



DAVID POMEROY

TENOR

REVIEWS

As tenor soloist in Mahler's Symphony No. 8

"Pomeroy is a true spinto tenor whose voice rose above the fray in climactic sections.....His tender "Jungfrau" solo in Part II was impressive both tonally and dramatically."

Calgary Herald, Bill Rankin

As Faust

"...a powerful, agile tenor...heartfelt"

The New York Times

As Don José in Carmen

"David Pomeroy's voice brought life, depth and breadth to Don José, while his descent into obsession was believable and heartfelt."

Apt613

"...glowing renderings of some of Bizet's most beautiful arias. His 'flower song' in Act II, ...was a lyrical moment...captured magnificently. Then his performance reached greater heights in Act IV with his tortured, and pulsating pleading, a lover driven to his wit's end by the taunting of Carmen."

Capital Critics' Circle

"David Pomeroy, as Don José, was magnetic. His dark good looks and impressive acting skills made for a tragic hero. The voice is a beautiful one, with a seamless sound. There is plenty of power when the moment arrives to use that power, and a decided bravura in its use. The final confrontation in Seville belonged entirely to the tenor, who gave full vent to the desperation and rage of the hapless soldier. On the other hand, his use of soft singing was remarkable,

displaying amazing tenderness in the duet with Michaëla, ending in a beautifully floated high phrase.”

Belgian Operaguide

“David Pomeroy’s Don José had a new-car smell: The voice was fresh and unlabored with a particularly gratifying bloom in the upper range.”

Philly.com

“In *La fleur que tu m’avais jetée*, he was wonderfully expressive and passionate...He reached the demanding high notes with smooth ease...Totally compelling as a ruined man, Pomeroy’s sublime sorrow was palpable.”

Winnipeg Free Press

As Erik in *Der Fliegende Holländer*

“David Pomeroy was simply great all night...He simply nails the part of Erik, embodying the role in voice and action.”

Calgary Herald

As Hoffmann in *Les Contes d’Hoffmann*

“Pomeroy has a gorgeous, well-dimensioned voice and he plays his role believably...”

Finster Finds

“His voice is a husky one that he covers or not at will below the passagio – this is Hoffmann as a bit of a brute.”

Opera Today

As Alfred in *Die Fledermaus*

“David Pomeroy exudes brio as Alfred...”

ConcertoNet.com

As Cavaradossi in *Tosca*

“Newfoundland’s Pomeroy is also blessed with one of those effortless, ringing tenors that make Giacomo Puccini’s mellifluous music flow like the finest Brolo. His famous final-act goodbye aria, *E lecevan le stele*, brought the house down.”

Straight.com

“I was absolutely enraptured by David Pomeroy’s performance. His voice is flawless...”

Vancouver Vantage

“...the tenor David Pomeroy as Mario Cavaradossi brought tears to my eyes. [During] Cavaradossi’s lament in Act III...Pomeroy’s voice almost broke with emotion. That moment was so real, so immediate and deeply felt that I sat up in my chair and was spellbound for the rest of the piece.”

Plank Magazine

As Il Duca in Rigoletto

“Difficile de resister à une voix aussi chaude et musclée que la sienne, double d’un grand charisme, surtout quand il entonne *La donna è mobile*, pièce archi-connue de Rigoletto.”

EXRue Frontenac

as Alfredo in La traviata

“...David Pomeroy whose caramel-hued tenor allowed each note to stretch out in a buttery blend of dark and light...Pomeroy also knocked his Act II aria out of the park with a dolce tone and lusty immediacy, charging into an agitated cabaletta”

WQXR/Operavore

“...snag splendidly, with emotional nuance and detailed revelation. He has a generous voice with a slight spinto edge, taking on Alfredo’s journey from passionate lover, to tamed ardor, rejection and then a final acceptance. Pomeroy handled the complex arc masterfully.”

Berkshire Fine Arts