

## PRESSQUOTES

### Harry Nicoll

TENOR

**Major-Domo / The Queen of Spades / Royal Opera House, Covent Garden / 2019**  
**Cond. Sir Antonio Pappano / Dir. Stefan Herheim**

*"The casting of lesser parts was solid, most notably in Louise Winter's Governess and Harry Nicoll's Major-Domo..."*

(MusicOMH / Melanie Eskanazi)

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

*"Harry Nicoll's wickedly funny Dancing Master."*

(Opera / Peter Reed)

*"Harry Nicoll's unflappably cynical Dance Master was a joy..."*

(Bachtrack / Charlotte Valori)

*"...all the minor functionaries in the Prologue are incisively portrayed and strongly sung, notably Harry Nicoll as the comedians' director (Dance Master)..."*

(The Arts Desk / Stephen Walsh)

*"...Harry Nicoll gives a highly engaging performance as The Dance Master."*

(MusicOMH / Sam Smith)

*"an effective and sharp Dancing Master from Harry Nicoll"*

(ClassicalSource)

**Mr Bobo / Coraline / The Royal Opera at the Barbican / 2018**  
**Cond. Sian Edwards / Dir. Aletta Collins**

*"Harry Nicoll has an engaging cameo as the obligatory eccentric elderly gentleman with a foreign accent."*

(The Telegraph / Rupert Christiansen)

*"Harry Nicoll is a joy to watch as the eccentric Mr Bobo dances around with his conductor's baton."*

(MusicOMH / Sam Smith)

*"Nicoll also made a nicely eccentric Mr Bobo."*

(Opera / Jonathan Cross)

*"Harry Nicoll makes a suitably dotty mouse-fancier"*

(The Independent / Michael Church)

*"Lithuanian Mr Bobo (amiably personified by Harry Nicoll), with his orchestra of musical mice."*

(The Stage / George Hall)

*"As Mr Bobo, the other eccentric in the house, Harry Nicoll shows happy panache..."*  
(The Times / Geoff Brown)

*"Harry Nicoll's Lithuanian Mr Bobo has strong visual context in which to tell Coraline about his mouse orchestra..."*  
(The Arts Desk / David Nice)

*"Gillian Keith, Frances McCafferty and Harry Nicoll deliver terrifically bonkers turns as the neighbours Miss Spink, Miss Forcible and Mr Bobo."*  
(Planet Hugill / Robert Hugill)

**Sellem / The Rake's Progress / OperaGlass Works at Wilton's Music Hall / 2017**  
**Cond. Laurence Cummings / Dir. Selena Cadell**

*"luxury casting... a rouged Harry Nicoll bringing sharp detail and pinging diction..."*  
(Opera / Henreitta Bredin)

*"Harry Nicoll camps it up pointedly as Sellem."*  
(The Stage / Yehuda Shapiro)

**Erster Priester / Die Zauberflöte / Royal Opera House, Covent Garden / 2015**  
**Cond. Julia Jones / Dir. David McVicar**

*"Harry Nicoll and the veteran Donald Maxwell were suitably solemn (and not so solemn) as First and Second Priest."*  
(Opera / Roger Parker)

**Anfinomo / Il ritorno d'Ulisse in patria / The Grange Festival / 2017**  
**Cond. Michael Chance / Dir. Tim Supple**

*"...the 'three suitors' were vividly characterized by Robin Blaze, Harry Nicoll and Paul Whelan."*  
(MusicOMH / Melanie Eskanazi)

**Don Basilio & Don Curzio / Le nozze di Figaro / Longborough Festival Opera / 2016**  
**Cond. Robert Houssart / Dir. Thomas Guthrie**

*"Harry Nicoll doubles as a mincing Basilio and a twittery Don Curzio, both neat, precise portraits."*  
(The Arts Desk / Stephen Walsh)

*"Harry Nicoll is excellent as Don Basilio, combining a certain obliviousness to the machinations of others with a mischievous glint in his eye."*  
(MusicOMH / Sam Smith)

*"Nicoll's high, wheedling tenor perfectly fit his mincing, fastidious and unpleasant Basilio and was of constant interest whether singing or otherwise."*  
(Bachtrack / Dominic Lowe)

**Missail / Boris Godunov / Royal Opera House, Covent Garden / 2016**  
**Cond. Sir Antonio Pappano / Dir. Richard Jones**

*"He [Sir John Tomlinson] formed a hilarious double act with Harry Nicoll's excellent Missail, who played a mean set of spoons as well."*

(Opera Britannia / Sebastian Petit)

*"There is welcome comic relief, courtesy of John Tomlinson as the drunken monk Varlaam and his spoonplaying sidekick Missail (Harry Nicoll)."*

(The Express / Claire Colvin)

*"John Tomlinson... aided and abetted by Harry Nicoll. The scene in the inn with the two of them lying drunk in front of the inn counter was simply priceless."*

(Planet Hugill)

**Erster Priester / Die Zauberflöte / Royal Opera House, Covent Garden / 2015**  
**Cond. Julia Jones / Dir. /David McVicar**

*"The First and Second Priests were luxury casting with Harry Nicoll and Donald Maxwell"*

(MusicOMH / Melanie Eskenazi)

*"Donald Maxwell and Harry Nicoll were in fine voice as two grumpy Priests"*

(Classicalsource / Peter Reed)

**Pirelli / Sweeney Todd / Nederlandse Reisopera / 2014**  
**Cond. Jeroen Sleyfer / Dir. Marcel Sijm**

*„Tenor Harry Nicoll brengt een prachtig gezongen en hilarische Pirelli ten tonele"* (Tenor Harry Nicoll sings beautifully and is a hilarious Pirelli)

(Place de l'Opera / Laura Roling)

**Eryka / L'Ormino / The Royal Opera at The Globe / 2014**  
**Cond. Christian Curnyn / Dir. Kasper Holten**

*"Harry Nicoll provides virtuoso pantomime comedy as the nurse."*

(New York Times / Michael White)

*"Harry Nicoll's character acting is as strong as his tenor voice, and he was a superb Eryka."*

(MusicOMH / Melanie Eskenazi)

*"Harry Nicoll in particular giving a memorable performance as the old nurse Eryka."*

(Bachtrack / Francesca Vella)

*"There are persuasive performances from all the principals, with Harry Nicoll's scene-stealing old nurse Eryka among the most memorable."*

(The Stage / George Hall)

*"Harry Nicoll delivered a fine comic turn as her nurse Eryka"*

(The Spectator / Hugo Shirley)

*"Harry Nicholl (sic) is deliciously vulgar as the nurse Erika"*

(The Express / William Harston)

*"Harry Nicholl (sic), in full drag as a big-breasted soothsayer, steal(s) a goodly number of scenes"*

(WhatsOnStage / Mark Valencia)

**Idiot / Wozzek / Philharmonia Orchestra at the Lincoln Centre, New York / 2012**  
**Cond. Esa-Pekka Salonen**

*"The sweet-toned, plaintive Idiot of Harry Nicoll..."*  
(Singing Scholar Culture Magazine)

**Title role / Platée / Nederlandse Reisopera / 2011**  
**Cond. Jan Willem De Vriend / Dir. Mirjam Koen & Gerrit Timmers**

*„Niet alleen als geweldig zanger steelt Nicoll de show, maar ook als topacteur: bevend mondje, draaiende ogen, kont naar achteren. Hilarisch." (Nicoll steals the show, not only as a wonderful singer, but also as a great actor: quivering mouth, rolling eyes, perky bum. Hilarious)*  
(Trouw)

**Walther, Hugo, an old woman / Blond Eckbert / Muziektheater Transparant / 2011**  
**Cond. Robin Engelen / Dir. Wouter Van Looy**

*„...trompetenhell und fest Harry Nicoll als Walther / Hugo / alte Frau..."*  
(Der Standard / Stefan Ender)

*„enkele mooie stemmen, vooral Harry Nicoll wist ons te bekoren in de rol van Walther. Hij is een uitgesproken Engelse tenor met het heldere stemtimbre dat wij kennen van o.a. Peter Pears en Robert Tear. Jammer dat hij hier niet meer te zingen had en wij hopen dan ook hem nog eens terug te horen in een meer omvangrijke partij in bv. een opera van Benjamin Britten..." (some fine voices and especially Harry Nicoll charmed us in his role of Walther. He is a quintessential English tenor with a clear timbre that we also know from the likes of Peter Pears and Robert Tear. It is a shame that he did not have more to sing and we hope to see and hear him again in a bigger role, for instance in an opera by Benjamin Britten...)*  
(Opera Gazet / GM)

**Don Basilio / Le nozze di Figaro / Scottish Opera / 2010**  
**Cond. Francesco Corti / Dir. Sir Thomas Allen**

*"Harry Nicoll cuts a convincing and creepily camped-up Don Basilio..."*  
(The Scotsman / Kenneth Walton)

*"The smugness of Don Basilio (Harry Nicoll) grates as it ingratiates."*  
(Operacritic / Catriona Graham)

*"Harry Nicoll is deliciously camp as both Don Basilio and Don Curzio"*  
(Northings / James Munro)

**Guillot de Morfontaine / Manon / Scottish Opera / 2009**  
**Cond. Francesco Corti / Dir. Renaud Doucet**

*"Harry Nicoll contributed an amusing cameo as the foppish Morfontaine..."*  
(The Telegraph / Rupert Christiansen)

*"...there is good support, too, from the lesser characters, particularly Harry Nicoll's foppish Guillot"*  
(The Guardian / Rowena Smith)

*"Harry Nicoll, as Guillot, makes the most of it; if he's not mincing, he is flouncing."*  
(Operacritic / Catriona Graham)

*"Harry Nicoll was the entertaining Guillot"*  
(Opera / Andrew Clark)

*"Inevitably the biggest cheer went to Harry Nicoll as Guillot de Morfontaine, back before his home audience, playing the part to the hilt, the picture of snooty elegance in satins, silks and feathered hats, and obviously loving every minute of it."*  
(Northings / James Munro)

**Don Curzio / Le nozze di Figaro / Royal Opera House, Covent Garden / 2008**  
**Cond. Sir Charles Mackerras / Dir. David McVicar**

*"Robin Leggate, Donald Maxwell and Harry Nicoll provide strong cameos."*  
(MusicOMH / Keith McDonnell)

**Goro / Madama Butterfly / Scottish Opera / 2007**  
**Cond. Francesco Corti / Dir. David McVicar**

*"...Goro, a wonderfully oily, scheming Harry Nicoll"*  
(The Guardian / Rowena Smith)

*"Harry Nicoll's nicely obsequious Goro"*  
(The Stage / Thom Dibdin)

**Goro / Madama Butterfly / Royal Opera House, Covent Garden / 2003**  
**Cond. Philippe Auguin / Dir. Patrice Caurier & Moshe Leiser**

*"Harry Nicoll a perfectly realised Goro"*  
(The Stage / George Hall)

*"In particular, there was a sharp Goro from Harry Nicoll..."*  
(Opera / Richard Law)