

# Anthony Michaels-Moore

## COVENT GARDEN

Anthony Michaels-Moore, second in the Royal Opera's monthly series of lunch-hour "Young Artists in Recital," is one of the brightest hopes of British opera.

Fresh of face and manner, and fresher still of voice, Mr Michaels-Moore commands tones of wonderful beauty and fullness - lyric-weight but with a particular (and an unusual) warmth in the lower ranges.

There is something spontaneous and natural about his singing that cannot be counterfeited, and that sits fruitfully alongside the equal unfaked qualities of intelligence and dramatic vitality.

As a song-recitalist, Mr Michaels-Moore shows signs of inexperience. In Tuesday's programme of Schubert (three Italian songs), Ireland, and Vaughan Williams, one noted moments of faltering support in the soft singing, and generally insufficient attention was paid to the middle dynamic ranges.

It should be said, however,

that the Crush Bar is plainly an unfriendly place in which to expose the voice-and-piano combination, since vocal lines are dried out and piano accompaniment (which was given here by Paul Wynne Griffiths) is muddled. Perhaps a screen should have been wrapped round the duo?

The Schubert *canzone*, which operate on fairly simple principles of contrast, were offered with great zest and notably good Italian diction.

However, in four Ireland songs and then in the complete *VW Songs of Travel* the overall want of compositional mood-variety was not fully counteracted by application of fine-brush verbal and tone-colour skills.

There is room for further effort in these areas: indeed, Mr Michaels-Moore should be encouraged to develop his recital activities, above all because the basic gifts are both so plentiful and so firmly grounded.

Max Loppert

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