

# JOHN IRVIN TENOR

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## **Lyric Opera of Chicago's World Premiere of *Bel Canto***

"John Irvin brings a handsome tenor voice and talented hands to the production with a searing portrayal of the diva's doomed accompanist."

- *New City Stage*

## **Opera Theatre St. Louis's *Emmeline***

Standouts included tenor John Irvin, coping handily with Picker's treacherously high vocal writing while turning Matthew Gurney, the Oedipal crux of the drama, into an appealing, keenly energetic young man."

- *Opera News*

As her strapping son Matthew Gurney, tenor John Irvin was appealingly boyish and irresistibly charming. He used his secure, brightly focused lyric tenor to create a most engaging portrait. Mr. Gurney exhibited a fearless precision as he executed each and every high-flying outburst that the composer devised for the impassioned lad (some seemed scored where only dogs can hear!), while also commanding a warm and appealing sweetness as the situation required."

- *Opera Today*

"It's easy to see how Emmeline could fall in love with John Irvin's appealing, athletic Matthew Gurney, with his clarion tenor and ardent demeanor."

- *St. Louis Today*

## **Madison Opera's *Il barbiere di Siviglia***

"John Irvin's lush and youthful tenor shone throughout the evening, growing as the night went on."

- *The Well-Tempered Ear*

"As her suitor, Count Almaviva, tenor John Irvin negotiated his high range with confidence. "

- *Isthmus*

## **Ryan Opera Center and Civic Orchestra Collaborative Concert**

"In both the daunting "Zueignung" (Dedication) and the more love-tossed "Caecilie" he balanced well with the orchestra and was both technically and emotionally effective."

- *Chicago Sun Times*

## **Lyric Opera of Chicago's *Die Fledermaus***

"John Irvin stepped in for Michael Spyres who was off in Missouri having a baby. Irvin was wonderful. He is the other part of the 'attention called to singing itself'; in jail and off stage in his cell, he belts out some delicious notes. His profession as opera singer is noted with some derision to the audience's great pleasure."

- *Berkshire Fine Arts*

## **Chicago Symphony Orchestra's *Beyond the Score: Symphonie Fantastique***

"McBurney reminded us Berlioz first used the tune as the basis for an early song, nicely sung by the appealing tenor John Irvin, of Lyric Opera's Ryan Opera Center."

- *Chicago Tribune*

## **Lyric Opera of Chicago's *The Family Barber***

"The standouts were tenor John Irvin's brightly sung Almaviva and baritone Will Liverman's crisply pattering Figaro"

- *The Chicago Tribune*

## **Lyric Opera of Chicago's *Otello***

"Struckmann as Iago and Mr. Irvin in the role of Roderigo both showed a distinguished sense of lyrical line in the verbalization and coalescence of their respective emotions and thoughts."

- *Opera Today*

"Both Antonio Poli as Cassio and John Irvin as Rodrigo stood out for the beauty and clarity of their voices."

- *Berkshire Fine Arts*

## **Lyric Opera of Chicago's *Werther***

"Tenor John Irvin brought a delightfully fresh timbre to Schmidt."

- *Opera News*