ARTIST MANAGEMENT

PATRICK TERRY
COUNTERTENOR

Countertenor Patrick Terry is winner of the Loveday Song Prize at the 2017 Kathleen Ferrier Awards, Second Prize at the 2019 Handel Singing Competition, and is a Samling Artist. Beseeching readers to "remember his name," the London Telegraph hailed his technique as "excellent" and "virtuosic," while The Times has called his performance of Ruggiero in Handel's *Alcina* "stunning" and "absolutely fabulous."

The countertenor begins the 2022-2023 season in the title role of *Rinaldo* in his debut at Minnesota Opera and performs Brett Dean's *Elbphilharmonie Visions* in concert with the Elbphilharmonic Orchestra. He also appears as Rosenkrantz in Brett Dean's *Hamlet* with Bayerische Staatsoper, joins English National Opera as Akhnaten (cover). Recent engagements have included Ruggiero in *Alcina,* Eustazio and covering the title role in *Rinaldo* with Glyndebourne Festival Opera, Serafino in *The Intelligence Park* in a collaboration with Music Theatre Wales and the Royal Opera House, Rosencrantz in *Hamlet* with Oper Köln, Joachim in *Susanna* with the Royal Opera House, Oberon in *A Midsummer Night's Dream* in his debut with The Grange Festival, and Farnace in *Mitridate, rè di Ponto* with Classical Opera (canceled due to COVID-19).

Mr. Terry joined the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden in the 2018-2019 season where he sang Arsace in *Berenice* and Artemis in Hans Werner Henze's *Phaedra*. Additionally, he traveled to Japan to appear in *Le Promesse* (Gala Concert by Young Opera Singers Tomorrow of the World) at the New National Theatre, Tokyo and returned to the Wigmore Hall for *Heroes and Villains*, appeared in *Beyond Jerusalem: The Life and Times of Sir Charles Hubert Parry* at the London Song Festival, and sang Ruggiero in *Alcina* with La Nuova Musica and *The Choice of Hercules* with the London Handel Orchestra.

Also on the operatic stage, Mr. Terry has been featured as The Boy / Angel 1 in *Written on Skin* with the Melos Sinfonia, Oberon in *A Midsummer Night's Dream* for Chicago Summer Opera, Rosencrantz in Brett Dean's *Hamlet* for Glyndebourne On Tour, and the title role in *Teseo* with La Nuova Musica at the 2018 London Handel Festival. On the concert stage, he has appeared at Wigmore Hall with Imogen Cooper, and performed as alto soloist in works such as Orff's *Carmina Burana*, the Pergolesi *Stabat Mater*, and the Bach *G Minor Mass*, as well as several cantatas.

Selected for the 2018 Leeds Lieder Young Artists Festival, further competition success has included Second Prize at the London Handel Festival Singing Competition, the Loveday Song Prize with the Kathleen Ferrier Prize, Second Prize at the 2015 Joan Chissell Schumann Lieder Competition, winning the 2014 Maureen Lehane Vocal Award, and being awarded the 2017 Richard Lewis / Jean Shanks Award.

Born and raised in Janesville, Wisconsin, Mr. Terry earned his Bachelor of Music degree from the University of Minnesota – Twin Cities, where he studied with Adriana Zabala and graduated from London's Royal Academy of Music in 2018 where he studied with Caitlin Hulcup and Michael Chance on the Opera Course with generous support from the Josephine Baker Trust and the John J. Adams Scholarship. While at the Royal Academy, he performed the roles of The Refugee in *Flight* and Ruggiero in *Alcina.*

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ROLES

Rosencrantz	*Hamlet* (Brett Dean)	Bayerische Staatsoper	2023
Akhnaten (cv)	*Akhaten*	English National Opera	2023
Rinaldo	*Rinaldo*	Minnesota Opera	2022
Andronico	*Tamerlano*	The Grange Festival	2022
Ruggiero	*Alcina*	Opera North (UK)	2022
Farnace*	*Mitridate, re di Ponto*	Classical Opera	2020
Oberon*	*A Midummer Night's Dream*	The Grange Festival	2020
Joachim	*Susanna*	Royal Opera House	2020
Rosencrantz	*Hamlet*	Oper Köln	2019
Serafino	*The Intelligence Park*	Music Theatre Wales/ ROH	2019
Eustazio	*Rinaldo*	Glyndebourne Festival Opera	2019
Rinaldo (cv)	*Rinaldo*	Glyndebourne Festival Opera	2019
Artemis	*Phaedra*	Royal Opera House	2019
Farnace	*Berenice*	Royal Opera House	2019
Ruggiero	*Alcina*	La Nuova Musica	2019
Nireno (cv)	*Giulio Cesare*	Glyndebourne Festival Opera	2018
Teseo	*Teseo*	London Handel Festival	2018
The Refugee	*Flight*	Royal Academy Opera	2018
The Boy/Angel	*Written on Skin*	Melos Sinfonia	2017
Guildenstern (2nd cast, cv)	*Hamlet* (Dean)	Glyndebourne Festival Opera	2017
Sorceress/Spirit	*Dido & Aeneas*	Wokingham Choral Society	2017
Bacchus	*Orfée aux enfers*	Royal Academy Opera	2017
Ruggiero	*Alcina*	Royal Academy Opera	2016
Ottone	*L'incoronazione di Poppea*	Royal Academy Opera	2016
Oberon	*A Midsummer Night's Dream*	Chicago Summer Opera	2015

CONCERT/ORATORIO

Soloist	Brett Dean: *In this Brief Moment*	Orchestre National de Lyon	2024
Soloist	Brett Dean – Elbphilharmonie Visions	NDR Elbphilharmonic Orchestra	2023
Soloist	Brett Dean: *In this Brief Moment*	City of Birmingham Symphony	2023
Soloist	Pergolesi: *Stabat Mater*; Bach: Cantata 170	Royal Opera House	2019
Soloist	*Hubert Parr & His Contemporaries*	London Song Festival	2018
Soloist	RAM Song Circle: *Songs of Venice*	Wigmore Hall	2018
Recitalist	Recital with Imogen Cooper	Wigmore Hall	2017
Alto Soloist	Purcell: *Come, Ye Sons of Art*	Wokingham Choral Society	2017
Alto Soloist	Bach: *G Minor Mass*	English Baroque Choir	2017
Alto Soloist	Bach: Cantata 136,162,178	RAM/Koch Foundation	2017
Soloist	Orff: *Carmina burana*	Petersfield Festival	2016
Alto Soloist	Bach: Cantata 111, 94, 26	RAM/Koch Foundation	2016
Soloist	*Faure Notes*	Oxford Lieder Festival	2015

TRAINING

Young Artist	Royal Opera House Jette Parker Young Artists Programme	2018-'20
Young Artist	Samling Institute	2016
Studio Artist	Chautauqua Opera Company	2016
Advanced Diploma (Opera)	Royal Academy Opera (Michael Chance)	2016-'18
MA/Fellowship/Prep Opera	Royal Academy of Music (Michael Chance)	2014-'16
Bachelor of Music	University of Minnesota- Twin Cities (Adriana Zabala)	2009-'14

*cancelled due to COVID-19

PATRICK TERRY

COUNTERTENOR

CRITICAL ACCLAIM

Andronico – Tamerlano – Grange Festival

"Patrick Terry beautifully matched to Sophie Bevan in their moving duet" - Telegraph

"The evening ultimately belongs to its two countertenors… Patrick Terry's reflective warmth and tonal beauty." - The Guardian

"Patrick Terry is excellent as the wavering Andronico." - The Times

"sung with great brilliance by Patrick Terry." - The Arts Desk

"Patrick Terry's countertenor is of a softer, more reflective hue, and it's a lovely counterpart to Pe's shine. It's been very satisfying to watch Terry progress during the past decade from RAM student, to Kathleen Ferrier prize winner, to Royal Opera House Jette Park Artist and now to a firm and deserved foothold in the profession. Andronico's slow, lyrical arias of love were heart-meltingly expressive, and he tripped lightly through the roulades too" - Opera Today

"No less technically versatile was Patrick Terry's obsequious Andronico, his portrayal capturing his love/duty dilemma and dispatching plaintive and explosive arias to Sophie Bevan's limpid Asteria with equal assurance." - Bach Track

Joacim – Susanna – Royal Opera, London

"Patrick Terry incarnates Joacim with a thrilling amalgam of power and sweetness." -The Independent

"the American countertenor Patrick Terry is a wonderful singer: his 'On fair Euphrates' verdant side' was a masterclass in Handelian lyricism. He has already, as a Jette Parker member, essayed Arsace (Berenice), Artemis (Phaedra) and Serafino (The Intelligence Park); this may well be his finest moment yet. His voice is full and expressive; not to mention pliable. It is the variety of his vocal colour that impresses the most, perhaps." -Seen and Heard International

"countertenor Patrick Terry, who sang Susanna's loyal though much-absent husband Joacim to the exceptional standard we've come to expect from him...." -Bachtrack

"the cultivated counter-tenor tones of Patrick Terry delighted us as Joacim." -The Telegraph

"Fast-emerging US counter-tenor Patrick Terry is both a 2019 winner at the festival's annual Handel Singing Competition and a rising star in the Royal Opera House's Jette Parker scheme. In a staged version of Handel's 1749 oratorio Susanna. . . he once more dazzles an audience in the Linbury Theatre. Terry's is an outstanding talent, and he is a singer to catch whenever you can. His soaring line, warm tone, artistic phrasing and generosity to fellow singers are equally impressive." -Culture Whisper

Artemis – Phaedra – Royal Opera, London

"Patrick Terry as Artemis negotiated improbable leaps between his baritone speaking voice and his golden countertenor." -Bachtrack

"…Patrick Terry (Artemis) acrobatic in the role's vocal extremes…" -The Observer

"Patrick Terry relished the demands of the role of Artemis, which forced his voice and low, down to a speaking baritone. His confident performance skillfully captured Artemis' complexity." -Opera Today

"Patrick Terry as an androgynous Artemus rose to the challenge of a part that covers the extremes from low baritone to high soprano." -Opera

Arsace – Berenice – Royal Opera, London

"Patrick Terry's countertenor is sensational up close and personal in this smaller of the ROH's two auditoriums." -Broadway World

"...Terry's combination of voice and acting an absolute joy." -Seen and Heard International

"Patrick Terry is a scene stealer as Selene's admirer Arsace." -The Stage

"Patrick Terry deploys Chaplinesque acting skills as well as being a countertenor of fine quality." -The Standard

Ruggiero – Alcina – La Nuova Musica

"Patrick Terry brought ardour and expressiveness to Ruggiero. Alcina's latest prey without sounding cloying or self-satisfied – indeed his legato was as clearly-focussed in the ravishing "Verdi prati" as it was controlled but heroic in the triumphant "Stal nell'Ircana." -Classical Source

"As Ruggiero, Patrick Terry's countertenor was sublime, with the consistency it showed in feeling truly dreamy from start to finish being remarkable. As a result, his sound seemed to flow naturally through even the most technically demanding parts of his arias." -Music OMH

"Patrick Terry's exquisite assumption of Ruggiero..." -Opera

"Particularly impressive was countertenor Patrick Terry who conveyed both Ruggierio's initial boyish need for reassurance and affection, and his subsequent self-knowledge when he comes to appreciate the emptiness of his earlier happiness…I admired Terry's singing when I first heard him perform in the Kathleen Ferrier Awards Final in 2017 (when he won the Song Prize), and the fullness of his tone and smoothness of line that I noted on that occasion have grown even more beguiling. 'Verdi prati' was the emotional heart of this performance, in which Ruggiero's regret was enhanced by leader Anaïs Chen's exquisite violin solo, but Terry was just as stirring in 'Sta nell'Ircana' – to which the natural horns of Anneke Scott and Joseph Walters offered a vibrant, colourful complement – phrasing the exuberant runs stylishly and powering sonorously to the final cadence." -Opera Today

"Patrick Terry as Ruggiero is at his exquisite best in the lilting Verdi prati." -The Stage

"…Patrick Terry's heart-stopping accounts of the sublime love songs for Alcina's besotted swain, Ruggiero…" -The Sunday Times

"…his excellent technique saw him sail through the virtuosic Sta nell'Ircana and his sensitive artistry was evident in the lyrical Verdi prati. Remember his name." -The Telegraph

"…the stars aligned when the stunning young counter Patrick Terry dispatched Ruggiero's sublime numbers, Mi lusinga il dolce affetto and Verdi prati, where time seemed to stop as the herby strings supported Terry's cream and gold tones. In two words? Absolutely fabulous." -The Times

Teseo – London Handel Festival

"Patrick Terry's Teseo combined both purity and strength of tone without strain…" -Classical Source

"Terry's countertenor possessed all of the formal attributes required to generate a strong sound, but it went beyond producing merely that to achieve what can only be described as a dreamy perfection." -Music OMH

The Refugee – Flight – Royal Academy Opera

"In the casting of countertenor and stratospheric soprano, Dove nods at Oberon and Tytania in Britten's Dream, another relationship in crisis. In a superb all-round cast, Patrick Terry's Refugee and Ilona Revolskaya's Controller still stood out – possibly down to the high-wire acrobatics of the vocal writing. Terry's countertenor is smooth and tender, especially when he learns that his brother has died – "a frozen man falling like a frozen star" – in his attempt for freedom." -Bachtrack

"Patrick Terry sang with innocent sweetness and simplicity…." -Opera

"…the countertenor Patrick Terry excelled…" -The Times

The Boy – Written on Skin – Melos Sinfonia

"...a sensuous portrayal that combined subtlety and urgency, matched by singing of gorgeous potency – the quality of his top voice is very impressive." -Classical Source

"Patrick Terry, in the less flesh-and-blood role of the Boy, floated seductively ethereal lines…" -Opera

"Patrick Terry's plangently sung Boy..." -The Times

Kathleen Ferrier Awards – Wigmore Hall

"Terry's performance of L'enamourée by Reynaldo Hahn was one of the highlights of the evening: there was a real sense of rapture as Théodore de Banville's poetry flowered from sparse gentleness to rich delight. The exquisitely smooth phrases enticed the listener; the lines were nimbly flexible but contoured with total control." -Opera Today

Ruggiero – Alcina – Royal Academy Opera

"Patrick Terry's unusually crisp and liquid tone at a high pitch, even for a countertenor, made for an impressive realisation of Ruggiero, in the throes of infatuated pleasure on Alcina's island. He is surely a singer to watch in other roles written for the great castratos such as Senesino, Carestini and Farinelli." -Classical Source

"…Patrick Terry, whose consistent beauty of tone and heroic demeanour suggested the heir to David Daniels." -Opera