

PRESSQUOTES

Robyn Lyn Evans

TENOR

Devereux / Roberto Devereux / Welsh National Opera / 2019
Cond. James Southall / Dir. Alessandro Talevi

"Devereux was sung by Robyn Lyn Evans. It was revelatory. A young singer, with the virility and passion the part needs but also the high lyricism in the voice to carry off all the emotion and charm the character requires. It was one of the most exciting evenings I can recall in recent years of many, many performances."
(Larkreviews)

Lord Cecil / Roberto Devereux / Welsh National Opera / 2019
Cond. Carlo Rizzi / Dir. Alessandro Talevi

"Wyn Pencarreg was a dignified Raleigh with Robyn Lyn Evans a notable Cecil"
(Opera / Rian Evans)

Parliament, lead by Lord Cecil, given another strong and convincing performance by Welsh tenor Robyn Lyn Evans."
(Theatre in Wales / Michael Kelligan)

Pinkerton / Madama Butterfly / West Green House Opera / 2018
Cond. Jonathan Lyness / Dir. Richard Studer

"Robyn Lyn Evans reveals a brilliantly expansive tenor as Pinkerton..."
(MusicOMH / Sam Smith)

Lensky / Eugene Onegin / Mid Wales Opera / 2018
Cond. Jonathan Lyness / Dir. Richard Studer

"...the vocal and dramatic highlight is Robyn Lyn Evans' Lensky."
(The Stage / Steph Power)

"Robyn Lyn Evans's Lensky sing(s) and act(s) with feeling, bringing greater clarity to the words of David Lloyd-Jones's English translation than anyone else."
(The Guardian / Rian Evans)

"...his great aria before the duel with Onegin an effusion of irresistible and genuine anxiety and very much a higher vocal summit in this production than it is in others."
(Wales Arts Review / Nigel Jarrett)

"Robyn Lyn Evans relishes Lensky's woes"
(The Telegraph / Rupert Christiansen)

"...emotional and intense and he sings his great aria beautifully"
(Arts Scene in Wales / Mike Smith)

"Robyn Lyn Evans was an effective and committed Lensky, capable of genuinely affecting lyricism and acting the part forcefully – his insulting of Olga at Tatyana's birthday party more explosive than the gunshot later to kill him and was in many respects the most 'dramatic' moment of the evening."
(Seen & Heard international / Glyn Pursglove)

Cavaradossi / Tosca / Opera Project at the Tobacco Factory / 2017
Cond. Jonathan Lyness / Dir. Richard Studer

"Robyn Lyn Evans – a revelation as the quietly charismatic and unequivocally likeable Cavaradossi, whose last lament is a moment of unequalled exquisiteness"
(The Reviews Hub / Leah Tozer)

"A crystalline tenor in Robyn Lyn Evans as Tosca's lover, Cavaradossi, brings a smooth variation in colour to the grand dramatic moments whilst providing a clarity and tenderness to the more intimate and contemplative passages."
(StageTalkMagazine / Graham Wyles)

Rodolfo / La bohème / Diva Opera / 2017
Cond. Bryan Evans / Dir. Cameron Menzies

"Che geida manina, sung by Robyn Lyn Evans, soared clearly into the barn's rafters unencumbered by an overbearing orchestral climax."
(Henley Standard / John Burleigh)

«Du magnifique Rodolfo de Robyn Lyn Evans, dont la voix homogène, le superbe phrasé et l'aigu généreux font merveille dans le rôle du poète»
(ClassicToulouse / Robert Pénavayre)

Don Ottavio / Don Giovanni / English Touring Opera / 2016
Cond. Michael Rosewell / Dir. Lloyd Wood

"Robyn Lyn Evans has a fine grained, straight toned tenor and he cut quite a strong figure, rather less than the wimp that Don Ottavio can sometimes be. He sang his aria, 'Il mio tesoro' with grace and throughout conveyed his feeling for Donna Anna."
(Planet Hugill)

"Evans' clear tenor voice shone in his solo arias"
(Backtrack / Jack Johnson)

"Robyn Lyn Evans manages to elevate Don Ottavio above his usual status as opera's ultimate wimp. His bright Italianate tenor makes relatively easy work of 'Il mio tesoro'."
(Opera Britannia / Steven Silverman)

"I was not alone in particularly appreciating the tenor voice of Robyn Lyn Evans (as Don Ottavio), if the applause that greeted his Act 2 aria is any guide."
(Herald Scotland / Keith Bruce)

"Robyn Lyn Evans sang the part of Don Ottavio with considerable finesse and reminded us why the role is a prized, if unheroic, one."
(East Anglian Daily Times / Gareth Jones)

"Robyn Lyn Evans is a fine Don Ottavio: although he's deprived in this production of one great tenor aria, "Dalla sua pace", he delivers the other, "Il mio tesoro", with honeyed fervour."
(WhatsOnStage / Mark Valencia)

"Robyn Lyn Evans sang the part of Don Ottavio with considerable finesse and reminded us why the role is a prized, if unheroic, one."

(East Anglian Daily Times / Gareth Jones)

"...as Anna and Ottavio Gillian Ramm and Robyn Lyn Evans provided the show's heart"

(Birmingham Post /Richard Bratby)

"As Anna's fiancé Don Ottavio, Robyn Lyn Evans delivered a superbly stylish Act II aria..."

(Mark Ronan Theatre Reviews)

Duke of Manuta / Rigoletto / Longborough Festival Opera / 2015
Cond. Gad Kadosh / Dir. Caroline Clegg

"As Duke, Robyn Lyn Evans is ringing and powerful. Burdened with those famous singalong numbers he delivers them with flair and an engaging self-satisfaction"

(The Birmingham Post / Christopher Morley)

"By the time tenor Robyn Lyn Evans, in the role of the womanising misogynist Duke of Mantua, began to deliver "Questa o quella" with burgeoning swagger and testosterone, I knew this production would be an artistic success. Evans was in good form throughout the performance, and his "La donna è mobile" was as fresh, confident and nonchalant after the interval as his opening aria."

(Bachtrack / Robert Gainer)

"...some glorious singing with Welsh tenor Robyn Lyn Evans as Duke rightly receiving prolonged applause."

(The Independent / David Lister)

Ismaele / Nabucco / Welsh National Opera / 2014
Cond. Xian Zhang / Dir. Rudolf Frey

"Robyn Lyn Evans's Ismaele makes his mark..."

(The Guardian / Rian Evans)

"...her Ismaele, Robyn Lyn Evans, showed his mettle in well-disciplined singing, confident without forcing his pleasing sound."

(Opera / Rian Evans)

"The young Welsh tenor Robyn Lyn Evans uncorked exceptional focused tone as Ismaele;..."

(The Times)

"The most promising newcomer was Robyn Lyn Evans as Ismaele, a role which helped to launch Gwyn Hughes Jones at WNO nearly 20 years ago. His tenor voice is clear and well-nuanced, and although the role does not offer huge scope for making an impression, he did a very good best with it."

(Bachtrack / Simon Rees)

"Justina Gringyte and Robyn Lyn Evans were well-matched lovers in Fenena and Ismaele..."

(The Independent / Stephanie Power)

"Ismaele was beautifully sung by Ceredigion-born Robyn Lyn Evans. He might have been made to look and act like a nerdy college boy but his voice was gorgeous."

(Wales Online / Mike Smith)

"Robin Lyn Evans and Justina Gringyte project vibrant tone and lucid Italian as the unfortunate lovers Ismaele and Fenena."

(The Telegraph / Rupert Christiansen)

Malcolm / Macbeth / Opera North / 2014
Cond. Tobias Ringborg / Tim Albery

"...Robyn Lyn Evans as Malcolm gives us a brief glimpse of his glowing talents"
(Backtrack / Richard Wilcocks)

"Robyn Lyn Evans a secure Malcolm"
(Opera / Martin Dreyer)

Lord Hervey / Anna Bolena / Welsh National Opera / 2013
Cond. Daniele Rustioni / Dir. Alessandro Talevi

"Robyn Lyn Evans was excellent as Lord Hervey"
(Mark Ronan Theatre Reviews)

"Robyn Lyn Evans clearly relished playing Hervey as one of Enrico's heavies."
(Opera Today / Robert Hugill)

"Robyn Lyn Evans was a stern and efficient Hervey"
(Seen & Heard International / Glyn Pursglove)

Alfredo / La traviata / Scottish Opera / 2013
Cond. Derek Clark / Dir. Annilese Miskimmon

"Tenor Robyn Lyn Evans' shy earnestness and poetic lyricism made for an engaging Alfredo..."
(The Telegraph / Susan Nikalls)

"Elin Pritchard and Robyn Lyn Evans were an affecting doomed couple... Evans, in 1950s black-framed specs and suit, sensitively sung."
(Backtrack / David Smythe)

"Robyn Lyn Evans's Alfredo was a powerful, diamond-edged tenor."
(The Herald)

Don José / Carmen / Scottish Opera / 2010
Cond. Derek Clark / Dir. Ashley Dean

"Robyn Lyn Evans brought passion to the role of Don José"
(The Scotsman)

"Robyn Lyn Evans's Don Jose is the right voice with the right ardour and less a wimp than so often."
(Herald Scotland)