



I Fagiolini

Review Season 2026

“The final disc...confirms just how compelling this ‘Colossal Baroque’ repertoire can be...performers are responsive to every nuance of phrasing and colour. Textures remain lucid without sacrificing opulence, and the recording captures the music's enveloping resonance. A thrilling conclusion to a revelatory series.”

BBC Music Magazine, 5 stars (Benevoli III)

“In performances as well-sung and recorded as these, and the instruments so well integrated, it's impossible not to be impressed...An excellent series of recordings that have changed the landscape of 17th century music for multiple choirs”

Andrew McGregor, BBC Radio 3 Record Review (Benevoli III)

“A tremendously punchy, passionate and provocative performance of his 1610 Vespers...Hollingworth's general approach, which was hyper-intense and sonically enriched with whirling ornamentation... there was much to beguile in the beautifully nuanced individual solos.”

Richard Morrison, The Times, 4 stars (1610 Vespers)

“In this performance there's a near riot of glorious high tenors popping through the texture at every possible juncture...I reckon this is probably I Fagiolini at their sonorous, splendid best. A fitting end to this fantastic project.”

Gramophone (Benevoli III)

‘The vocal timbre ... is intensely pure and smooth...surges of passion abound’

BBC Music Magazine, 5 stars (Victoria Tenebrae Responsories)

"A startlingly intense experience, again underlining how refreshing and welcome I Fagiolini's advocacy of such less well-known repertoire is."

The Guardian, 4 stars (Benevoli in Concert)

“Hollingworth gets it: this music of exquisite imagination and devotional depth deserves his subtle, intelligent, respectful approach. There's delicacy and chamber music as well as strength and proclamation in radiant performances of almost palpable joy”

Choir and Organ (Benevoli III)

“Aeneas was sung by Frederick Long, heroic of voice and commanding in stature, displaying in the rich deeper reaches of his baritone register all the presentiments of disaster which are about to unfold.”

Opera Today (Dido & Aeneas)

“Hollingworth has proved a mercurial figure...introducing the items on the programme with a mixture of erudition and sparkling wit. He has a marvellous twinkle in his eye which is enormously endearing...a sparkling display of wonderful close harmony singing...Everything was done with panache and sensitivity.”

Edinburgh Music Review (We're Not Dead Yet)

“Ecstatic harmonies, packed with unexpected inclines, flow through melodies that bounce between choral groupings...here the space and dimensions of the recording walk your ears through a cathedral, the music both vividly present and an aspect of the surrounding architecture.”

Prospect Magazine (Benevoli III)

“A beautifully played and sung performance of Purcell's groundbreaking opera...It had, as well as the expected tragedy, moments of humour that are the trademark of the group's founder and leader, Robert Hollingworth”

The Arts Desk, 4 stars (Dido & Aeneas)

"The singing was where the real gold was to be found...sensational, with gorgeous blend in whatever combination Hollingworth chose for them."

Bachtrack, 4 stars (1610 Vespers)

“A stunning performance filled with comedic highs and tragic lows, breathing new life into an oft-performed classic of early English opera.”

A Youngish Perspective, 5 stars (Dido & Aeneas)