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## CARL HALVORSON

*Tenor*

### ***FROM THE PRESS (Recital, Concert)***

#### **Mendelssohn, *Die erste Walpurgisnacht*, New York Philharmonic**

“The performance was excellent, from the New York Philharmonic under Kurt Masur, from the Royal Opera Chorus (Covent Garden) and from the soloists, especially the tenor Carl Halvorson.”

Paul Griffiths, New York Times

#### **Shostakovich, *Seven Adaptations of Finnish Folk Songs*, Boston Symphony Orchestra**

“Shostakovich’s ‘Seven Adaptations of Finnish Folk Songs’ ... were delivered with lots of personality by smooth-toned tenor Carl Halvorson...”

Richard Dyer, Boston Globe

#### **Britten, *Serenade*, Orpheus Chamber Ensemble**

“Tenor Carl Halvorson delivered the highlight of the evening. Every silvery tone out of Halvorson seemed effortless. His performance was perfectly paced and delivered with a subtle dramatic presence that seemed to capture the essence of every word.”

Paul Gambill, Nashville Tennessean

#### **Beethoven, *Missa Solemnis*, Boston Symphony Orchestra**

“Of the soloists, Carl Halvorson shone brightest, bringing great fervor to his words and music. (Others) didn’t possess the natural beauty of Halvorson’s voice...”

Catherine Peterson, Boston Globe

#### **Orff, *Carmina Burana*, Bangor Symphony Orchestra**

“Tenor Halvorson was charmingly dolorous in his performance of the quirky song, and his singing and acting were a delight.”

Helen York, Bangor Daily News

“Carl Halvorson did a magnificent job as the hapless fowl on a spit, intermittently shrieking in a countertenor range and bawling in his lower register. One has to hear it to believe it.”

Win Pusey, The Ellsworth America

#### **Recital, Seattle, WA**

“Halvorson’s singing was emphatic. He is a singer of unquestioned dramatic gifts and vocal polish.”

R.M. Cambell, Seattle Post-Intelligencer

#### **Recital, New York, NY**

“Qualities were there for all to experience – and imaginative taste in programs, a clear and lovely tone, and the song-recitalist’s intimate contact with his materials – in other words, the ability to act with the voice alone...beautifully done...”

Bernard Holland, New York Times



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## CARL HALVORSON

*Tenor*

### ***FROM THE PRESS (Opera)***

#### **Peter Quint, *The Turn of the Screw*, Berkshire Opera**

“Carl Halvorson was a magnificent Quint. Physically and vocally agile, he moved easily through the serpentine coils of Britten’s music, toying with coloration and vocal weight to make Quint what he must be: alluring and grotesque in equal measure.”

Alan Kozinn, New York Times

“Carl Halvorson was magnetic as the evil Peter Quint, his high-ranging tenor never losing depth and substance.”

Karen Campbell, Boston Herald

#### **Peter Quint, *The Turn of the Screw*, Fort Worth Opera**

“Carl Halvorson certainly captures Quint’s predatory side, but also the seductiveness inherent in his hypnotic, celesta-accompanied calls to Miles.”

“Mr. Halvorson’s tenor has the lyricism, the rich palette of color and shading and the expressive diction the role demands.”

Scott Cantrell, The Dallas News

“Carl Halvorson as the ghost of Peter Quint loomed with frightening menace...”

Wayne Lee Gay, Star-Telegram

#### **Title Role, *Galileo Galilei*, Barbican Centre**

“...the diction of the whole cast was exemplary (they also all had fine stage presences, and gave every indication of being thoroughly involved in the event).”

Michael Tanner, The Spectator

“...Carl Halvorson’s capable older Galileo...”

Keith Potter, The Independent

“...but the tight sense of ensemble and some excellent acting (especially from Carl Halvorson)...”

Warwick Thompson, The Metro

“As the older Galileo, Carl Halvorson’s clearly articulated tenor is a pleasure to hear...”

Geoff Brown, The Times

#### **Male Chorus, *Rape of Lucretia*, Boston Lyric Opera**

“Outstanding was the Male Chorus of Carl Halvorson, a tenor who commands Britten’s expressive idiom.”

Richard Dyer, Boston Globe

#### **Jason, *Médée*, Opera Quotannis, Alice Tully Hall**

“Carl Halvorson, as Jason, had the best French, and an exquisiteness that nicely expressed the weakness of the man.”

Paul Griffiths, New York Times

#### **Britten, *St. Nicholas*, Baltimore Choral Arts Society**

“For Britten’s St. Nicholas, an extraordinary tenor, Carl Halvorson, singing the difficult title role.”

Judith Green, Baltimore Sun