



James Newby

Baritone

Recital with Dame Sarah Connolly & Joseph Middleton (piano), Wigmore Hall

He has a tremendously versatile voice that's capable of astonishing power (as demonstrated with the magnificent blast of 'hélas' in Duparc's *La vague et la cloche*), an edgy warm solidity (that was to the fore in Debussy's *La Mer est plus belle*) and an intense *mezza voce* quality that he brought to Ravel's *Ronsard à son âme* and Duparc's *Extase* (where the hint of breathiness on '...mort parfumée ...' was completely delicious). [...] Newby has a winning platform manner and a glorious voice that will take him far.

Barry Creasy, MusicOMH, November 2018

[...] James Newby whose baritone brought richness of expression to Ravel and Duparc – utterly mesmerising in the latter's 'Extase' perfectly capturing its languor with half-whispered phrases and finely-judged release of harmonic tensions. [...] Throughout, Newby combined impeccable technique and musicianship with striking characterisation, heard again in the sole duet, Fauré's 'Pleurs d'or' (Tears of Gold), an agreeable encore.

David Truslove Classical Source, November 2018

MOZART Le nozze di Figaro (Count Almaviva), Nevill Holt Opera

As Count Almaviva, James Newby drew out his character's unpleasantness through smooth-toned and persuasive singing, continually exuding injured pride.

Jane Shuttleworth, Bachtrack, July 2018

This year the name on everyone's lips was that of Leicestershire-born baritone James Newby, 25, already the recipient of many prizes, making an outstanding debut as the Count in Figaro. He has a golden tone and he can act.

Fiona Maddocks, The Observer, June 2018

There is already a quiet buzz around 26-year-old James Newby, winner of the prestigious Kathleen Ferrier Award in 2016, and it will undoubtedly get louder as news spreads of his dashing confident performance as Count Almaviva. The blustering rage of 'Hai gia vinta la causa' held no fears for him, and there was something almost pathetically sincere about his final repentance. [...] Both [Anderson] and Newby are terrific.

Rupert Christiansen, The Telegraph, June 2018

James Newby's powerful Count

Richard Morrison, The Times, June 2018

The fast-rising Newby was on fine form as Almaviva [...] Luxury casting indeed.

Mark Valenvia, WhatsOnStage, June 2018

Of the aristocratic couple, award-winning baritone James Newby's firmly delivered Count is regularly frustrated by the machinations of his underlings

George Hall, The Stage, June 2018

[Susanna] and James Newby's masterful Count – his commanding account of the Act III aria was a collector's item, tricky triplets and all – were the standouts.

Hugh Canning, The Times, June 2018

Count and Countess too were strong-willed characters, with multi prize-winning James Newby as an unusually young-looking Count, whose firm baritone added to his fine stage and vocal presence

MarkRonan.com, June 2018

From among the strong cast, James Newby stands out. With his firm baritone, he presents a Count who on the surface appears so young, dashing and upstanding that it is immensely disconcerting to see just how easily he can become sinister and brutish.

Sam Smith, Music OMH, June 2018

VERDI La Traviata, Glyndebourne Festival Opera

...and there is nice work from one of Glyndebourne's home-grown artists, James Newby, who stepped up as the Marchese on opening night and impressed with his few bars. That's a name to watch out for.

Claudia Pritchard, Culture Whisper, May 2017

Kathleen Ferrier Awards final 2016 (1st prize)

Newby's *Papageno's Aria* was intensely idiomatic, the sad clown incarnate, and he invested in *Erkönig* with dark dramatic force, while his account of Butterworth's *Is My Team Ploughing* was exquisitely nuanced.

Michael Church, The Independent, 3 May 2016 (5)*

Baritone James Newby[...]showed impressive maturity in a diverse programme. Newby demonstrated care, thoughtfulness and clarity in the shaping of Mozart's phrases [...] Schubert's *Erkönig* was exciting: fast, vibrant and emotionally febrile and Newby embodied all four protagonists with striking directness. Massenet's *Danse macabre* revealed also a rich lower register and a telling way with the text.

Britten's *Look, through the port comes the moonshine astray* (Billy Budd) began with a flow of sensuous anticipation. Newby's free vocal line was beautifully lyrical and expertly phrased, with well-controlled breathing and dynamics, and a teasing pianissimo. As the aria developed, the tenor conveyed Billy's vigour forcefully, but the sentiments were never over-staged, as Newby sang with stylishness and vitality. The vocal lines had smoothness and continuity, the many and slight ritardandos were impressively negotiated, sustained high notes were vehement but not forced, and the coda was explosive but always controlled.

Claire Seymour, Opera Today, 2 May 2016

BACH St John Passion, Cheltenham Bach Choir & Corelli Orchestra, David Crown

Baritone James Newby and countertenor James Laing were also outstanding.

Tony Whelpton, Gloucestershire Echo, 14 March 2016

Recital programme – Perth Festival

Amir Farid at a Kawai grand, was in thrilling form as was baritone James Newby in other lieder and Saint Saens' *Danse Macabre*. And the aching sadness of Butterworth's setting of *A Shropshire Lad* was evoked to the nth degree.



Neville Cohn, The West Australian, March 1, 2016

