all sing with shining ease and vividly animate the cartoon characters."
(The Telegraph / Rupert Christiansen)

Don José / Carmen / OperaUpClose, Soho Theatre / 2015
Cond. Berrak Dyer / Robin Norton-Hale

"Anthony Flaum's powerful tenor as the nervy, obsessive José"
(The Guardian / George Hall)

"The domestic violence theme is compounded by the sturdily built Anthony Flaum, who portrays Don José as a slow-witted heavyweight, yet one possessing a powerful lyric tenor."
(Timeout / Jonathan Lennie)

"Anthony Flaum's increasingly skin-crawling Jose"
(The Stage / Graham Rogers)

"Anthony Flaum's bold and bracing tenor found good employment as Jose, whose inner conflicts he enumerated with skill."
(Opera / George Hall)

"Flaum conveys just the right measure of naivety, shyness and a thuggish desire to dominate his beloved."
(The Camden Review)

"Anthony Flaum's José, meanwhile, is unusually abusive, a violent edge to his fisted stance from the very beginning. The tenor performs at ease in this intimate space, and the scene in Act 2, in which the pair dangle their affections in front of the other before withdrawing, is captivating."
(Fringeopera.com / Francesca Wickers)

Motel / Fiddler on the Roof / Grange Park Opera / 2015
Cond. David Charles Abell / Dir. Anthony McDonald

"The rest of the cast does a decent enough job, but only Anthony Flaum as the tailor Motel really hits the spot."
(The Telegraph / Rupert Christensen)

"Anthony Flaum makes her [Tzeitel's] chosen husband, Motel the tailor, distinctly likable."
(The Guardian / George Hall)

"Flaum's strong singing and responsive acting made him an appealing presence."
(Opera Today / Claire Seymour)

Rodolfo / La bohème / OperaUpClose / 2014-15
Dir. Robin Norton-Hale

"Flaum has the role under his skin, breezing effortlessly through his serenades as the impoverished writer. But his touching acting betrays no sense of familiarity, and when his beloved Mimi lies dying in his arms as the

opera draws to a close, his eyes moisten and he rocks back and forth with grief – it feels as though he’s losing her for the very first time. "

(Fringeopera.com)

"Anthony Flaum plays Rodolfo as a lovestruck everyman - who just happens to sing so spectacularly - with plenty of laughs along the way."

(Broadwayworld.com)

"The show was carried by Anthony Flaum as a dramatic Rodolfo"

(Camden New Journal)

"Anthony Flaum was a strong, sympathetic Rodolfo with a lovely quality to his voice..."

(The Public Reviews)

"Anthony Flaum proved a natural singer-actor."

(The Stage)

Macduff / Macbeth / Scottish Opera / 2014

Cond. Derek Clark / Dir. Dominic Hill

"...one of four Scottish Opera debuts among a cast of just seven, with fine voices also including Anthony Flaum's Macduff"

(Herald Scotland)

"Anthony Flaum was a strong Macduff"

(Bachtrack)

Nemorino / L'elisir d'amore / Northern Ireland Opera / 2014

Cond. Nicolas Chalmers / Dir. Oliver Mears

"...ringing, mellifluous tenor of Anthony Flaum in the elixir swigging role of Nemorino."

(The Belfast Telegraph)

"This geeky no-hoper actually turned out to be a pretty snappy mover and Flaum caught the mix of baffled innocence, droopy defeatism and childlike glee brilliantly".

(Opera Now)

"The Una furtiva lagrima romanza...[was] beautifully taken by tenor Anthony Flaum."

(www.downnews.co.uk / George Fleeton)

Opera Naked / Unexpected Opera / 2013/14

Cond. Rob Bottriel / Dir. Lynn Binstock

"Anthony Flaum's captivating prince from Rusalka... All four singers were pitch perfect and on top of their game. Two of them would be ready for any world stage right now. For me the star of the night was Flaum. His lyric tenor burst out with such rigour I was wondering if the delicate walls of the Chapel Royal can handle it. Flaum was born to do the Italian masters; he has the looks, the voice, the cojones. No wonder we'll be seeing him at the English National Opera next year."

(Broadwaybaby)

"The singers rose to the occasion in their solos. Flaum (a memorable Lensky for Nevill Holt [Grange Park]) set the ball rolling with an artless, radiant Prince's aria from Rusalka and was wonderfully intense in the final duet from Il ritorno d'Ulisse."

(Opera Now)

Lensky / Eugene Onegin / Grange Park Opera / 2012
Cond. Toby Purser / Dir. Stephen Medcalf

"The tenor Anthony Flaum nailed Lensky's poetic ardour and impetuosity brilliantly, a 'down-boy' romantic in his first aria and drunkenly out of control at the party... he pressed all the right emotional buttons in his gripping pre-duel aria."

(Classicalsource)

Don Ottavio / Don Giovanni / OperaUpClose / 2011
Cond. Emily Leather / Dir. Robin Norton-Hale

"Anthony Flaum's thoughtful, decent Ottavio"

(The Guardian)

"Cast members Anthony Flaum and Rosalind Coad, who gave such memorable performances in La bohème, shine again here: Flaum as Johnny's friend Octavius..."

(Westendextra.com)