

PRESSQUOTES

Joseph Padfield

BASS-BARITONE

Angelotti / Tosca / Mid Wales Opera / 2019
Cond. Jonathan Lyness / Dir. Richard Studer

"Joseph Padfield and Emyr Wyn Jones notable as both Angelotti and Sacristan"
(The Stage / Steph Power)

Dr. P. / The Man Who Mistook His Wife For A Hat / City Music Foundation / 2017
Cond. Mark Biggins / Dir. Rosalind Parker

"Padfield—who I recall seeing in the small role of the Shepherd in Debussy's Pelléas et Mélisande this year at Garsington Opera—is a well-schooled bass-baritone, still very young and clearly a talent to watch."
(I Care if You Listen / Caroline Potter)

"The role is challenging, of course, but he played it with impressive conviction"
(The Express)

Golaud / Pelléas et Mélisande/ Garsington Opera / 2017
Cond. Jac van Steen / Dir. Michael Boyd

"Joseph Padfield, who gave a most impressively mature vocal account of the part from the side of the stage – and won himself the biggest roar of approval during the 'curtain' calls."
(Bachtrack / Matthew Rye)

"Joseph graduated from the Guildhall in 2014 and this was a strikingly confident, musically phrased account in what must have been nerve-racking circumstances – the ovation he got was well deserved."
(MusicOMH / Melanie Eskenazi)

"There was no lack of commitment by Padfield, however, who married conviction in the vocal part with a sense of the character's troubled, prickly personality."
(Seen & Heard International / Curtis Rogers)

"Very impressive too was the understudy bass-baritone Joseph Padfield as Golaud, who stepped in and sang from the side."
(Henley Standard / Maureen Idowu)

Song in the City at St Botolph without Bishopsgate / 2017
Pf. Gavin Roberts

"The first song in the programme was Butterworth's When I was one and twenty, with Joseph Padfield displaying a lovely dark baritone voice with an attractive smoky character, though there was occasional sense of pressure at the top of his voice. He had a great feel for the words, really making the Butterworth settings like sung poetry."
(Planet Hugill)

Ibn Hakia / Iolanta / Guildhall School of Music & Drama / 2016
Cond. Dominic Wheeler / Dir. Kelly Robinson

"As the Moorish Ibn-Hakia, Joseph Padfield displayed a very focused baritone; he made the most of the physician's modally inflected aria."
(Opera Today / Claire Seymour)

"Joseph Padfield was superb in the strange role of the Arabian Dr Ibn-Hakia"
(ClassicalSource / Peter Reed)

"Joseph Padfield brought strong sense of character to the slightly strange role of Ibn-Hakia."
(Planet Hugill)

"Dominic Sedgwick and Joseph Padfield are equally fine as Robert and Ibn-Hakia respectively..."
(MusicOMH / Sam Smith)

King Tartaglia / The Little Green Swallow / British Youth Opera / 2014
Cond. Lionel Friend / Dir. Stuart Barker

"...he sings with wonderful tone"
(Bachtrack / Charlotte Valori)

Erode / San Giovanni Battista / Guildhall School of Music & Drama / 2014
Cond. Julian Perkins / Dir. Rodula Gaitanou

"Joseph Padfield's rich and resonant bass-baritone which portrayed Herod with vigour."
(Bachtrack / Nahoko Gotoh)

"Padfield's engaging, warm legato communicated the wrenching conflict within Erode's heart. He manoeuvred the irregular lines skilfully and coped with the extremes of range"
(Opera / Claire Seymour)

"The Erode (Herod), Joseph Padfield, gave us a conflicted character who, Pontius Pilate-like, was more the wrong man in the wrong place at the wrong time than out-and-out monster."
(Seen & Heard International / Colin Clarke)

"...a convincingly well-rounded characterisation of the role"
(Classicalsource / Curtis Rogers)

Siméon / L'enfant prodigue / Guildhall School of Music & Drama / 2013
Cond. Dominic Wheeler / Dir. Stephen Barlow

"...Joseph Padfield combined elegance and authority, both vocally and physically..."
(Opera / Yehuda Shaprio)

"Gérard Schneider and Joseph Padfield are both excellent as Azaël, the prodigal returner and his stern father Siméon."
(WhatsOnStage / Simon Thomas)

"Joseph Padfield (Siméon, the father) and Gérard Schneider (Azaël, the prodigal son) all conveyed despair, hope, repentance and joy with moving musicality."
(Bachtrack / Charlotte Valori)

The King / Francesca de Foix / Guildhall School of Music & Drama / 2013
Cond. Dominic Wheeler / Dir. Stephen Barlow

"Joseph Padfield was wonderfully saturnine as the King, and his attractive singing had the right lightness and bounce for a Donizetti baritone."

(Classicalsource / Peter Reed)

"Joseph Padfield is charming as the King, and has a very pingy Italianate bass, well suited to this repertoire"

(Capriccio)

Spencer Coyle / Owen Wingrave / Guildhall School of Music & Drama / 2013
Cond. Dominic Wheeler / Kelly Robinson

"a dignified and firmly-sung Spencer Coyle"

(Opera / Richard Fairman)

"...his singing warm and rounded..."

(Bachtrack / Roger Smith)

"an impressive Joseph Padfield as Coyle"

(Classicalsource / Nick Breckenfield)