



ERNESTO RAMIREZ

TENOR

REVIEWS

As Stefano in *Filumena* with Calgary Opera –

“Tenor Ernesto Ramirez was Stefano, Emilio’s son, and as the love interest he gets a good share of the big tunes — and he made the most of them. Ramirez’s warm-toned voice and lyricism were everywhere to be heard, especially in the picnic scene where the lovers fall in love.”

Kenneth Delong, Calgary Herald

As Count Almaviva in *Il Barbiere di Siviglia* with Saskatoon Opera –

“...Ernesto Ramirez, whose Almaviva possessed the voice to massage the sweetest love song or grind out drunken recitative. His finest moment was a transfixing performance of ‘Se il mio nome saper voi bramate’, accompanied by the traditional guitar.”

Joanne Paulson, Opera Canada

As Gustavo in *Los Gavilanes* with Toronto Operetta Theatre –

“A superb performance comes from Ernesto Ramirez as Gustavo. Ramirez colours his large Italianate tenor to bring out the emotion of every aria he has. Loveliest of all is his Act 2 romanza ‘Flor roja’, said to be one of the most perfect tenor arias in all Zarzuela. When one hears the beauty of such arias as this, one can only wonder at the foolishness of the non-Hispanic world in leaving the richness of zarzuela unexplored for so long.”

Christopher Hoile, Stage-Door.com

In the title role of *Roberto Devereux* with the Canadian Opera Company –

“Ernesto Ramirez, who was the cover for Roberto Devereux, got the nod today. Knowing that people were coming to see Radvanovsky from all over the world, I can imagine the pressure Ramirez must have felt when he was told he’d be getting a performance. And so – speaking of theatrical drama – this was the classic drama within a drama.

Ramirez knows who he is. The singing was thoughtful, well-planned. I have not heard a performance that was so accurately pitched in a very long time. Every single note was exactly on pitch, including two high B’s in his final scene.

*Ramirez is not Pavarotti – again speaking of identity – but to my ear, the resemblance is striking. The line, the lovely precision attack on high notes... but one big difference. The Great Pavarotti was known to be an instinctive singer who did not read music. Ramirez? I saw him accompany his wife Michèle on clarinet at a concert I reviewed, as she sang ‘non piu di fiori’ from *La Clemenza di Tito*. Later? He sang ‘Granada’, among other things. I hope this is the big break that shows the world what Ramirez can do. Who have we heard around here who sounds as good? Stephen Costello, Ramon Vargas? lovely sounding to be sure, but Ramirez is genuinely in their league, and I swear, a prettier voice. Yes he does sound like Pavarotti... Ramirez seemed fearless...”*

Leslie Barcza, BarczaBlog.com

As Tamino in *Die Zauberflöte* with Teatro Bellas Artes, Mexico City –

“His beautiful and warm timbre, the body and roundness of his sound, were all combined with a musical interpretation, however subtle, with a determined and refined vocal technique, artistically very tasteful.”

José Noé, MercadoProOpera

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REVIEWS (CONTINUED)

As Prince Sou Chong in *The Land of Smiles* with Toronto Operetta Theatre –

"Tenor Ernesto Ramirez has a wonderfully fluid line and brilliant high notes, while soprano Lara Ciekiewicz matched him high note for high note. They made a sympathetic couple both visually and in the way their voices blended..."

Leslie Barcza, BarczaBlog.com

As Nadir in *Les pêcheurs de perles* with Opera Hamilton –

"Tenor Ernesto Ramirez is a musician who has clearly thought out the why and how of every note he sings. Not only was his *Je crois entendre* delivered with touching poignancy, his high Bs alternately sung in head and full voice, but his rendition of the *Au fond du temple saint* duet with Polegato brought goosebumps."

Leonard Turnevicius, The Hamilton Spectator

"Tenor Ernesto Ramirez sings the role of Nadir with a gorgeous warmth of tone and exquisite phrasing. This is an artist clearly comfortable working within the classic vocal tradition of French grand opera, where lyricism generally trumps show-off virtuosity. This fine young talent can, of course, thrill and does so in virtually each and every one of his many genuinely affecting appearances spotted throughout the production. The great landmark tenor-baritone duet *Au fond du temple saint* is performed with an engaging bitter sweetness by Ramirez and Polegato, a potent quality that gives the justifiably cherished piece its compelling emotional reverberation."

Opera Going Toronto

Soloist in *Beethoven's Ninth Symphony* with Grand Rapids Symphony –

"Four guest singers, all with sweet voices, joined the performance. Ramirez' resplendent tenor [was a] nice touch."

Jeffrey Kaczmarczyk, Michigan Entertainment

As Leicester in *Maria Stuarda* with Pacific Opera Victoria –

"...in the dramatically taxing role of Leicester, the Mexican/American Ernesto Ramirez showed himself to be that rarity, a *tenore di grazia* who combines dramatic flair, vocal charm, and musical taste -- what a pleasure it is to encounter a hero in an Italian opera who, without shortchanging the effect of his big moments, never for a moment descends into shouting!"

Bernard Jacobson, SeenAndHeard-International.com

"Yes, *Maria Stuarda* is a diva-opera, but Ernesto Ramirez as Leicester is a revelation. Of Mexican-American descent, Ramirez's velvet tenor voice communicates aching romantic love."

Brent Schaus, MondayMag.com

"Mexican-born tenor Ernesto Ramirez is at once virile and sensitive as Leicester, impressing not so much for raw power as for suave, nuanced lyricism."

Kevin Bazzana, The Times Colonist

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REVIEWS (CONTINUED)

As Nemorino in L'Elisir d'amore with Opera Angers-Nantes, France –

"A touching and radiant Nemorino, the young Mexican tenor Ernesto Ramírez is a revelation. From the beginning of his first aria, we are charmed by his luminous voice, perfectly placed, high and clear, magnified by a mastered legato and a superb sense of the text, capable of the most refined nuances, the sound production always smooth and on the breath, vocalizations with technical and musical accomplishment allowing him to suspend time in his aria 'Una furtiva lagrima', magnificently phrased and overwhelming with emotion. He gives the impression of being one with his character, which he embodies with a loyal truth and a touching fragility. He is a new talent to follow very closely."

Nicolas Grienenberger, ClassiqueNews.com

As Javier in Luisa Fernanda with Toronto Operetta Theatre –

"Vocally, the revelation of the evening was Ramírez, a true Italianate tenor with endless lung-power and a heroic tone. His triumphant entrance aria, "De este apacible rincón de Madrid" drew such thunderous applause and bravos Ramírez should have a bright future ahead of him. At the end, he was able to colour his voice so delicately that his contrition seemed completely believable."

Christopher Hoile, The Wholenote

"Mexican tenor Ernesto Ramírez as Javier is a real talent"

Paula Citron, Classical 96.3 FM

As Don Ramiro in La Cenerentola with the Rossini in Wildbad Belcanto Opera Festival –

"It was as clear as ever before: If Pesaro is a meeting of world stars, so is Bad Wildbad in early development. Ernesto Ramírez exceeds his colleagues, he is even more winning and higher and brighter as Ramiro in "La Cenerentola". One would think that the Artistic Director should queue at the stage door with a contract in hand."

Heinz W. Koch, Opernwelt

"Tenor Edgar Ernesto Ramírez designed his role of the noble prince with lyrical cantilena."

Martin Roeber, RuhrNachrichten.de

"In the other roles, there was solid expertise. The Mexican tenor Ernesto Ramírez brought his distinctive Rossini voice, especially in the impressive heights of the role, to advantage"

Pforzheimer Zeitung

"So give the Italian mezzo-soprano Serena Malfi and the Mexican tenor Edgar Ernesto Ramírez rise to the highest hopes, to become a new dream couple of belcanto opera. As Angelina (called Cenerentola) and Don Ramiro lead... the opera audience through a moving transformation game and finds its expressive end in the grand gesture of forgiveness"

Redaction Regio News CW

"Prince Ramiro is Edgar Ernesto Ramírez with a pleasant dark tone and with an encouraging and grounded technique, clear phrasing and musical sensitivity and thus young in his appearance yet with a very advanced vocal weight, demonstrating proper aristocratic restraint."

Udo Klebes, Der Neue Merker

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As Nemorino in L'Elisir d'amore with Sarasota Opera –

"Ernesto Ramirez was born to play the role of Nemorino. The Mexican tenor has an innocent open-faced quality, perfect for the gullible lovelorn peasant whose love for the wealthy Adina is not returned. Ramirez has a flexible and vibrant middleweight tenor... he handled the rapid-fire ensembles well and proved consistently amusing without crossing the line to mugging."

Lawrence A. Johnson, South Florida Classical Review

As Decio in La Vestale with Opera in Concert, Toronto –

"Mexican tenor Ernesto Ramirez as Decio has a real Italianate sound of shimmering beauty."

Paula Citron, Classical 96.3 FM

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