



ILKER ARCAYÜREK, Tenor

AUSGEWÄHLTE PRESSEZITATE

Internationales Bachfest Hamburg 2026: J.C. Bach, AMADIS DE GAULE (Titelrolle)

«As the title role, Ilker Arcayürek provided a bright, warm timbre that suited the score's lyrical demands. His Act one quest for Oriane carried a poignant resonance, strongly recalling the mythical search of a Monteverdian Orpheus. He was equally successful in the jubilant, festive resolution of the finale.»

[Mengguang Huang, Operawire, 9.4.2026](#)

Opera Vlaanderen, März 2025: C.M. v. Weber: DER FREISCHÜTZ (Max)

«Ilker Arcayürek's generally suave musical performance (if some notes and tonal production are a little loose) draws pity for the disconsolate character's unenviable prospect of having to prove himself in the forthcoming shooting contest, despite his lack of ability, otherwise he doesn't get the girl.»

[Curtis Rogers, Opera Today, 8.3.2025](#)

Edinburgh International Festival 2023: W.A. Mozart, DIE ZAUBERFLÖTE (Tamino)

«It does make it easier to believe they are fighting over Tamino if he actually is half-ways decent-looking, and Ilker Arcayürek passes that test. He also sings the part very well, staking his claims early on in 'Dies Bildnis ist bezaubernd schön'.»

[Catriona Graham, The Opera Critic, 10.4.2023](#)

Canadian Opera Company, Mai 2022: W.A. Mozart: DIE ZAUBERFLÖTE (Tamino)

«Of the «straight» characters, perhaps the most effective was Ilker Arcayürek's Tamino. He is a very stylish singer. His «Dies Bildnis» was lovely and throughout he maintained a pleasing blend of beautiful tone and expressiveness coupled with convincing acting.»

[John Gilks, Bachtrack, 7.5.2022](#)