



DAVID POMEROY

TENOR

REVIEWS

“In the title role, tenor David Pomeroy commanded an exceptionally wide expressive range, from the hushed mysticism of ‘Now the great Bear and Pleiades’ and the broad lyricism of ‘What harbour shelters peace’ to the searing intensity of his concluding mad scene, ‘To hell with all your mercy.’ However loud or soft his delivery, Pomeroy’s voice was consistently full yet controlled, effortlessly soaring above the orchestra without a hint of strain.”

[Peter Grimes, Vancouver Symphony Orchestra] Nicolas Krusek, Vancouver Classical Music

“Canadian tenor David Pomeroy characterized a strapping Pinkerton, swaggering his way through his opening aria, ‘Dovunque al mondo,’ with its strains of the ‘Star Spangled Banner,’ and chillingly proclaimed ‘America forever.’ Pomeroy set sail on his own harrowing narrative arc with port stops along the way that included the sweetly tender love duet ‘Viene le sera’ sung with his new child bride, until unmoored and wracked with remorse during Act III’s ‘Addido fiorito asil.’”

[*Madama Butterfly*, Manitoba Opera] Holly Harris, Opera News Magazine

“...acclaimed Canadian lyric tenor David Pomeroy bellows and booms as the strapping, 19-year-old Pinkerton, swaggering through opening aria ‘Dovunque al mondo’ fuelled by strains of the Star Spangled Banner as he chillingly proclaims, ‘America forever.’ Pomeroy sets sail on his own harrowing narrative arc, which includes his sweetly tender love duet ‘Viene la sera’ with his new bride, their voices entwining like lovers’ limbs, until bolting offstage after becoming engulfed by remorse during Act III’s ‘Addio fiorito asil,’ sung with dramatic intensity. It’s also a testament to his powerhouse portrayal that the renowned tenor earned boisterous boos during his curtain call from a clearly engaged, impassioned audience; Pomeroy acknowledged them with delight.”

[*Madama Butterfly*, Manitoba Opera] Holly Harris, Winnipeg Free Press

“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.”

[Mahler’s *Symphony No. 8*] Bill Rankin, Calgary Herald

“...a powerful, agile tenor...heartfelt”

[*Faust*] *The New York Times*

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

[Don José in *Carmen*] 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.”

[Don José in *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.”

[Don José in *Carmen*] 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.”

[Don José in *Carmen*] 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.”

[Don José in *Carmen*] Winnipeg Free Press

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

[*Der Fliegende Holländer*] Calgary Herald

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

[Hoffmann in *Les Contes d’Hoffmann*] 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.”

[Hoffmann in *Les Contes d’Hoffmann*] Opera Today

“David Pomeroy exudes brio as Alfred...”

[*Die Fledermaus*] ConcertoNet.com

“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.”

[*Tosca*] Straight.com

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

[*Tosca*] 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.”

[*Tosca*] Plank Magazine

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

[*Rigoletto*] EXRue Frontenac

“...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”

[*La Traviata*] 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.”

[*La Traviata*] Berkshire Fine Arts