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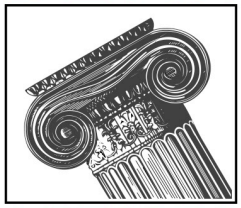
ARTISTS
MANAGEMENT

ADAM LUTHER
TENOR

REVIEWS

"Tenor Adam Luther was a fine Lensky, vocally at his best in the famous second act aria, which made its full effect." **- *Eugene Onegin,* Calgary Opera**
Calgary Herald, Kenneth Delong

"Adam Luther made a worthy Pinkerton… he eschewed the portrayal of a complete cad, making him a confident young man, genuinely enchanted by his exotic Japanese house and his exotic child bride, worldly enough to know it won't last but, ultimately, man enough to understand and feel the tragedy he has caused… Facile in his salute to Japan's shifing property and marriage laws, *Amore o grillo*, in the long duet, which closes the first act, Han and Luther captured the music's soul-searching magic with tender beauty. His final aria *Addio fiorito asil* delivered genuine, tragic remorse." – ***Madama Butterfly,* Vancouver Opera**
reviewvancouver.org, Elizabeth Patterson,

"The production's hero, Tamino, is played by Adam Luther, who sings with a strong clear voice... He was exceptionally successful in the famous opening picture aria, the high-lying tessitura causing no problems. Physically apt for the role, he was the picture of a prince for which any princess might sigh." – ***The Magic Flute*, Calgary Opera**
Calgary Herald, Kenneth DeLong

"There is a solid Tamino in Adam Luther…"
***The Magic Flute*, Edmonton Opera**
Edmonton Journal, M. Morris

"Adam Luther made a worthy Pinkerton...he eschewed the portrayal of making him a complete cad, making him a confident young man... Vocally too he held his own...in the long duet which closes the first act, Han and Luther captured the music's soul-searching magic with tender beauty. His final aria, "Addio fiorito asil" captured genuine, tragic remorse."
- *Madama Butterfly,* Pacific Opera Victoria
reviewvancouver.org, Elizabeth Patterson

"Adam Luther was utterly convincing as Alfredo, carrying the audience through the emotional roller coaster of a naïve lover who evolves into a bitter adversary and finally a compassionate caregiver." – ***La Traviata*, Highlands Opera Studio**
Opera Canada, Dawn Martens

"As Count Danilo, tenor Adam Luther, a recent graduate of the Canadian Opera Company's superb Ensemble Studio program, brings a fine sense of dramatic purpose to his numerous on stage appearances. His singing is equally scrupulous. "Love unspoken", the celebrated Danilo/Anna duet sung to the irresistible strains of Lehar's famous "Merry Widow Waltz", is beyond tuneful in TOT's touching production. Luther invests the moment with such emotion, such sensitivity, that only the coldest heart can fail to be melted."
- *The Merry Widow,* VoiceBox Opera in Concert
Opera Going Toronto

"Adam Luther unleashes his nimble, vibrant tenor as the Earl of Essex, singing with a rich depth of tone and confidence. Britten's lovely paired madrigals, the so-called Lute Songs sung by Essex to distract the Queen, however briefly, from weighty matters of state are enchantingly performed by this gifted young artist with a breezy air and sweetness. Luther, a frequent visitor to the COC mainstage and graduate of the Company's exceptional Ensemble Studio program, is utterly convincing as the dashing feckless Earl so irresistible to a Queen desperate for human contact." **- *Gloriana,* VoiceBox Opera in Concert**
Opera Going Toronto

"Adam Luther is a solid, engaging Don Jose." **– *Carmen,* Saskatoon Opera**
The StarPhoenix, Heather Persson

"As Don José, Adam Luther was certainly up to the role vocally, delivering a standout performance" **– *Carmen,* Saskatoon Opera**
Opera Canada, William Robertson

"Luther was dynamic in his pondering Of Youth with its effervescent joy and convivial pleasures, his powerful, and beautifully sculpted tenor well expressed the range of emotion needed for the part. His more agitated and extreme parts came through in The Drunkard in Spring with its final fortissimo ending." **– *Das Lied von der Erde*, Numus Ensemble**
The Record, Stephen Preece

"And the tenor Adam Luther, though young (barely out of training), is secure and attractive vocally as Anatol, with an easy stage presence that underscores the character's charm and cynicism, though in his ardent account Anatol becomes something more than a one-dimensional bounder." – **Anatol – *Vanessa*, Pacific Opera Victoria**
The Times Colonist, Kevin Bazzana

"Adam Luther, too, sang well, and his Anatol neatly captured the insouciant frivolity of a fellow who, in response to a comment that he and Vanessa 'will make a happy couple,' can respond, 'Yes, we shall have the most beautiful house in Paris.'"
– **Anatol – *Vanessa*, Pacific Opera Victoria**
Seen and Heard, Bernard Jacobson

“It was worth battling the elements to hear young Newfoundland tenor Adam Luther. We were introduced to this wonderful new voice on the Canadian music scene thanks to music director/conductor Anne Manson who worked with Luther last year when conducting the Canadian Opera Company.

He burst into song with a youthful vigour that made us all sit up and listen. Impeccable diction enhanced every word of Vaughan Williams' On Wenlock Edge based on A.E. Housman's poem cycle, A Shropshire Lad. Originally written for tenor, piano and string quartet, Manson augmented the song cycle, employing all the MCO strings. Brandon-based Michael Kim was the pianist.

Luther proved to be as effective a storyteller as he is a singer, bringing the music to life with his exuberant style that included facial expressions. He represented the storm with shining eyes and vocal intensity, then moved seamlessly into the mellower From Far, From Eve and Morning, his approach sweetly delicate with a full range of subtle colours.

This is a versatile artist, able to convey many moods, projecting with ease, remarkable musicality, not to mention projecting a captivating voice. When a singer performs with this much joy and earnestness, he deserves our attention. Here's hoping this is the first of many visits to Winnipeg for Luther, whose career is one to watch.”

Concert with Manitoba Chamber Orchestra under Anne Manson
Winnipeg Free Press, Gwenda Nemerofsky

“Up and coming Canadian tenor Adam Luther is an imposing High Priest of Neptune…”
High Priest – *Idomeneo*, Canadian Opera Company
Globe and Mail, Ken Winters

“Adam Luther gives us another solid comprimario performance in the role of the Steersman.”
- Steuermann - *Der fliegende Holländer,* Canadian Opera Company
ConcertoNet, Michael Johnson

“Special kudos go to Canadian tenor Adam Luther as the Steerman for his eloquently beautiful solos in Scene 1…” **- Steuermann - *Der fliegende Holländer,* Canadian Opera Company**
La Scena Musicae, L.H. Tiffany Hsieh

“The four confused lovers are vocally well-matched, notably mezzo Elizabeth DeShong (Hermia) and tenor Adam Luther (Lysander). Adam Luther is still a member of the COC Ensemble Studio and has now made a strong showing in two mainstage productions this season (the first being Jaquino in Fidelio).” **– Lysander, *A Midsummer Night’s Dream,* Canadian Opera Company**
ConcertoNet, Michael Johnson

“The role of Jaquino is more substantial than that usually assigned to a member of the COC’s Ensemble Studio; happily, Adam Luther has just the right sound for the part and handles it well.”
- Jaquino – *Fidelio*, Canadian Opera Company
ConcertoNet, Michael Johnson