

DEAN



ARTISTS
MANAGEMENT

COLIN JUDSON
TENOR

REVIEWS

“An expert comic turn from Colin Judson as Dr. Caius...” [*Falstaff*, Garsington Opera] Charlotte Valori, Bachtrack

“...Colin Judson was a highly memorable Dr. Caius.” [*Falstaff*, Garsington Opera] Sebastian Scotney, The Arts Desk

“...Colin Judson’s Don Basilio [is] clear-toned, wonderful of diction and excellent of timing.” [*The Marriage of Figaro*, English National Opera] Jessica Duchess, The Arts Desk

“Goro, the matchmaker, the only truly ill-intentioned character in the affair, is encamped by tenor Colin Judson, whose physical counterfeit ‘round of leather’ is successful. He appears round, debonair, and quickly becomes as unhealthy as invading. He knows how to modulate the color of his timbre, to keep it below that of Pinkerton.” [*Madama Butterfly*, Opéra de Nice] Florence Lethurgez, Olyrix.com

“Colin Judson is gripping as the dejected, and eventually accepted, suitor Laca. The tenor’s journey from despicable to repentant is complex and satisfying.” [*Jenůfa*, Pacific Opera Victoria] Sarah Petrescu, Times Colonist

“There was a decided thrust to Colin Judson’s Snout...” [*A Midsummer Night’s Dream*, Glyndebourne Festival] Yehuda Shapiro, Opera Magazine

“By far the most accomplished of this cast is Colin Judson, who has already sung Mime in David McVicar’s *Siegfried* in Strasbourg...and it showed. This was the most completely thought-through, incisively sung and word perfect individual performance on stage, fit for any theatre in the world.” [*Siegfried*, Longborough Festival Opera] Hugh Canning, Sunday Times

“Just as impressive was Colin Judson’s Mime, absolutely top-world-class. He seemed to have taken ‘vater und mutter zugleich’ as his springboard, sporting two aprons, one masculine-blacksmith, the other feminine-housewife – he could swap gender at the drop of a semiquaver, really unsettling. This riveting, well-sung impersonation, half malevolent, half strangely sympathetic, forever teetering on the edge of madness reminded you that Mime is one of Wagner’s most dazzlingly brilliant creations.” Rodney Miles, Opera Magazine

“...Colin Judson’s clarion tenor shines as both the Schoolmaster and, briefly, a bloodlust-crazed Mosquito, eyeing up Hruša for juiciness...” [*Cunning Little Vixen*, Glyndebourne Festival] The Guardian, Erica Jeal

“There was much to appreciate already about Colin Judson’s school master, quietly dignified even when keeling over drunk.” [*Cunning Little Vixen*, Glyndebourne Festival] Christopher Webber, Opera Magazine

“Aux côtés du Mime éblouissant et désopilant de Colin Judson, qui campe avec delectation une sorte de gnome électrique monté sur ressorts, contrefaisant sa voix de tenor sans jamais tomber dans la vulgarité avec en prime une diction impeccable, il forme le couple qui domine le spectacle...” [*Siegfried*, Opéra national du Rhin] Webthéâtre

“Mais outre les ap paritions fortes de l'Alberich d'Oleg Bryjak, du Fafner de Jyrki - Korhonen ou de l'Erda d'Alexandra Kloose, on retiendra surtout le Mime de Colin Judson, drôle, agile, précis, parlant son rôle sans oublier de le chanter...” [*Siegfried*, Opéra ntional du Rhin]

“Colin Judson absolument prodigieux en Mime qui semble se régaler des jeux de scène où il montre avec une drôlerie irrésistible...” [*Siegfried*, Opéra ntional du Rhin] Pierre-Emmanuel Lephay, Forum Opera

“So verleigt Colin Judon dem Mime einen marknten Charaktertenor mit den Schärfen, Kanten und Ecken, die man so liebt an dieser Antihelden-Figur.” [*Siegfried*, Opéra ntional du Rhin] Badische Zeitung

“Gloria’s husband Chester was brilliantly characterized by Colin Judson. He was a totally convincing homophobic slob, finally won over by his new gay spouse, Darryl. As usual, with the opera so very short, it seemed hard for the characters to develop convincingly, but Judson did exceptionally well, and was also the strongest singer in the cast. Even his homophobic moments were sensitively done, and it was clear that he was more ignorant than actually nasty. Once he as been educated by Darryl, his attitudes had changed, but there was still enough of the old Chester to make him seem like the same person.”

“New Sussex Opera this season celebrated its 25th anniversary with an illuminating production of Lucia di Lammermoor.... partnered by the Edgardo of Colin Judson who brought an ardour and intensity to their duet and dramatic thrust to his singing in the Wolf’s Crag scene with Enrico, revealing a good command of Donizettian style. He sang Edgardo’s final aria with beautifully shaded expression. “ Margaret Davies, Opera Magazine