

DEAN



ARTISTS
MANAGEMENT

John Mac Master, Tenor

Reviews

“Parmi les solistes, c’est John Mac Master, le ténor, qui avait le plus de moyens. A *contrario*, il maîtrise difficilement l’émission en demi-teinte, ce qui a porté préjudice à l’*Hostias*.” [Orchestre symphonique de Laval, Requiem de Verdi]
Le Devoir, Christopher Huss

“...tenor John Mac Master, whose intelligent singing and fearless navigation of the upper registers of his voice made Herod a comic and yet pathetic figure.”
Opera Review, Paul Pelkonen

“Fine work, too, from John Mac Master (Herod).”
Philadelphia City Paper, Anthony Fox

“As Herod, John Mac Master made his extended rants an advantage rather than a trial.”
Philadelphia Enquirer, David Patrick Stearns

“Tenor John Mac Master commanded the stage with his Otello and was in fine form and full voice all night as the driven general who falls under the green-eyed monster of jealousy at the hands of an evil Iago”
Calgary Herald, Stephan Bonfield [Calgary Opera]

“Prime focus, of course, fell on veteran Canadian tenor John Mac Master’s Canio. Mac Master has built a good chunk of his reputation as the doomed clown who can only watch as Nedda spurns him for Silvio. It was not easy to watch this Canio unravel, descending into the madness of unchecked jealousy and rage. Mac Master, at the same time, was impossible *not* to watch. He was no mere bumbling fool. Instead, caught amid uncontrollable forces of human nature, he disintegrated. His *Vesti la giubba*, that tenor aria-of-arias, was refreshingly free of sobbing attacks and excessive, swooping portamento. It was a declaration of utter, resigned wretchedness -- and the capstone to a triumphant opening night.”
Louisville Courier Journal , Andrew Adler

“Mr. Mac Master rescues the role from Wagnerian thickness (FIDELIO). The sound is clear, with the svelteness of a Verdi tenor but steadfast under pressure. As Beethoven’s second act builds ...to the climactic call for freedom, Mr. Mac Master and Mr. Davis ride the music gloriously.”
The New York Times, Bernard Holland

“Of the vocalists, tenor John Mac master was easily the standout.” [Mahler No. 8, conducted by Nézet-Séguin]

Macleans.ca, Paul Wells

“John Mac Master, singing the demanding title role for the first time, gave us a clarion shout of “Esultate!” at the start and warmly rounded pleas for a kiss in the love duet with Desdemona. His is a rugged tenor and emotional style, both suited to verismo. His acting also was powerful. Was that walking stick a symbol of authority or weakness? Perhaps both. But there was no ambiguity in the sorrow we felt for him at the end.” (OTELLO)

The Gazette – Arthur Kaptainis

(translation)

“The voice of John Mac Master fills the hall with a sound that leaps immediately to the ear. The performance of the Canadian tenor in the title role, becomes more attractive and takes on ever greater and more convincing amplitude, scope and range as the work unfolds, to finally crown a production which is very vocally satisfying.”

Le Soleil – Richard Boisvert

“As provocative as the staging (*PAGLIACCI* – Glimmerglass Opera) was, the real news here was John Mac Master’s portrayal of *Canio*. A Canadian tenor with a huge, powerful voice, he summoned every bit of the pathos and violence that the role demands.”

New York Times – Allan Kozinn

“FIDELIO is often let down by the *Florestan* but not in this case where the Canadian tenor John Mac Master brings an almost Vickers-like intensity and lyricism to his first aria and joins ecstatically with Christine Brewer in their duet after she has saved him.”

Sunday Telegraph

“As *Eric*, the huntsman in love with *Senta*—John Mac Master made a major impact on his time in the story by singing ardently with a lucid, fluent style that rose to the high notes effortlessly, piercing them through the heart.”

The Vancouver Sun – Lloyd Dykk

“John Mac Master est un *Cannio* terrifiant...La voix est puissante et portée par un vrai musicien, un grand acteur surtout.”

La Presse (Montreal) – Claude Gingras

“John Mac Master made his Met debut as the most riveting Met *Canio* (*PAGLIACCI*) in recent memory. Sung unstintingly and acted with a fierce commitment, Mac Master’s tragic clown matched Urmana’s *SANTUZZA* (*CAVALLERIA RUSTICANA*) in musicianship and dignity. Mac Master brought a career’s stage savvy to both the opera itself and the commedia within it.”

Opera Canada

“John Mac Master, as the initially melancholic subsequently mock-heroic *Prince*, sings the major role triumphantly with soaring power and firmness from a persona of self-mocking absurdity.”

The Sydney Morning Herald – Peter McCallum

"*Florestan* was the Canadian John Mac Master, outstanding in control and lyricism. Few tenors manage this role without audible strain. He is one."

Evening Standard (London UK) – Fiona Maddocks

"John Mac Master est un artiste immense. Parlons plutôt de sa présence, de son naturel, de son assurance et de la réelle majesté de son timbre. Parlons d'un tenor qui ne s'écoute pas faire ses aigus, mais entre à fond dedans, sans la moindre hésitation."

Le Soleil - Richard Boisvert

"...as *Floristan*, John Mac Master immediately established his presence and credentials with a thrillingly open sound...the hallucinatory aria seemingly held no fears for him."

The Independent – Edward Seckerson

"As the *Prince*, John Mac Master varies his tone superbly, evolving from a whiny, self-pitying hypochondriac into a mock-heroic ardent lover."

The Australian, Murray Black

"John Mac Master played *Canio* (PAGLIACCI) with such vocal dynamism and theatrical verisimilitude that we felt integrated with the Sicilians watching him in the square...the comic spectacle dissolved into real tragedy. The great aria made famous by Caruso throbbed but did not sob. As he demonstrated last season in the title role of Britten's PETER GRIMES, Mac Master has a knack for projecting brooding darkness without recourse to camp. He exploded believably into violence at the end."

The Gazette (Montreal), Arthur Kaptainis

"Canadian tenor John Mac Master was an outstanding *Grimes*. He sang his demanding part very expressively, not only with great strength and fine top notes, sometimes with touching lyrical qualities. Moreover, he acted the awkward character most convincingly."

The Gazette (Montreal), Ilse Zadrozn

"Vocally, the big surprise here is the sensitively and heroically sung *Florestan* of the Canadian tenor John Mac Master, hardly a household name, but he has plenty of Heldentenor-ish heft for his despairing outburst 'Gott, welch Dunkel hier' and unexpected delicacy in the fast section of his aria beginning 'Und spur ich nicht linde, säufselnde luft' (Do I not feel a gentle, soft-blowing breeze?), while he and Brewer negotiate the small notes of their ecstatic duet, 'O, namen, namenlose Freude' with aplomb, even at Davis's fastish tempo."

Record Review, Hugh Corning