



# CLARENCE FRAZER BARITONE

## REVIEWS

**As Demetrius in A Midsummer Night's Dream with Vancouver Opera –**  
"Frazer's baritone was full and powerful."

**Melissa Ratcliff, Schmopera**

**As Papageno in Magic Flute with Vancouver Opera –**

"Frazer leaned into the ridiculous comedy of the role, the physicality, being dragged through this adventure very much against his will. It was endlessly funny, and his comedic timing got laughs from even the most seemingly mundane dialogue."

**Melissa Ratcliff, Schmopera**

"Baritone Clarence Frazer as Papageno is energetic and likeable."

**Jessica Werb, Createastir.ca**

"Baritone Clarence Frazer is a fine Papageno with first-rate comic timing."

**David Gordon Duke, Vancouver Sun**

**In Handel's Messiah with the Winnipeg Symphony Orchestra –**

"Frazer provided requisite gravitas... with his deeply resonant vocals booming through early recitative 'For behold, darkness shall cover the earth' leading to 'The people that walked in darkness,' its effective tone painting delivered with dramatic intensity. The Canadian/Korean baritone also enthralled during Part III's 'Behold, I tell you a mystery,' before launching into rousing aria 'The trumpet shall sound.'"

**Holly Harris, Winnipeg Free Press**

**As Marcello in La bohème with Against the Grain Theatre –**

"As Marcello, baritone Clarence Frazer commanded the stage with both swagger and gravitas. Blessed with a secure upper register, Frazer wowed the audience with even, spinning tone that enhanced his onstage presence. Frazer's work in Act III is especially noteworthy during which Marcello counsels both Mimì and Rodolfo about their relationship, before exploding into a jealous rage with Musetta. On this night, Frazer provided a well-rounded portrayal that audiences across the country will be sure to enjoy."

**Oliver Munar, Schmopera**

"Frazer is no less splendid. Blunt, honest, perpetually big-hearted, La Bohème's wellspring of plainspoken wisdom bursts to life in a performance rich in understanding. A singer actor at the top of his game, the voice big and rich and round, bearded and brooding and entirely entralling."

**Ian Ritchie, Opera Going Toronto**

"Right alongside him was Clarence Frazer's outstanding Marcello. He was the perfect best friend, dupe of Musetta, and the one man who knew how to slap some sense into his friend when he needed it most. Above all, Frazer is so naturally gifted, he can walk into any role and make it sound like it was meant for him to sing. Frazer presents a unique kind of musical performative power that demands a wider audience in a myriad of differing roles, types and genres."

**Stephan Bonfield, Ludwig van Toronto**

"Clarence Frazer's (Marcello) striking baritone transported me into another dimension from the very first note."

**John Nyman, Blue Riband**

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## REVIEWS (CONTINUED)

### **As William Cormack in *Shanawdithit* with Tapestry Opera –**

*“Recitatives and ariosos, numerous and impactful, are equally well sung, Frazer’s rolling timbre and appealing lack of reserve powering a succession of superbly articulated vignettes.”*

**Ian Ritchie, Opera to Go**

### **As Marcello in *La bohème* with Saskatoon Opera –**

*“Frazer’s Marcello was equal parts hilarious and heartwarming, and his silky-smooth baritone added to his charm.”*

**Matt Olson, Saskatoon StarPhoenix**

### **As Figaro in *Barber of Seville* with Saskatoon Opera –**

*“Clarence Frazer deserves special mention for his charming performance as the sneaky character pulling the strings in the plot of this opera buffa. His expressive voice and face are central to the production’s success.”*

**Heather Persson, Saskatoon StarPhoenix**

### **As Figaro in *Barber of Seville* with Pacific Opera Victoria –**

*“Baritone Clarence Frazer is a solid Figaro, offering a pleasingly cocky version ‘Largo al factotum’, one of opera’s most famous tunes.”*

**Adrian Chamberlain, Victoria Times Colonist**

*“Baritone Clarence Frazer was lucky enough to get a few extra performances of Figaro in the last week, having stepped in twice for Joshua Hopkins. The comfort was visible throughout the show, plus I think Clarence really likes being Figaro. He sounds the best I’ve heard him yet, and he embraced the aesthetic of the production... Big gestures, light on his feet, finding all the humour among the singing.”*

**Jenna Douglas, Schmopera**

*“Clarence Frazer’s Figaro was also very polished... as he showed in the excerpts concert, he’s made for this part. Last night right from his first entrance he did not disappoint at all... Frazer was as assured and commanding as in his unexpected appearance on Saturday”*

**John Gilks, Operaramblings**

### **As Sam in *Crush (James Rolfe)* at Banff Centre –**

*“The Leporello figure, played by a brilliant and stalwart singing Clarence Frazer, portrayed a true leper of the modern times. Now renamed ‘Sam’, a cross-dressing lackey who brings a multitude of identity crises of his own, perpetually tries to escape Donna’s evil clutches. And his forced cross-dressing in Act II to fool two other characters was a brilliant premise in that a cross-dresser must now cross-dress against his will — a kind of Cherubino conceit, but one inclined to infuse greater pathos into our modern audiences. Mr. Frazer’s acting was excellent in these scenes, his singing melodious, rhetorically balanced and beautiful.”*

**Stephan Bonfield, Calgary Herald**

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### As Guglielmo in *Così fan tutte* with Canadian Opera Company –

“Baritone Clarence Frazer is definitely on his way to the Verdi/Puccini repertoire. He has a powerful, robust voice with a gruffness of expression so identified with that fach.”

Paulacitron.ca, Paula Citron

### As Jean in *Julie* with Canadian Stage –

“Baritone Clarence Frazer as Jean has the appropriate swagger, his warm baritone sounding fine, especially in the upper reaches.”

Joseph So, Musical Toronto

“As Jean, Clarence Frazer wielded a strong, soft-edged baritone. The role gave him little chance to show off either his range or power, but it did require him to maintain a high level of intensity for the entire work, which Frazer varied by subtly coloring his voice to reflect Jean’s anger, cynicism, desire and finally pity.”

Christopher Hoile, Opera News

“Clarence Frazer was strong as Jean, and I thought the role showed off what he does well. His sound has gotten more rich, and I even heard some similarities to Russell Braun at a few moments. He connected his singing directly to his action, always keeping his sound easy despite periods of frantic, fast-paced movement.”

Jenna Douglas, Schmopera

### In Recital –

“Frazer sang very well in the competition, the best I’ve heard him. His ‘Largo al factotum’ was sung with impressively robust tone. He also acted with plenty of swagger. Fritz’s aria requires absolutely firm legato and accuracy of pitch. This is a piece I’ve heard him sing before, and he has improved each time... He has made huge progress in the time he’s been with the Ensemble, and undoubtedly a singer to watch.”

“Clarence Frazer sang and acted a terrific ‘Largo al factotum’, entering from the upper level. This baritone is singing the best I’ve heard him, with a blazing top and great stage presence – you really need a true ham to be a Figaro. And I appreciate his not going into the tiresome falsetto in the aria.”

Joseph So, Musical Toronto

“Baritone Clarence Frazer sang most of the German rep, starting with Korngold’s ‘Fünf Lieder, Op. 38’. Clarence is sounding great, especially in this rep. It’s not been long since I heard Clarence sing, and I thought he sounded noticeably different. He sang with a clarity and a freedom that allowed him to really enjoy the German poetry. I thought the style of the songs, all gorgeous and film-score-like, suited Clarence perfectly. It was the most present and open sound I’ve heard from him, and I loved it. Two of the Korngold songs have English texts, including a setting of Shakespeare’s ‘My Mistress’ Eyes’; honestly, Clarence, you slayed me a bit with this one. Bravo.”

Jenna Douglas, Schmopera

“Clarence kicked things off... He’s come a long way... He has plenty of power, good diction and a feeling for the text. He concluded the set with a very dramatic account of Erlkönig that was packed with drama and emotion.”

John Gilks, Operaramblings

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### **In Recital –**

*“The recital began with a group of Schubert sung by Frazer, five of the best known pieces. Whether it was joyful or sad, fast or slow, Frazer sang with firm tone and vivid expression. I have to say that over the course of his time at the COC, Frazer has developed tremendously. A good voice to begin with, it has grown in refinement and musicality. To my ears, he's really singing very well these days, better than at any time during his tenure here... At the same time, his top voice is blooming more than ever. These Schubert songs were dispatched with robust tone and fine expression - his 'Auf der Bruck' was particularly nice, with pianist Jennifer Szeto offering perfect support. The acid test was of course the highly operatic Erlkoenig, which he sang with rich tone and very good textual nuance.”*

**Joseph So, Musical Toronto**

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