

## PRESSQUOTES

### Ben Thapa

TENOR

**Melot / Tristan und Isolde / London Opera Company / 2022**  
**Cond. Peter Selwyn**

*"Ben Thapa a vocally vehement Melot..."*  
(Opera / Mark Valencia)

**Salieri/A Doctor/Tenor / The Paradis Files / Graeae Theatre Company / 2022**  
**Cond. Andrea Brown / Dir. Jenny Sealey**

*"...Thapa is deeply creepy as Salieri..."*  
(The Guardian / Tim Ashley)

*"...Ben Thapa as the menacing Salieri."*  
(The Stage / Inge Kjemtrup)

*"...virtuoso multi-tasking..."*  
(iNews / Jessica Duchon)

*"Ben Thapa, Salieri, who possessed a ringing tenor that was too rarely used."*  
(LondonTheatre1 / John Groves)

**Handel *Messiah* / City of Birmingham Choir and CBSO / 2019**  
**Cond. Adrian Lucas**

*"Tenor Ben Thapa was positively operatic, with much weaving about, seemingly enjoying interpreting Handel... Totally thought-provoking."*  
(Midlands Music Reviews / Maggie Cotton)

**Pelléas / Pelléas et Mélisande / Opera on the Move / 2019**  
**Cond. Juliette Sabbah / Dir. Gareth Matthey**

*"...the Pelléas of Ben Thapa, who sang in a strong, dark tenor and exemplified the productions's physicality..."*  
(Opera / Yehuda Shapiro)

**Arbace / Idomeneo / Buxton Festival / 2018**  
**Cond. Nicholas Kok / Dir. Stephen Medcalf**

*"Ben Thapa brought assurance to his Arbace"*  
(Opera / Martin Dreyer)

*"Ben Thapa gave strong support as Arbace"*  
(Planet Hugill)

*"Ben Thapa gives Idomeneo's adviser Arbace presence..."*  
(The Stage / George Hall)

**Monteverdi *Vespers* / Plymouth Philharmonic Choir / 2017**  
**Cond. Christopher Fletcher**

*"First out of the blocks was tenor Ben Thapa, whose 'Nigra Sum' was particularly impressive, and showed an authentic grasp of the style. He managed the often melismatic and florid writing well..."*  
(Seen & Heard International / Philip R Buttall)

**Aufidio / Lucio Silla / Buxton Festival / 2017**  
**Cond. Laurence Cummings / Dir. Harry Silverstein**

*"Ben Thapa was a resolute figure of vocal authority, making up a fine cast of principals..."*  
(Mark Ronan Theatre Reviews)

*"Ben Thapa was a more than reliable Aufidio"*  
(Opera / Martin Dreyer)

*"Ben Thapa was notable in the small role of Aufidio, Silla's confident, and he made Aufidio's recitative vivid though I wish he had been allowed his aria."*  
(Planet Hugill)

*«Enfin, le rôle plus restreint d'Aufidio est confié au ténor clair de Ben Vishala Thapa qui, lui aussi, signe une prestation irréprochable.»*  
(Anaclase / HK)

**Rachmaninov *Vespers* / Huddersfield Choral Society / 2015**  
**Cond. Aidan Oliver**

*"Ben Thapa brought a thrilling, almost operatic expressiveness to the tenor solos."*  
(Planet Hugill)

**Melot / Tristan und Isolde / Longborough Festival Opera / 2015**  
**Cond. Anthony Negus / Dir. Carmen Jakobi**

*"Ben Thapa (a notable Melot)... perfectly aligned with the leads in terms of quality"*  
(The Stage / George Hall)

*"Ben Thapa was an incisive Melot"*  
(Opera / George Hall)

**Bach *St Matthew Passion* / Ex Cathedra / 2015**  
**Cond. Jeffrey Skidmore**

*"...there was some delightful ornamentation and buoyant lyricism from Ben Thapa in his recitative My Lord stays silent and his aria Endure through lies"*  
(Seen & Heard International / Geoff Read)

**Handel Messiah / Swansea Bach Choir / 2014**  
**Cond. Greg Hallam**

*"He did not just sing his part, he performed it and there was serious commitment and emotion in his contribution."*

(South Wales Evening Post)

**Elgar *The Dream of Gerontius* / Stroud Choral Society / 2014**

**Cond. Huw Williams**

*"Powerful tenor Ben Thapa achieved a searing, emotionally-charged intensity as Gerontius."*

(Gloucester Citizen / Colin Burrow)

**Canio / Pagliacci / Opera Seria / 2014**

**Cond. Jonathan Ellis / Dir. Rochelle Hart**

*"Ben Thapa convinces as the anguished Canio, his dramatic and vocal authority particularly shining through in the opera's most famous number, Vesti La Giubba."*

(The Public Reviews / Donna Kelly)

**Kuzka / Khovanschina / Birmingham Opera Company / 2014**

**Cond. Stuart Stratford / Dir. Graham Vick**

*"...vivid performances from those above and from Paul Nilon (Scribbler), Stephanie Corley (Emma) and Ben Thapa (Kuzka)"*

(The Times / Anna Picard)

*"There were fine contributions, too, from Ben Thapa (Kuzka) and Stephen Bowen and Bruno Loxton (Policemen)..."*

(Opera / Hugo Shirley)

*"Ben Thapa... is a young police recruit, who mints gold every time he opens his mouth."*

(Exeunt Magazine / Roderic Dunnett)

*"A super tenor of around 30, Ben Thapa... sang Kouzka, another tragic figure (nominally a police student), who makes his mark at the start but reappears near the end in a tussle with the baton-wielding Streltsy, warning against rumour and showing himself as good a poet as the Journalist: a lovely sound."*

(Behind the Arras)

**Don José / Carmen / Opera'r Ddraig / 2014**

**Dir. Dafydd Hall Williams**

*"Ben Thapa is a big voiced, passionate Don Jose"*

(Western Mail / Mike Smith)

**The President / Mittwoch aus Licht / Birmingham Opera Company / 2012**

**Dir. Graham Vick**

*"The rich tenor of Ben Thapa led the proceedings"*

(Classicalsource / Timothy Ball)

**Tamino / The Magic Flute / Regents Opera / 2012**  
**Dir. Nick Heath**

*"Ben Thapa as Tamino showed promise of a tenor that will mature to fit him for heavier roles and he was already colouring his singing expressively"*  
(Opera / Margaret Davies)

*"Ben Thapa's chin-up Tamino was personable and attractively sung, with a particularly ingratiating 'Dies Bildnis' showing off his elegant tenor, and he was a sturdy foil to the excellent Papageno of Michael Dewis"*  
(Classicalsource / Peter Reed)

**Dick Johnson / La fanciulla del West / OperaUpClose / 2012**  
**Dir. Robert Chevara and Kfir Yevet**

*"Ben Thapa sings Johnson's "Ch'ella mi creda" with feeling."*  
(The Telegraph / Rupert Christiansen)

**Tito / La clemenza di Tito / Opus Opera / 2011**

*"When the eponymous Emperor finally appeared it was worth the wait. Ben Thapa sang right down the church without clubbing the sound. The space was no friend of the extremes of dynamic gradient he is able to achieve, but this power supports a lovely legato, allowing the character to remain above the fray but never forcefully imperious."*  
(Framescourer)

**Handel *Messiah* / Harrogate Choral Society / 2011**  
**Cond. Dr Andrew Padmore**

*"the tenor Ben Thapa, whose dramatic and passionate delivery in all that he sang held the audience almost spellbound"*  
(Harrogate Advertiser / Adrian Selway)

**Title role / Idomeneo / Opus Opera / 2011**

*"...the sheer power of Ben Thapa's eponymous king Idomeneo. Thapa makes him a bear of a character, wrestling with his fateful dilemma even within the constraints of the concert performance."*  
(Framescourer)

**Rossini *Petite messe solennelle* / Derby Cathedral / 2010**

*"...tenor Ben Thapa commanded a wide dynamic range, with an Italianate ring to the voice that was obviously totally at home."*  
(Derby Choral Union / Mike Wheeler)

**Kudryash / Kátya Kabanová / Scottish Opera / 2009**  
**Cond. Ian Ryan / Dir. Kally Lloyd-Jones**

*"Thapa as Kudryash was uniformly excellent. Delectably cheeky, with a bright and handsome tenor, you were witnessing a man living in the moment. His singing of Janáček's synthetic "folk song" was one of the highlights of the evening."*  
(Opera Britannia / Antony Lias)