

DEAN



ARTISTS
MANAGEMENT

JAMES MCLENNAN

TENOR

“Tous les seconds rôles sont joués et chantés avec brio. Le ténor canadien James McLennan (Bardolfo)...les serviteurs bouffons de Falstaff, sont hilarants...ils chantent bien et sont de très bons acteurs.” [Falstaff, Manitoba Opera]

La Liberté, Pierre Meunier

“Winnipeg native McLennan summoned up dramatic intensity when needed and with his terrific diction and lyrical delivery was another star of the night.” (Haydn’s Creation)
Winnipeg Free Press – Gwenda Nemerofsky

“Tenor James McLennan was a youthful Evangelist, a part suitable only for tenors of a special type. McLennan is clearly such a tenor...he managed the challenges of the role admirably and was also able to sing the tenor arias as well...he will undoubtedly be in considerable demand as a Bach singer.”

Calgary Herald

“Tenor James McLennan’s boyish good looks and fresh-faced innocence made him an ideal Candide. The richness of his voice and the emotional intensity he gave “It Must Be So” and “Nothing More Than This” lent the character and the opera the depth they require so crucially.”

Opera News

“The standout in terms of diction, voice, pitch and character intensity was tenor McLennan, who becomes more impressive with each outing. He possesses a sweet lyric voice of great promise, and he finds the edge when the drama is needed.”

Opera Canada

“At the top of the positive side of the ledger are two smashing performances from James McLennan as Candide and Jean Stilwell as The Old Lady...McLennan offers us an 18th-century Charlie Brown, with a sweetly smiling face no matter how grim the world gets. He also radiates considerable charm and sings with a strong yet pure tenor that does full justice to Bernstein’s arias.”

Toronto Star

“Tenor James McLennan in the title role displays a pleasing voice and is definitely someone to keep an eye on as his career develops.”

Classical 96.3

“As the Evangelist, James McLennan showed more than potential. Dispassionate when required, expressive when the music called for it.”

Le Devoir de Montréal

“Sober dramatization and perfect style.” (St. John Passion)

La Presse de Montréal

“The two leads, Tracy Smith Bessette and James McLennan, performed amazing vocal feats.” (La Fille du Régiment)

La Tribune Sherbrooke

“The vocal timbre of James McLennan...proved to be very moving when he sang with admirable sensitivity what is probably the best known aria of this opera: ‘Un aura amorosa’.” (Così fan tutte)

L’Acadie Nouvelle

“McLennan was solid as Almaviva...he was hilarious as the drunken soldier and as the “music teacher.” Almaviva is really an amalgam of many roles, and McLennan pulled off the changing personalities beautifully.” (Il Barbiere di Siviglia)

Saskatoon Star Phoenix