



DANIEL CABENA COUNTERTENOR

REVIEWS

In *Les Feluettes* with L'Opera de Montreal –

"...both profoundly touching and utterly compelling... Daniel Cabena as Lydie-Anne (Simon's fiance), his vocal poise and theatrical aplomb constantly rewarding."

Richard Turp, Opera Canada

In *O Magnum Mysterium* with Thirteen Strings Chamber Orchestra –

"... it was a pleasure to hear countertenor Daniel Cabena's gentle, elegant singing, supported by an especially fine sensitivity to the text."

Natasha Gauthier, Ottawa Citizen

In *air india* [REDACTED] with Turning Point Ensemble –

"...Cabena could fairly be described as extraordinary"

Alexander Varty, The Georgia Straight

In *Dido and Aeneas* with Les Violons du Roy –

"...counter-tenor Daniel Cabena stood out even amid the general din of talent."

Lev Bratishenko, Montreal Gazette

As *Tolomeo* in Handel's *Giulio Cesare* with Thirteen Strings –

"The star of the evening came in the form of Daniel Cabena (*Tolomeo*), who shone in his humorous character and the flexible style in which he sung, melding chest voice and falsetto into his lines effortlessly."

Andrew Burn, The Heckeler

"Countertenor Cabena portrayed the black-hearted Tolomeo as an effeminate masochist, delightfully in certain scenes, and with strong, articulate singing to boot."

Richard Todd, Ottawa Citizen

Bach's *Christmas Oratorio* in Reykjavik, Iceland –

"Daniel Cabena's countertenor was nothing less than excellent in the alto role"

Ríkharður Ö. Pálsson, Morgunblaðið fimmtudagur

In concert with *Musica Fiorita*, Motets by Swiss composer Gletle –

"Daniel Cabena was also very classy, with his freely flowing, slender, well-sustained alto voice."

Alfred Ziltener, Basellandschaftliche Zeitung

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MANAGEMENT

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