

DEAN



ARTISTS
MANAGEMENT

**ADAM LUTHER
TENOR**

La traviata with Highlands Opera Studio

“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.”

Opera Canada, Dawn Martens

Merry Widow with VoiceBox Opera in Concert

“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.”

Opera Going Toronto

Gloriana with VoiceBox Opera in Concert

“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.”

Opera Going Toronto

Carmen with Saskatoon Opera

“Adam Luther is a solid, engaging Don Jose.”

The StarPhoenix, Heather Persson

“As Don José, Adam Luther was certainly up to the role vocally, delivering a standout performance”

Opera Canada, William Robertson

Das Lied von der Erde with Numus Ensemble

“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.”

The Record, Stephen Preece

Anatol in Vanessa at Pacific Opera Victoria

“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 bouncer.”

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.’”

Seen and Heard, Bernard Jacobson

Concert with Manitoba Chamber Orchestra under Anne Manson

“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.”

Winnipeg Free Press, Gwenda Nemerofsky

High Priest in *Idomeneo* at the Canadian Opera Company

“Up and coming Canadian tenor Adam Luther is an imposing High Priest of Neptune...”
Globe and Mail, Ken Winters

Steuermann in *Der fliegende Holländer* at the Canadian Opera Company

“Adam Luther gives us another solid comprimario performance in the role of the Steersman.”

ConcertoNet, Michael Johnson

“Special kudos go to Canadian tenor Adam Luther as the Steerman for his eloquently beautiful solos in Scene 1...”

La Scena Musicae, L.H. Tiffany Hsieh

Lysander in *A Midsummer Night's Dream* at the Canadian Opera Company

“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*).”

ConcertoNet, Michael Johnson

Jaquino in *Fidelio* at the Canadian Opera Company

“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.”

ConcertoNet, Michael Johnson