

April 2017

Musical Toronto

“With iron-clad dramatic singing all the way from Colin Ainsworth’s ignominious Jason, who cannot stand to suffer another moment of his devoted Medea, played with considerable puissance... The casting was through and through perfect, with Mr. Ainsworth’s Jason roving from petulant to truculent and showing that the hero of the Golden Fleece was, in reality, a reprobate player and user of his wife Medea, casting her aside after he had found enough use for her spells to abet his heroism, and wishing that he could be “loved just a little less.” Mr. Ainsworth even brought a churlishness to his upper-timbre when he complained in Act III that he could not bear Medea’s complaints any longer about his faithfulness, knowing full well that his betrothal to Créuse will follow in the very next scene, breaking Medea’s heart.”

When I saw Mr. Ainsworth perform the role again Sunday afternoon, he was even better than Saturday’s opening night, looking consummately self-assured and in complete harmonic control, not only relying on his trademark lyricism but reaching professionally for much more in timbre and vocal acting. Audiences will appreciate his strident depictions: a heroism of convenience fraught with self-deception that reaps its consequences, and finally, Mr. Ainsworth’s striking counterpoise of shock and incredulity relative to a delirious Medea who murders Jason’s sons, her own children in effect, giving in to a vengeance that yields a cathartic consummation of Euripidean tragedy.”

April 2017

The Globe and Mail

Medée

Colin Ainsworth, an Opera Atelier favourite, is at his best playing Medea's Jason as an arrogant, vain, powerful, love-racked but ultimately cynical hero, allowing Ainsworth's lovely tenor voice to take on new colourings and depths.

April 2017

[stagedoor.com](http://stagedoor.com)

“Principals mezzo soprano Peggy Kriha Dye and tenor Colin Ainsworth give outstanding performances. The two who appeared opposite each other for OA in Gluck’s Orphée et Eurydice in 2007 and in Lully’s Armide in 2012, have a palpable chemistry. Their individual energies are astonishing. Their combined energy is explosive. The couple’s words of love turning into words of recrimination have all the realism of any married couple under extreme pressure.

The voices of both singers have continued to mature. Ainsworth’s unusually high, pure tenor and Dye’s darker voice, scintillating with flecks of light, have both gained immensely in power and expressivity. Ainsworth’s beautifully floated high notes in his words of Jason’s love to Médée and to her rival Créuse contrast with the full-voiced forcefulness of his anger toward his opponents.”

April 2017

Opera Going Toronto

“Appearing as Jason, tenor Colin Ainsworth is a powerhouse, channelling his big lusty instrument with almost rash abandon, impulsive and dangerous. Fearlessly employing a somewhat more unvarnished tone than Kriha Dye, the versatile Toronto-based singer actor positively shreds his frequent strapping duets with her, flinging us headlong into the midst of their crumbling partnership with his potent contribution to their first tart encounter, D’où vo’ vient cet air sombre? (“Whence come you with this black brow?”) This is an on-stage team of some considerable ferocity.”

April 2017

Barczablog

“It started with the haircut. Colin Ainsworth, the sweet faced tenor of the eternally youthful demeanor channeled something seriously badass tonight, beginning with the hair and the beard.”

April 2017

The Toronto Star

“Especially electric are the scenes between Jason (tenor Colin Ainsworth), Créuse (soprano Mireille Asselin) and Médée (soprano Peggy Kriha Dye), all of whom are, at various points, visually triangulated”

May 2016

The Seattle Times

Wagner Flying Dutchman

“Colin Ainsworth is a lyrical Steersman and a highly effective actor.”

may 2016

Bachtrack

“The Steersman (Colin Ainsworth) became a much more active participant, returning in the final scene to watch the planned wedding party disintegrate into chaos, to which he contributed unhinged laughter.”

October 2015

Toronto Star

Lully’s Armide

“The two lead roles of Armide and Renaud are once again played by Peggy Kriha Dye and Colin Ainsworth, who triumphed in the parts in 2012. It’s a pleasure to report that they’re even better this time around, possessing all the vocal beauty they had originally...Ainsworth is now so much more than the storybook hero, equally conflicted about his emotions and how they betray his military allegiances.”

Oct 2015

Globe and Mail

Lully's Armide

“Colin Ainsworth was a winning Renaud, her enemy turned lover, alternately boisterous and bucolic, very effective in his love scenes.”

Oct 2015

Musical Toronto

Lully's Armide

“Canadian tenor Colin Ainsworth's soft grained, warm tenor made an engaging Christian hero Renaud, and his slim figure and bare chest weren't lost to the audience.”

Oct 2015

Stage Door

Lully's Armide

“All the singers have fully mastered the declamatory style that dominates the work. Both principals, mezzo soprano Peggy Kriha Dye and tenor Colin Ainsworth give outstanding performances. The voices of both have noticeably matured. Ainsworth has always been blessed with an unusually high, pure tenor. Now it thrills with remarkable power and expressivity.”

Oct 2015

Barczablog

Lully's Armide

“Her lover Renaud, played by Colin Ainsworth, showed off a voice that continues to grow in size & expressiveness, at times bigger than we've ever heard him, yet at times very soft & subdued.”

June 2015

ResMusica Michèle Tosi

Rameau's Castor et Pollux

“Voix lumineuse également, d'une grande élégance et d'une parfaite clarté d'émission, du ténor Colin Ainsworth/Castor à qui Rameau confie un très bel air concertant (Acte IV, scène V) et une ariette vocalisante – « Quel bonheur règne dans mon âme! » – superbement chanté au coeur du divertissement du premier acte.”

March 2015

Seen and Heard International

Handel's Semele

“I found Colin Ainsworth's voice exceptionally warm and sweet, giving a positive spin to the role of Jupiter. This was a Jupiter made human, a believable person as opposed to the threatening, all-powerful Thunder-Thrower.”

January 2015

Opera Going Toronto

Weill's Street Scene Ian Ritchie

“Appearing as Sam Kaplan, tenor Colin Ainsworth brought a powerful, supremely appealing blend of strength and vulnerability, physicality and reserve to the intricate character. Ainsworth’s instrument is seriously robust with an enormous reach but there is a delicacy, a fine-tooled exquisiteness much in evidence here, too. The delivery is impressive. Lonely House, arguably the ultimate expression of Weill’s Broadway style, a heady cocktail of jazz and blues, was sung with heartrending poignancy by this fine Canadian artist.”

January 2015

Schmopera,

Weill's Street Scene

“Tenor Colin Ainsworth was perfect as Sam Kaplan, in my opinion one of the saddest characters in the opera repertoire. His “Lonely House” was a highlight for me, and Colin used that grainy, honest sound of his as well as a gorgeous falsetto moment at the end. After his Act I love(ish) duet with Rose, he ended the act with a wide, familiar smile that had us all on Sam’s side. It made that awful line he says after his final duet with Rose even worse: ‘Oh Rose, this is the end of my world.’”

March 2014

Don Giovanni

Straight.com

“Tenor Colin Ainsworth, as Donna Anna’s fiancé Don Ottavio, took the stage for the supremely taxing “Il mio tesoro”: he tapped its power not through loudness, but through a largo tempo and hushed, heartfelt emotion that brought the audience members to breathless silence. He also helped pull off a sparkling, beautifully modulated masked trio with Szabó and Wall near the end of Act 2, aided here by Bedford’s detail-oriented craftsmanship with the orchestra.”

February 2014

Opera Going Toronto

Hippolyte et Aricie,

“Singing Rameau’s title roles, tenor Colin Ainsworth as Hippolyte and soprano Meredith Hall as Aricie fill the St. Lawrence Centre’s Jane Mallett Theatre with enchantment. Ainsworth has a big expansive instrument of a type not commonly associated with early opera. The impact of his spinto-like dynamism brings a compelling urgency to the role of a prince trapped in a swirling whirlpool of fate. It is a credit to Ainsworth’s mastery of passagio, the balance of head and chest voice, that Rameau’s countervailing lyricism is never sacrificed even during moments of full power delivery.”

April 2014

Chicago Tribune, John von Rhein

St. Matthew Passion

“Other newcomers were the intense, commanding tenor Colin Ainsworth.”

December 2013

Messiah CSO John Nelson

Cincinnati Enquirer

“Ainsworth opened the Advent portion of the work with a gentle “Comfort ye” and an agile “Ev’ry valley,” exhibiting fluent coloratura.”

April 2013

Globe and Mail

Mozart’s Magic Flute

“Colin Ainsworth’s clear, bright tenor made Prince Tamino, ostensibly the opera’s hero, a little less of a stick and more of a man than is usually the case.”

Nov 2013

Britten St. Nicholas

“Ainsworth’s solos are a particular highlight in this programme. His years of stage experience have given him the tools to make the most out of every phrase and accent. His voice is in glorious form, filling the cavernous Yorkminster Park church with ease.”