

PRESSQUOTES

Niall Anderson

BASS BARITONE

Price Gremin / Eugene Onegin / Northern Ireland Opera / 2024
Cond. Dominic Limburg / Dir. Cameron Menzies

"Niall Anderson was particularly impressive in the role of Prince Gremin, bringing enormous weight and depth of sound to the vocal line."

(Seen & Heard International / Robert Beattie)

"Niall Anderson made a brief Act three appearance in the small role of Prince Gremin but made a strong impression. His aria, "To love all ages are obedient," allowed him to show off his pleasing lyricism and the beautiful tonal quality of his lower register."

(Operawire / Alan Neilson)

"The Prince Gremin of the Scotland-born baritone Niall Anderson is a serious fellow. Anderson captures the moroseness of Gremin, now Tatyana's husband, in his dignified aria with its carefully placed low notes."

(Irish Times / David Byers)

A Sacristan / Tosca / Northern Ireland Opera / 2023
Cond. Eduardo Strausser / Cameron Menzies

"Strong support came from Niall Anderson, making much of the Sacristan..."

(Opera / Michael Quinn)

"Niall Anderson brought humour to the Sacristan, with the facial expressions and voice to make this small role memorable."

(Bachtrack / Leighton Jones)

"Secondary roles go well... There is a sharp outline to Niall Anderson's quizzical Sacristan..."

(The Stage / George Hall)

"Of the supporting cast, Niall Anderson as the harried sacristan stands out, bringing an element of comic relief."

(Theatre News / Ian Patterson)

Allazim / Zaïde / Opera de Rennes / 2023
Cond. Nicolas Simon / Dir. Louise Vignaud

"[Allazim] is performed by bass-baritone Niall Anderson. His full-bodied voice is supple and expressive, making good use of vibrato..."

(Olyrix / Véronique Boudier)

Zweiter Priest/Geharnischer / Die Zauberflöte / Opéra national de Paris / 2022
Cond. Antonello Manacorda / Dir. Robert Carsen

"As Second Priest/Armed Man, Niall Anderson impressed with his supple, nuanced voice."
(Olyrix / Lara Othman)

"Niall Anderson's beautiful contributions were a credit to the Académie of the Opéra de Paris."
(Première Loge / Stéphane Lelièvre)

Ufficiale / Il proscritto / Opera Rara / 2022
Cond. Carlo Rizzi

"Niall Anderson was the consummate professional in the tiny role of Cromwell's official, and I hope to hear more of him."
(Opera Today / Robert Hugill)

A Mourner / A Quiet Place / Opéra national de Paris / 2022
Cond. Kent Nagano / Dir. Krzysztof Warlikowski

"...the bass baritone Niall Anderson, with his resonant timbre."
(Olyrix / Charles Arden)

Gala Mozartien / Palais Garnier / 2022

"Throughout the concert in his Don Alfonso, Figaro or Leporello, his voice is bright and richly expressive. He succeeds in making us laugh through his Leporello."
(Olyrix / Frédérique Epin)

Collatinus / The Rape of Lucretia / Académie de l'Opéra national de Paris / 2021
Cond. Jeanne Candel / Dir. Léo Warynski

"Niall Anderson brings a tragic dimension to Lucretia's husband Collatinus, profoundly human in the Second Act. His voice is beautiful, well projected and of excellent quality."
(Olyrix)

Gala Concert / Palais Garnier / 2020

"Niall Anderson only gave a short intervention to give us a glimpse of a noble and woody timbre, and a promising scenic ease."
(Damien Dutilleul)

Recital of Beethoven Songs / La Grange au Lac / 2020

"where also shone the Scottish bass-baritone Niall Anderson (superb voice totally homogeneous, mastery of the legato, tireless breathing, very serious...)"
(Charles Sigel)

Le Philosophe / Chérubin / Royal Academy Opera / 2020
Cond. Anthony Legge / Dir. James Hurley

"As the genial, worldly-wise Philosophe Niall Anderson revealed a suave, mellow and secure sound and great phrasing; he has good stage presence..."
(Classicalsource / Alexander Campbell)

"Niall Anderson brought a nicely bemused sense of gravity to Le Philosophe, allowing himself to be both charmed and puzzled by his pupil... I look forward to seeing him again in a younger role!"
(Planet Hugill)

The Speaker / Die Zauberflöte / Royal Academy Opera / 2019
Cond. Gareth Hancock / Dir. Andrew Sinclair

"Niall Anderson was a sonorous, self-composed Speaker."
(Opera / Claire Seymour)

"Niall Anderson's suave Speaker"
(Alexander Campbell / Classicalsource)

Bertrand / Iolanta / Royal Academy Opera / 2019
Cond. Gareth Hancock / Dir. Oliver Platt

"...lithe and flexible baritone, qualities also abundant in the bass Niall Anderson, as Bertrand the doorkeeper"
(Bachtrack / Stephen Pritchard)

Somnus / Semele / Royal Academy Opera / 2018
Cond. Laurence Cummings / Dir. Olivia Fuchs

"...an irresistible Somnus."
(Bachtrack / Matthew Rye)