

DEAN



ARTISTS
MANAGEMENT

Thomas Goerz, Bass-Baritone

Reviews

“Veteran Canadian bass, Thomas Goerz, sounded amazingly fresh and resonant in Titurels brief intoning, sung from stage right”
[*Parsifal*, Festival Lanaudiere]
Opera Canada, Gianmarco Segato

“It's Canadian bass **Thomas Goerz**, as the craven prison warden, Rocco, who shines brightest in Hundeling's [as Leonora] glow. Goerz, who gave a delightful comic performance as Pooh-Bah in Edmonton Opera's Mikado earlier this year, is subtle and moving here, as a low-level official, corrupted by love of money, who rediscovers his humanity and redeems his soul, thanks to the moral example of his prospective son-in-law Fidelio — who is, of course, Leonore in disguise.”
Edmonton Journal, Paula Simons

“So does bass-baritone **Thomas Goerz** [create a little comic masterpiece], as Bartolo, whose Act one aria is an early highlight.”
Victoria Times Colonist, Kevin Bazzana

“**Thomas Goerz**, an old hand at the role of Leporello and in fine voice, was a constant delight. He delivered the catalogue aria with obvious relish for Donna Elvira's distress. In Act II, when called upon to imitate his master, Goerz so accurately mimicked Okulitch's voice the effect was uncanny”
Opera News, Christopher Hoile

“The nucleus of this production lies in the performances of Daniel Okulitch as Don Giovanni and **Thomas Goerz** as his trusty servant Leporello. The type of stage chemistry between Okulitch... and Kitchener native Goerz, is such a rare commodity in opera. In their staging, the all-important relationship between their characters is vividly depicted by substantial acting chops and vocal talent.”
Kitchener Record, Daniel Ariartnam

“In terms of creating a character, bass-baritone **Thomas Goerz** nearly steals the show with an empathetic and humorous portrayal of *Papageno*. Goerz is saddled with the majority of the libretto's comedy but he carries it off skillfully. He blends slapstick physical humor with striking vocal clarity and makes it look easy.”
[*The Magic Flute*, Cincinnati Opera]
Cincinnati Enquirer, Kate Brauer

"A terrific casting choice was bass-baritone **Thomas Goerz** as *Leporello*."

[*Don Giovanni*, Opera Hamilton]

Classical 96 FM, Paula Citron

"**Tom Goerz** delivered a striking cameo as *Owen Hart*."

[*Dead Man Walking*, Calgary Opera]

The Globe and Mail, Robert Everett-Green

"The evening's surprise was **Thomas Goerz** as Owen Hart, one of the fathers of the murdered teenagers. His rich, well-rounded bass-baritone radiated throughout the house and brought a wrenching pathos to the suffering of the victim's families."

ConcertoNet.com - The Classical Music Network, Earl Arthur Love

"Baritone **Thomas Goerz** also has a flexible voice which easily navigated the runs and rumblings of '*The trumpet shall sound*'. Goerz's authority is a pleasure to experience and his ability to sound out over brass and tympani was thrilling."

The Record (Kitchener-Waterloo), Colleen Johnston

"**Thomas Goerz** almost aces the role of the kindly sergeant *Sulpice* despite his slight build; his instincts are good and his mellifluous bass-baritone is a lovely surprise in such a slender frame."

The Vancouver Courier, Louise Phillips

"**Thomas Goerz**...an absolutely wonderful Rossini bass voice. His phrasing was fantastic and he just rolled up and down the scale with a secure coloratura. This is a *Don Pasquale*, this is a *Dr. Bartolo*. It's all there and he has a secure coloratura...he was absolutely sparkling, plus it's an exciting voice and a big voice."

[*Italian Girl In Algiers*, Opera in Concert]

Classical 96 FM, Paula Citron