



ADAM FISHER TENOR

REVIEWS

As Caesar in Young Caesar with Los Angeles Philharmonic/The Industry –

"Adam Fisher looked like a dashing young dictator-in-the-making and captured the sweetness and yearning of his aria."

James C. Taylor, OPERA

As Father Alexander in Oksana G. with Tapestry Opera –

"Adam Fisher's sweet, bright, and youthful tone was perfection in the role of kindhearted Father Alexander, who gets in way over his head in his efforts to restore Oksana's faith in humanity and herself. He approached the role with unassuming candor and vulnerability, which was instrumental in making the story ring true."

Keira Grant, MooneyOnTheatre.com

"I was especially taken with Adam Fisher as Father Alexander... he effortlessly provided the warmth that balanced the coldness of Oksana's servitude."

Robert Harris, The Globe & Mail

As Lieutenant Joe Cable in South Pacific with Calgary Opera in the Village –

"... Adam Fisher, whose rich, well-projecting tenor made 'Younger than Springtime' a memorable moment in the show. And his dramatic projection of the handsome young American marine had the charm and elan the role requires."

Kenneth Delong, Calgary Herald

In various roles in City Opera Vancouver's Pauline –

"Adam Fisher deftly juggled the three roles of Pauline's doctor, manager and Charles Drayton, the real-life Johnson's fiancé, with utter conviction... Fisher has a bright, flexible tenor, which he deploys with intelligence and sensitivity."

Robert Jordan, Opera Canada

"Adam Fisher (in various roles) almost stole the show with a voice that combined solid power with nimble handling (that is, it reminded me of a very classy sports car)."

Jason Hall, Vancouver Observer

"...tenor Adam Fisher brings both vocal clarity and commitment to the three separate characters..."

Janet Smith, Straight.com

"Adam Fisher is fresh, ...clear as a bell and charmingly confident."

David Gordon Duke, The Vancouver Sun

Britten's Serenade for Tenor, Horn and Strings with Thirteen Strings –

"...beautifully sung by Fisher. His voice is ideal for this repertoire, smooth and flowing without becoming unctuous as the music sometimes invites."

Richard Todd, Ottawa Citizen

Domoney Artists
MANAGEMENT

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REVIEWS (CONTINUED)

As Captain Gustl in Toronto Operetta Theatre's *The Land of Smiles* –

"Adam Fisher as Captain Gustl... plays the Paul Rudd card just right and looks like what he's supposed to be playing: a handsome young Viennese man."

Richard Ouzounian, Toronto Star

"Adam Fisher, who lent such energy to Raoul in TOT's *La Vie parisienne* earlier this year, makes an excellent Captain Gustl... [he] has an unfailingly attractive light tenor. Anyone who saw him in as Pedrillo in Opera Atelier's *The Abduction from the Seraglio* this year will know what an accomplished physical performer he is."

Christopher Hoile, Stage-Door.com

As Pedrillo in Opera Atelier's *Abduction from the Seraglio* –

"Adam Fisher, who dazzles as Pedrillo, is one of those rare young performers who can sing like Josh Groban, look like Ryan Reynolds and clown like Martin Short. That's my idea of a triple threat."

Richard Ouzounian, Toronto Star

"Adam Fisher is a muscular Pedrillo, vocally buff and polished...voicing warm, near baritone colours at times, the young Vancouver -born singer conveys great charm. Pedrillo's little Act III serenade sung beneath his sweetheart's window is simply gorgeous, tender, melodic and all-too fleeting."

Opera Going Toronto

As Raoul in Toronto Operetta Theatre's "*La Vie Parisienne*" (Offenbach) –

"Among the men, Adam Fisher making his TOT debut proved to be a fine actor and singer. He sang with a strong light tenor and effortlessly brought out the comedy of Raoul's various predicaments."

Christopher Hoile, Stage Door News

As Tom Rakewell in *The Rake's Progress* with Music Academy of the West, Santa Barbara –

"Adam Fisher made a sympathetic Tom Rakewell, with an expressive, affecting voice that gave added poignancy to the character's inexorable descent into ruin and madness."

Edmond Johnson, Opera News

"Fisher's fresh, light sound lent his characterization a fragile innocence that made his corruption all the more tragic."

Jeffrey S. McMillan, Bachtrack

"...his coolness was Stravinskian, and he is a tenor with expert stamina."

Mark Swed, Los Angeles Times

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