

Representative Reviews

1999 - 2011

OPERA

Pagliacci: Tonio

Granite State Opera, Philip Lauriat, conductor and dir.

Animated and lively, with a rounded, controlled vocal performance that was pleasing to the ear. Mr. Lima is the kind of performer who sings and acts well and who communicates his role with believability to the audience, which makes him a natural who can enhance any ensemble performance. Well done!

OperaOnline.us (Boston)

Tosca: Scarpia

Cape Cod Opera, John Yankee, conductor; David McCarty dir.

A chilling portrayal of the brutal police chief, Scarpia. He was at his vocal best in the second-act dramatic monologue, "Ha piu forte sapore."

Cape Cod Times

Rise and Fall/Mahagonny; Trinity Moses

Opera Boston, Gil Rose, conductor; Sam Helfrich, dir.

Philip Lima was a formidable Trinity Moses.

The Boston Globe

It's hard to imagine two better collaborators than tenor Frank Kelly (a slim but sinister Fatty the Bookkeeper) and huge but graceful Philip Lima (Trinity Moses).

The Boston Phoenix

Madama Butterfly; Sharpless

Granite State Opera, Philip Lauriat, conductor; James de Blasis, dir.

The two standout performers of the evening, surprisingly, were . . . mezzo-soprano Janice Edwards . . . and baritone Philip Lima, who began strong, continued strong and ended strong singing and acting the role of U.S. Consul Sharpless. Lima, it seems to me, was the anchor whose presence and well-rounded characterization held the show together.

OperaOnline.us (Boston)

Philip Lima left a deep mark . . . his portrayal of this sincere character was very touching.

Seacostonline.com (Portsmouth, NH)

A rich foundation for multi-voice passages. As an actor he showed great subtlety in projecting frustration over his inability read the fateful letter in Act II—not an easy thing to get across to the rear rows of the balcony, where I was seated.

Hippo Press (Manchester, NH)

Samson et Dalila; High Priest

El Paso Opera, Raymond Harvey, conductor

Of particular note is the authoritative presence of the High Priest of Dagon, Philip Lima, whose majestic voice matches his towering physique and imperial manner with equal command.

El Paso Times

Der Kaiser von Atlantis; Kaiser Überall

Opera Theater of Pittsburgh, Jonathan Eaton, director

Kaiser Überall, scarily played by Philip Lima

Pittsburgh Post-Gazette

The Crucible; John Proctor

Lyric Opera Cleveland, Will Graham, director

Lima sings with firm assurance . . . makes an overwhelming impression

Cleveland The Plain Dealer

The Mikado; Mikado of Japan

*Boston Academy of Music, Ira Siff, director; Julian Wachner, cond.
Cape Cod Opera and The BOSTONIANS, Steven Karidoyanes, conductor*

Star turn . . . the top chuckler was Lima's "Let the Punishment Fit the Crime."

The Boston Herald

An affability and sense of humor that beamed to the back of the hall

Cape Cod Times

An imposing presence and voice

The Boston Globe

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OPERA cont'd

Semele; Cadmus

Handel and Haydn Society, Christopher Hogwood, conductor

Philip Lima positively shone as Cadmus. Lima has always been a commanding, intelligent stage presence; what a pleasure to hear new ping and glamour in his voice. *The Boston Globe*

La Cenerentola; Alidoro

Lyric Opera Cleveland, Gary Race, director

With a vibrant baritone and commanding presence (and occasional dreadlocks), he provided just the right note of philosophical wisdom. *Cleveland The Plain Dealer*

The Rape of Lucretia; Tarquinius

Prism Opera (Boston), Thomas Stumpf, conductor

Physically imposing, dramatically powerful, and vocally secure *The Boston Globe*

He made a wonderful villain: singing with power and wit and capturing both Tarquinius's cruelty and his seductiveness. *The Boston Phoenix*

CONCERT and RECITAL

Beethoven 9th Symphony

Richmond (VA) Sym. Orchestra, Mark Russell Smith, conductor

Sang the baritone's introduction to the Ode [to Joy] with as much passion and authority as I have heard *Richmond (VA) Times-Dispatch*

Mahler's Kindertotenlieder

Boston Ballet Orchestra, Jonathon McPhee, conductor

Lima sang with imposing tone and dignified restraint . . . by Sunday I had put away my Dietrich Fischer-Dieskau recording. *The Boston Phoenix*

Impassioned, mellifluous performance *The Boston Globe*

The Creation

Chatham (Cape Cod) Chorale, Margaret Bossi, conductor

[His] resonant, spirited singing effectively carried the narrative forward. *Cape Cod Times*

Belshazzar's Feast

Harvard-Radcliffe Chorus and Orchestra, Simon Carrington, conductor

His singing was wonderfully flexible and engaging. His is the ideal voice for *Belshazzar*, resonant and full; his musicianship is exemplary and his stage presence tremendously impressive. *Simon Carrington*
New England Conservatory and Yale School of Music

Brahms Requiem

Champaign-Urbana (IL) Sym. Orchestra, Fred Stolfus, conductor
Rockford (IL) Symphony Orchestra, Steven Larsen, conductor
New Bedford (MA) Symphony Orchestra, David MacKenzie, conductor

A strong, ringing delivery of the German text, and he interacted forcefully and subtly with the choral forces. *Champaign-Urbana (IL) News Gazette*

A commanding vocal presence. Without any excess dramatic tricks, he let the musical line carry its own emotions, and his voice had a constant intensity that gave added meaning to the notes and words. *Rockford (IL) Rock River Times*

Lima's baritone voice was powerful and dramatic. *New Bedford (MA) Standard Times*

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CONCERT and RECITAL cont'd

A Sea Symphony (Vaughan Williams)

Oklahoma City Sym. Orchestra/Canterbury Choral Society
Constantina Tsolainou, conductor

Evocative. . . soaring effortlessly above the chorus and orchestra

Oklahoma City *The Oklahoman*

Fauré Requiem

Monterey Symphony, Max Bragado-Darman, conductor

The elegant baritone Philip Lima, whose strong masterful voice carried easily over the thickest orchestral textures
Peninsula Reviews

Vaughan Williams Five Mystical Songs

Worcester Chorus, Andrew Clark, conductor
Worcester Telegram & Gazette

Rendered with impressive precision and beauty

In recital

One of the most personal and artistically satisfying vocal performances heard in Greensboro in recent history. . . he is a superb singer.
Greensboro (NC) News & Record

Lima struck one of the high notes of the evening . . . his singing was glorious.

The Boston Globe

Lima brought down the house with his lively and soulful spiritual, "Sister Mary Had-a But One Child."

The Boston Globe

An eloquent "Song to the Evening Star" by baritone Philip Lima

The Boston Globe

Lima sounded clear as a bell . . . gracefulness in power and a kind of purity marked Lima's delivery

The Boston Musical Intelligencer

Schubert's Winterreise

In the last song of Schubert's *Winterreise* Philip Lima and pianist Beverly Orlove transformed a good performance into a transcendent one.
"Some unforgettable classical events of 2005" *The Boston Phoenix*