

DEAN



ARTISTS
MANAGEMENT

OWEN McCAUSLAND

TENOR

REVIEWS

“Another standout was tenor Owen McCausland (Young Servant), a former COC Ensemble member and now sounding a young heroic tenor in the making.” – ***Elektra, Canadian Opera Company***
Ludwig van Toronto, Joseph So

“Owen McCausland impresses with strong vocalism: Owen McCausland’s secure, full tenor was very distinct in Part 1 and returned in Part 2 as the Fisherman. He was comfortable in Russian, and vocally even throughout the range.” – ***The Nightingale and Other Short Fables, Canadian Opera Company***
Opera Canada, Lydia Perović

“McCausland is able to colour his bright tenor to suit this new interpretation, but there is no doubt he shone in the two arias where he was allowed some humour – “Frisch zum Kampfe!” and “Vivat Bacchus!” – ***Die Entführung aus dem Serail, Canadian Opera Company***
StageDoor.com, Christopher Hoile

“Kudos to Owen McCausland (Pedrillo) for singing with almost heroic tone, in a role that’s often under-sung.... he offered very impressive German diction in his huge amount of dialogue”
– ***Die Entführung aus dem Serail, Canadian Opera Company***
Ludwig Van Toronto, Joseph So

“Owen McCausland makes a terrific impression as the Narrator”
– ***Pyramus and Thisbe, Canadian Opera Company***
Globe and Mail, Robert Harris

“The second man, tenor Owen McCausland, expressively declaims the narration...”
– ***Pyramus and Thisbe, Canadian Opera Company***
Concerto.net

“Owen McCausland as Arturo was excellent, with ringing tenor tones, making a notable job of a minor role.” – ***Lucia di Lammermoor, Pacific Opera Victoria***
Vancouver Classical Music, Harvey De Roo

"His tone is wonderfully broad for a tenor and he shaped the phrasing with clever restraint."
– ***Bach Cantatas, Orchestre Symphony de Montréal***
Montreal Gazette, Lev Brotishenko

“McCausland was in good form with fine ensemble work, good acting and a touching Ah, lo veggio.”

– ***Così Fan Tutte*, Ensemble Studio at Canadian Opera Company**

Operaramblings.com, John Gilks

“Ensemble Studio’s Owen McCausland created a memorable Reverend Adams with his pure tenor and clean projection (attributes that also benefited his Parpignol (in *La Bohème*) the next night).”

– ***Peter Grimes*, Canadian Opera Company**

Operatoday.com, James Sohre

“Tenor Owen McCausland brought exceptional depth to the part of the Reverend Horace Adams. His depiction of the man's compassion coupled with his moments of fall from grace illustrated the frailty of the human condition perfectly.”

– ***Peter Grimes*, Canadian Opera Company**

Norules-nolights.com, Brian Hay

“Owen McCausland sang Quanto è bella and seemed to be experimenting, not unsuccessfully, with a bigger, more Italianate, sound.” – ***Noon Time Series*, Ensemble Studio at Canadian Opera Company**

Operaramblings.com, John Gilks

“First Nazarene Craig Irvin and Second Nazarene Owen McCausland were remarkably fine, making the most of their brief scene and capturing our attention with their beautifully judged singing.”

– ***Salome*, Canadian Opera Company**

Operatoday.com, James Sohre

“The vocal contributions from Owen McCausland, Adam Luther and Robert Gleadow ring out from the nethermost reaches of the house like inspired solo brass instruments.”

– ***Tristan und Isolde*, Canadian Opera Company**

Toronto Star, Richard Ouzounian

“Tenors Owen McCausland and Adam Luther gave a strong presence to the roles of the young sailor and the shepherd.” – ***Tristan und Isolde*, Canadian Opera Company**

Norule-nolights.com, Brian Hay

“The tenor who stepped in for Schade was Owen McCausland, currently a member of the COC Ensemble Studio program. Like a great many people in the theatre, I was disappointed to hear that Schade was indisposed – but my disappointment turned to delight when I realized I was witnessing the debut of a very promising young artist. McCausland’s clear, bright tenor seemed made for Mozart – with just a touch of vibrato, and smooth phrasing that brought his role to life. Moreover, he threw himself wholly into his leading role with confidence, portraying a complex character – uncertain of those around him, and burdened by the decisions he must make – in a very human way. McCausland is one to watch!”

– ***La Clemenza di Tito*, Canadian Opera Company**

Colin Eatock

“It's hard to imagine what went through Owen McCausland's mind when he got the call to fill in for an ailing Michael Schade. It's the opportunity of a lifetime but nobody wants to step in that way. Overcoming the reaction of a disappointed audience is another hurdle. The young tenor seemed nervous initially, then spread his wings and gave a rich performance showing a man capable of acting in anger but wishing desperately not to do so. His voice resonated with openness that sounded absolutely

free of guile, perfect for the role of 'Tito'. His performance had plenty of high points but his rendition of 'Tito's' final aria, 'Se all'impero amici Dei', stands as a defining one."

– ***Tito in La Clemenza di Tito*, Canadian Opera Company**

Norules-nolights.com, Brian Hay

"Seasonal flu prevented Michael Schade from performing the title role on February 9, 2013. The opportunity presented itself for a young tenor Owen McCausland. Hopefully for Mr. McCausland this will turn out to be one of those career milestones after which everything changes because we the audience had a chance to see that he is a tenor to keep an eye on. At the incredible age of 22 he assumes the role of a Roman emperor with a maturity, confidence and conviction extraordinary for a singer at such an early stage in his career and at that age. A native of Saint John, New Brunswick he emerges as a talented young singer, a multiple year winner of the New Brunswick Competitive Festival of Music. We will see him again this spring in Salome. He appeared in the previous season in Puccini's Gianni Schicchi, understudied a role of Spalanzani in the Tales of Hoffman, and just this season in a small role of a young sailor this month in Tristan and Isolde. In 2011 he was one of the winners of the COC Ensemble Studio competition." – ***La Clemenza di Tito*, Canadian Opera Company**

Opera Toronto's Blog

"In this case, the second-act Tito has the richer role, and McCausland did well at exploring the character's several moods. Happily, he also had a chance to sing the full role several other times, when he replaced tenor Michael Schade in the mainstage production. I caught one of those performances a week later and McCausland had become an impressive Tito, building a full character by the work's end and handling the opera's important and difficult recitatives with real feeling."

– ***La Clemenza di Tito*, Canadian Opera Company**

NOW Magazine, Jon Kaplan

"Had I not found out that McCausland was not the scheduled lead, I would have thought he was certainly born for the role. For most, it is likely that you will only see a show once and that will be the experience you have and you remember. And what an experience McCausland gave this audience; I have always enjoyed seeing the COC ensemble grow and garner more stage presence and hope to see his career continue to blossom." – ***La Clemenza di Tito*, Canadian Opera Company**

Thesceneinto.com

"The title role was divided between two tenors, ... (Owen McCausland) glowing and Italianate. McCausland was on Act 2 duty.... there is some real gold in that throat. He is also a natural actor."

– ***La Clemenza di Tito*, Canadian Opera Company**

National Post, Arthur Kaptainis

"Tenor Owen McCausland sang Ah vile!... Or degli affanni from Salieri's Falstaff. He's got quite a powerful voice for a young tenor and is very musical"

– ***Noon Time Series*, Ensemble Studio at Canadian Opera Company**

Operaramblings.com, John Gilks

"On this occasion, McCausland sang Tom Rakewell's "Here I stand" with impressively ringing tone."

– ***Noon Time Series*, Ensemble Studio at Canadian Opera Company**

La Scena Musicale, Joseph So