

DEAN



ARTISTS
MANAGEMENT

John Fanning Baritone

Reviews

“Veteran Canadian baritone John Fanning made a welcome return to the COC; his many years of experience on international stages paying dividends in a highly detailed, yet subtle portrayal of the gambling-addicted Count Waldner” - *Arabella, Canadian Opera Company*
Opera Canada, Gianmarco Segato

“Canadian baritone John Fanning made a welcome return to the COC, playing Waldner the slightly befuddled father expertly.” - *Arabella, Canadian Opera Company*
Ludwig Van Toronto, Joseph So

“Starring as Sir John was Dundas baritone John Fanning. Not only was Fanning in excellent voice, but he captured all the divisions of his role, from blustery knight, to quasi-Solomonic judge, to lover boy wannabe, to the butt of everyone's amusement.”
Hamilton Spectator - Leonard Turnivicious

“Baritone John Fanning was commanding in the title role, yet also vulnerable. He let us see and hear how he yearns to break the curse that has condemned him to sail the high seas forever.”
- *The Flying Dutchman, Pacific Opera Victoria*
Opera Canada, Robin Miller

“...it was John Fanning who was the real star. As Tonio in *Pagliacci*, he gets to sing the Prologue, one of the great moments in opera for a baritone, and he was also the Gianni Schicchi in the other opera. In both operas Fanning was a dominant figure, especially with his first-class singing, but also with his many comic touches. He plays a clown in the *Pagliacci* and never missed a trick.” - *Pagliacci/Schicchi, Calgary Opera*
Calgary Herald, Ted Rhodes

“Fanning was in strong voice, singing with great conviction to realize his character's transformation...” - *La Traviata*
Opera Canada, Wayne Gooding

“John Fanning was an entirely convincing Germont, striking a balance between noble gravitas and paternal protectiveness. His’ *Di Provenza il mar*’ was a standout.”
The Hamilton Spectator, Leonard Turnevicius

“John Fanning’s... darkly portrayed Iago from Verdi’s Otello captured the evil contemplation of Shakespeare’s infamous villain to a tee with his booming voice sending a palpable shudder through the audience.”

Winnipeg Free Press, Holly Harris

“John Fanning...his voice was perfect for the part, its natural touch of huskiness, both the low notes and the commanding top. Dramatically, he was a powerful presence, clearly the focal point of the entire evening.” - *Sweeney Todd, Calgary Opera*

Opera Canada, Kenneth DeLong

“John Fanning really had the size of voice to gather us up and carry us off with the drama and power of his singing.”

The Hamilton Spectator, Hugh Fraser

“The cast was strong and in the case of John Fanning’s beautifully conceived Onegin, outstanding. At ease, elegant and moody and with the role sitting comfortably in his baritone register. Fanning electrified the stage in a memorable performance.”

Opera Canada

“John Fanning as The Bat/Dr. Falke, is huge-voiced and utterly secure in every facet of his art.”

The Hamilton Spectator, Hugh Fraser