

PRESSQUOTES

Richard Roberts

TENOR

Howard Boucher / Dead Man Walking / 2019
Cond. Karen Kamensek / Dir. Martin Constantine

"All performed their roles effectively, their most dramatic contribution being the Act one sextet..."
(Operawire / Alan Neilson)

Scaramuccio / Ariadne auf Naxos / Longborough Festival Opera / 2018
Cond. Anthony Negus / Dir Alan Privett

"...the four comedians, indescribably dressed as something akin to Nazi chauffeurs in silver lamé and see-through pantaloons, and performing immaculately as a team..."
(The Arts Desk / Stephen Walsh)

"an incisive quartet of comedians"
(Opera / Peter Reed)

"The Players – are also well sung... they carry everything off with panache."
(MusicOMH / Sam Smith)

"...a marvellously directed and funny quartet of comedians..."
(Classicalsource)

The Devil / Christmas Eve / Chelsea Opera Group / 2017
Cond. Timothy Burke

"Richard Roberts, who played Mime in Opera North's Der Ring des Nibelungen, delivered an astutely observed portrayal of the Devil..."
(MusicOMH / Sam Smith)

"Richard Roberts made a lovely devil"
(Planet Hugill)

Mime / Der Ring des Nibelungen / Opera North / 2016
Cond. Richard Farnes / Dir. Peter Mumford

Das Rheingold

"Richard Roberts's Mime was more than just wheedling. His words and their import registered strongly, likewise his character's sheer misery in nostalgia for old Nibelheim."
(Opera Today / Mark Berry)

Siegfried

"Richard Roberts delivers a feisty Mime..."
(Opera / Martin Dreyer)

"Richard Roberts was a busy and clear Mime..."
(The Guardian / Martin Kettle)

"Richard Roberts's Mime, especially noteworthy for fine acting within the constraints (or should that be liberation?) of a 'concert staging'."
(Opera Today / Mark Berry)

"Richard Roberts as Mime may not have the richest Wagnerian voice on display, but he probably has the most expressive. His acting, too, within the limits of a semi-staging, is outstanding."
(The Huddersfield Daily Examiner / Ron Simpson)

"Mime, incisively projected by American character tenor Richard Roberts"
(Ilkley Gazette / Claire Lomax)

"Roberts is deliciously duplicitous and cowardly as Mime, the deceitful dwarf. Every inch of his physicality is devoted to playing Mime as weasely and obsequiously as possible."
(The Reviews Hub / Charlotte Broadbent)

Mime / Das Rheingold / Saffron Opera Group / 2016
Cond. Michael Thorne

"Richard Roberts was a superb Mime, beautifully sung and deftly characterised"
(Bachtrack / Charlotte Valori)

Gaoler and Grand Inquisitor / Il prigioniero / Theater Lübeck / 2015
Cond. Andreas C Wolf / Dir. Pascale-Sabine Chevrotton

"Richard Roberts' bright tenor with its easy vocal production brought out the unforced power of the Jailer / Grand Inquisitor."
(Kieler Nachrichten)

"As the Jailer, Richard Roberts embodies his position of power with a wonderful combination of brutality and insinuation."
(Lübecker Nachrichten)

Tichon / Katya Kabanova / Den Jyske Opera / 2013
Cond. J Kyzlink / Ondrej Olos / Dir. Annilese Miskimmon

"...American Richard Roberts (as the spineless husband Tichon) and Canadian David Curry (as the sympathetic chemistry teacher Vanja), were exemplary in the way they strengthened the opera's sharp, bright primary colours. "
(Information)

"Richard Roberts, too, sounded musically secure, and yet ideally wimpy, as the husband, Tichon."
(JCKlassisk Blog)

Mime / Siegfried / Opera North / 2013
Cond. Richard Farnes / Dir. Peter Mumford

"...Richard Roberts' slippery Mime..."
(The Arts Desk)

"It is easy to sympathise with Mime at first – until he starts cooking up fatal refreshments – probably because people enjoy a comic anti-hero, especially if the versatile Richard Roberts lands the part. He writhes and squirms wonderfully, constantly fascinating us, and sings with great clarity."
(Bachtrack)

"Richard Roberts' Mime was accurately and pointedly sung, without the customary and unnecessary cackling."
(Birmingham Post)

"...Richard Roberts' splendidly mewling and whining Mime..."
(The Daily Telegraph)

"There's also a perfectly judged Mime – cute yet irritating – from Richard Roberts."
(The Guardian)

"Richard Roberts was well cast as Mime, conveying his slimy character with sinuous clarity..."
(The Northern Echo)

"Roberts' incisive character tenor and wiry, diminutive stature make him perfect as the Nibelung dwarf. Mime's facial body language is carefully nuanced and his long opening narration remarkably coloured."
(Opera Britannia)

"It's important that Mime's role should be sung beautifully, otherwise it becomes the torture it is on the Solti recording. Richard Roberts sang it with pointed expression but rarely exaggerated, and so we were able to feel the mixture of sympathy, revulsion, amusement and occasional alarm that Wagner aimed at in what he called this 'comédie héroïque.'"
(The Spectator)

"Richard Roberts conveyed a nasty character without resorting to the exaggerated over-portrayal of a twisted dwarf that is so common. He eschewed the kind of snarling interpretation that so often destroys the melodic line."
(Seen & Heard International)

"Richard Roberts' clever, sympathetic Mime is a characterful foil..."
(The Sunday Times)

"Whether gesticulating or rubbing his beard, Richard Roberts expertly captures Mime's wizened facade."
(The Times)

Stroh / Intermezzo / Buxton Festival / 2012
Cond. Stephen Barlow / Dir. Stephen Unwin

"Richard Roberts as Stroh, who tries to mend fences between husband and wife, and Jonathan Best as the Notary who puts his principles before profit, sing and act with conviction and bring out the character portrayals well."
(Seen & Heard International)

"...Richard Roberts makes a sly Kapellmeister Stroh."
(The Sunday Times)

Kaufmann / Jakob Lenz / English National Opera / 2012
Cond. Alexander Ingram / Dir. Sam Brown

"...Richard Roberts, if a little hamstrung by the bizarrely caricatured foppery of Kaufmann, impressed vocally too."
(Boulezian)

"Richard Roberts gives his all as the unappealing Kaufmann..."
(Classicalsource)

"...both Jonathan Best as the pastor Berlin and Richard Roberts as Lenz's foppish friend Kaufmann provide Shore with fine support..."
(The Guardian)

"Solid support comes from bass Jonathan Best as Oberlin and tenor Richard Roberts as Christoph Kaufmann..."
(The Observer)

"...Richard Roberts, if a little hamstrung by the bizarrely caricatured foppery of Kaufmann, impressed vocally too."
(Seen & Heard International)

Mime / Das Rheingold / Opera North / 2011
Cond. Richard Farnes / Dir. Peter Mumford

"With lighter voices, Wagner's text crackles and bites. Giselle Allen's Freia, Derek Welton's Donner, Peter Wedd's Froh and Richard Roberts's Mime carried easily..."
(The Independent)

"...Richard Roberts, a vivid Mime."
(Opera)

"Mime is sung by Kansas-born tenor Richard Roberts who intelligently conveys frustration at his lot - and a pathological fear of his brother."
(Opera Britannia)

"...Richard Roberts went against expectations to create a sweetly sung, loveable Mime full of impish charm, quite unlike any other interpretation I have seen of this role. The potential for development in Siegfried is immense - how will the heldentenor cope with a Mime who is a rival for the audience's affections?"
(Wagner News)

"...Richard Roberts, making much of little as Mime."
(What'sOnStage)

Shepherd / Tristan und Isolde / Grange Park Opera / 2011
Cond. Stephen Barlow / Dir. Daniel Fielding

"...a well characterised Shepherd in Act 3."
(Opera Britannia)

Pang / Turandot / English National Opera / 2009
Cond. Edward Gardner / Dir. Rupert Gould

"...very well sung by Benedict Nelson, Richard Roberts and Christopher Turner as psychotic chefs, for which, admittedly there are plenty of precedents. It was one of the best things in the production."
(Opera)

Steersman / Der fliegende Holländer / Grange Park Opera / 2009
Cond. Elgar Howarth

"...he made this small part shine, and his tenor is both powerful and lyrical."
(Opera)

Boris / Katya Kabanova / English Touring Opera / 2009
Cond. Michael Rosewell / Dir. James Conway

"The singing and acting are impeccable. Linda Richardson's tall, willowy Katya bends and buckles with guilty desire for Richard Roberts's handsome, troubled Boris, while Fiona Kimm's Kabanicha hides a genuine sadism beneath a veneer of morality."
(The Guardian)

"Colin Judson excels as her weak-willed son, Tichon, as does Richard Roberts as Boris, Katya's lover."
(The Stage)

"...ardently sung by Richard Roberts."
(The Times)

The Prince / Rusalka / English Touring Opera / 2008
Cond. Alexander Ingram / Dir. James Conway

"Richard Roberts lent a ringing tenor to the Prince, with reliable top notes..."
(Opera)

"... Richard Roberts' strongly sung Prince..."
(The Times)

Matteo / Arabella / Opera Australia / 2008
Cond. Richard Hickox / Dir. John Cox

"Richard Roberts is suitably lyrical and earnest as her Matteo, his clear and youthful tenor floating easily above the orchestra."
(The Opera Critic)

Steersman / Der fliegende Holländer / London Lyric Opera / 2008
Cond. Lionel Friend

"There was a particularly engaging Steersman from Richard Roberts, lyrically sung and attractively presented."
(Opera)

Števa / Jenůfa / English Touring Opera / 2006
Cond. Michael Rosewell / Dir. James Conway

"...with Richard Roberts's wide-boy Steva providing the strongest characterisation."
(The Daily Telegraph)

"The faithless Steva is aptly slippery as sung by Richard Roberts."
(The Guardian)

"ETO's cast is stunning: Dwayne Jones's Laca, Richard Roberts's Steva and the gorgeous Amanda Echalaz - last year's Alcina - as Jenufa (despite some disappointing diction in Act I) were all wonderful in their way, and should be snapped up by Garsington, Grange Park or Glyndebourne."
(The Independent)

"...with two well-observed performances by the tenors Richard Roberts and Dwayne Jones as Steva and Laca..."
(The Times)

Young Guard / King Priam / English National Opera / 1999
Cond. Elgar Howarth / Dir. Tom Cairns

"Richard Roberts as the Young Guard is impressively done."
(Evening Standard)