

James Edgar Knight reviews (Page 1)

**Badische Staatstheater Karlsruhe
Macbeth (Macduff)
Première: 31 March 2016**

Der Star des Abends: James Edgar Knight er hat als Macduff mehr als nur überzeugt und wurde zu recht gefeiert nach seinem unglaublich ergreifenden Solo ! Große Stimme, großartiger Kerl! - **Marko von Bismarck (Blog)**

Translation

The star of the evening: James Edgar Knight was more than convincing as Macduff and was rightly celebrated after his remarkably poignant solo! Big voice, big guy!

**Badische Staatstheater Karlsruhe
Le prophète (Jonas)
Première: 27 December 2015**

Stimmlich besonders beeindrucken können auch James Edgar Knight als Jonas. - **Gestern im Badischen Staatstheater in Karlsruhe**

Translation

Especially impressive vocally was James Edgar Knight, as Jonas.

Des trois anabaptistes, nous avons déjà parlé de Guido Jentjens, James Edgar Knight (Jonas) et Lucia Lucas (Mathisen) sont tout à fait excellents, belle présence et jolis ensembles. - **Le blog du Wanderer**

Translation

Of the three Anabaptists (we have already spoken of Guido Jentjens), James Edgar Knight (Jonas) and Lucia Lucas (Mathisen) were excellent in all respects, with beautiful presence and lovely ensembles.

"Aus dem Terzett, der Wiedertäufer ... James Edgar Knight ... ragte heraus durch stimmlich musikalische Qualität und schauspielerische Eleganz." - **Rheinpfalz**

Translation

Of the trio of Anabaptists, James Edgar Knight was notable for the musicality of his singing and the elegance of his acting.

Die korrupten Aufwiegler wurden bei ... James Edgar Knight als brav geblättem Jonas. - **BNN**

Translation

Of the corrupt agitators ... James Edgar Knight was the bold yet sleek Jonas.

**Badische Staatstheater Karlsruhe
My Fair Lady (Freddy)
Premiere: 18 December 2015**

Mit einer gehörigen Portion Schmalz versieht der Tenor James Edgar Knight den verknallten Schwärmer Freddy. - **Badische Neueste Nachrichten**

Translation

Tenor James Edgar Knight performed the infatuated dreamer Freddy with a generous helping of schmaltz.

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**Badische Staatstheater Karlsruhe.
Falstaff (Fenton)
Premiere: 23 September 2015**

Der australische Tenor James Edgar Knight ist ein Sänger von Statur und Stimme: groß (über 1,90m) und bereits mit volumenreichem Klang. Wenn er in den nächsten Jahren sein Potenzial noch konsequent weiter steigern kann, wird er Hauptrollen in populären Opern übernehmen. Für zwei Jahre hat er in Karlsruhe unterschrieben - seine Entwicklung könnte vielversprechende Perspektiven eröffnen. - **Gestern im Badischen Staatstheater in Karlsruhe**

Translation

The Australian tenor James Edgar Knight, towers both physically and vocally: already with a rich, large sound. If, in the coming years, he can consistently increase his potential, he will take leading roles in popular operas. He has signed for Karlsruhe for two years - his development could open up very promising prospects.

**Carnegie Hall
Beethoven Symphony No. 9
25 May 2015**

An emotionally penetrating sound was achieved by tenor James Edgar Knight. - **Voce di Meche (USA)**

**The Juilliard School
Master of Music Graduation Recital
1 April 2015**

Tenor James Edgar Knight strode onstage clearly eager to delight the audience and delight he did. No shining armor on this knight but rather a suave velvet jacket and bowtie; sporting a David Niven moustache, he looked rather debonair. He and his glamorous collaborative pianist Sophia Muñoz made an elegant pair.

His love of singing was infectious. He made the effort to translate all the texts-- French, German, Italian, and Russian-- into English. This clearly showed in the singing which was full of commitment and connection. Further, he demonstrated comfort with different types of material from lied to Broadway; we definitely heard the Steven Blier influence.

He began the program with our three favorite Duparc songs. He sang "L'invitation au voyage" with a powerful round sound, painting a picture that was more than usually visible to the mind's eye. We loved the way he swelled into a full crescendo. "Le manoir de Rosemonde" was filled with excitement and urgency. In "Phidylé" he brought it down several notches and emphasized the delicacy of the text. One could not tear away one's eyes or ears.

The same connection with the material was evident in the five songs of Richard Wagner's Wesendonck Lieder. Violinist Basma Edrees and cellist Talya Buckbinder joined Ms. Muñoz for the gorgeous accompaniment. Our personal favorite is always "Im Treibhaus" with its pattern of four ascending notes reminding us of Tristan und Isolde.

Mr. Knight won our heart with "On the Street Where You Live" from Frederick Loewe's My Fair Lady. He sang it with romantic fervor and involvement.

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We also greatly enjoyed the trio of Tosti songs. Although not the possessor of an Italianate timbre, Mr. Knight could never be accused of lacking Italian passion. "L'ultima canzone", Ideale", and "Non t'amo più" were equally stirring-- but the first offering has that melismatic vocalise at the end that drove us wild.

The program closed with three Rachmaninoff songs. In "Do not sing, my beauty" he floated his high notes ethereally and the piano accompaniment was more than usually stirring. The seasonally appropriate "Spring Waters" was luscious.

It was the encore that engaged us the most. We are convinced that Mr. Knight was channeling Richard Tauber for whom "Dein ist mein ganzes Herz" was written by Franz Lehár; it was for the 1929 operetta Das Land des Lächelns. Fritz Löhner-Beda wrote the romantic lyrics that scan and rhyme and go perfectly with the music. It was just the right end to the recital which was given to fulfill the requirements for a Master of Music Degree from Juilliard."

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