

# Adam Klein, tenor

## Review quotes

### **Loge, DAS RHEINGOLD, DER RING DES NIBELUNGEN, The Metropolitan Opera, 2012**

"Other vocal standouts of the cycle included Eva-Maria Westbroek, a radiant Sieglinde; Stephanie Blythe, a dominating Fricka; and Adam Klein, who stepped in as Loge and not only sang brightly but scampered fearlessly up and down the set." -Heidi Waleson, THE WALL STREET JOURNAL

"Adam Klein sang a wonderful Loge, enlarging the physical aspect we'd already seen from Richard Croft in the earlier version of the opera last season. Not only did Klein walk backwards up the wall using wires, but turned it into a part of his characterization. At times he posed defiantly (sideways), at other times he struck a more ironic attitude. For me Loge is a bellwether of the production, which might explain why I loved this show so much. Klein made magic from his first appearance to his last: a revelation. " — Leslie Barcza, BARCZABLOG

"Loge was well played by Adam Klein as Stefan Margita was indisposed (nothing is easy in opera management)." — Andrew Barnes, ANDREW'S OPERA

"Substituting on short notice for the wonderful character tenor Stefan Margita in the role of Loge, Adam Klein made a strong impression, once past a tentative start possibly caused by the staging, which requires him to repeatedly walk backward uphill." — Mike Silverman, ASSOCIATED PRESS

### **The Witch, HANSEL AND GRETEL, Metropolitan Opera, 2008**

"The Witch lives in an industrial kitchen suitable to a summer camp and appears (in Adam Klein's delicious performance) to be doing Julia Child and Dame Edna in tandem." -John Yohalem, OPERA TODAY

"Due to illness, the scheduled Witch, Philip Langridge, was replaced by Adam Klein. Prosthetically tubbified, he delivered such an appropriately beguiling performance that I didn't miss Langridge at all." - INTERMEZZO blog

"One of the theatrical and vocal highlights of the evening was tenor Adam Klein's performance of the Witch, originally scored for mezzo-soprano. He did not hide the beauty of his freely produced voice, but with his gestures and comic timing brought about the authentic fairy tale tone of the opera, in spite of a grim Weimar Era pall cast over it by the producer and set designer." — Raymond Beegle, CLASSICAL VOICE

### **Don José, CARMEN, Toledo Opera, 2008**

Klein's musical presence is stunning, showcasing the color and fluidity of his voice throughout his range, even into the head tones. " - Sally Vallongo, THE TOLEDO BLADE

#### **Virginia Opera, 2000**

Tenor Adam Klein, a controlled and well-paced actor, convincingly portrayed Don Jose's psychological unraveling from a wuss under the iron control of his mother (truly a player in this story, though not an actual character) to a broken man who stalks and murders the cause of his ruin, the object of his obsessive love, the defiant Carmen.

Klein sang not only with ringing high notes, but with a warmth in the baritone range that tenors sometimes lose. Jose's famous aria, "La fleur que tu m'avais jetee," brought an expected ovation. - B. J. Atkinson, PORT FOLIO WEEKLY

### **Otello, OTELLO, Taconic Opera, 2008**

"Adam Klein's strong tenor resonated throughout the theater as he commanded the stage and commandeered the action with no foreseeable chinks in his armor ... Later on, rage catapults his sure-toned tenor into another register, limned with fire and ice. Klein doesn't just stand and sing, he acts, and smoke almost pours from his ears." - Kathy Grantham, NORTH COUNTRY NEWS

### **Canio, PAGLIACCI, Dicapo Opera Theater, 2003**

"Adam Klein sang Canio, a part made famous by Enrico Caruso. He was the undisputed star of the performance. His singing is healthy, beautiful, dramatic and free. This role can overtake a singer,

and he can get carried away vocally. Klein always stayed within the confines of his vocal technique while still delivering a riveting performance." - John R. Murelle, HYANNIS NEWSPAPER

### **Cavaradossi, TOSCA, Nashville Opera, 1993**

"Klein ... sang with tremendous satisfaction. His final aria, E lucevan le stelle..., sung just before his death, was as moving a moment as one is likely to experience in opera." - Henry Arnold, Nashville Banner

### **Georg (Erik), DER FLIEGENDE HOLLÄNDER, Spoleto Festival USA, 2002**

Adam Klein made Georg (usually Erik), Senta's boyfriend before she got involved with demons, the one realistic character in the show. - Heidi Waleson, THE WALL STREET JOURNAL

### **Pinkerton, MADAMA BUTTERFLY, Indianapolis Opera, 1996**

And in Klein, Thomas had an almost perfect Pinkerton, charismatic and vocally secure - an actor who just happens to have a fine voice or a fine singer who just happens to know how to act. It works both ways. - Charles Staff, INDIANAPOLIS STAR

### **Manitoba Opera, 1998**

Adam Klein sang the role of the American naval officer with chilling effect. The role of Pinkerton, coloured as it is by swaggering cruelty and racist condescension, demands all of the strength of a romantic Italian tenor with very little of its attendant romance. Klein captured this character's arrogance while still managing to make the sentiment of his final exit in Addio, Fiorito Asil seem genuine. - Andrew Thompson, WINNIPEG FREE PRESS

### **Rodolfo, LA BOHÈME, Indianapolis Opera, 1995**

Klein's Rodolfo looked the part of a bohemian intellectual, rail-thin and brooding in expression when he wasn't being transfigured by love or laughter. His singing blended thrilling freedom with admirable accuracy and self-possession ... such qualities elicited a noisy demonstration of approval after Che gelida manina, the tenor's famous Act I aria. - Jay Harvey, THE INDIANAPOLIS STAR

Best received, as was made obvious by thunderous opening night applause, was Adam Klein ... as Rodolfo. His better solo, "Che gelida manina," was among the most romantic of La Boheme ... Klein's every note was crystal clear and poignant to the extreme. - Greg Crawford, THE PERRY TOWNSHIP WEEKLY

### **Sam, SUSANNAH, Central City Opera, 1997**

Susannah's liquor-loving brother, Sam, is more sympathetic than normal, thanks to tenor Adam Klein's intelligent acting and radiant singing. - Jeff Bradley, THE DENVER POST

### **Werther, WERTHER, Opera Memphis, 1996**

Klein's Werther, while not exactly noble, was never pathetic, either. The tenor tempered the role's constant laments vocally and dramatically. He produced sudden and powerful crescendos on long notes, used vigorous stage movement, avoided melodrama and maintained superb French diction. - Whitney Smith, THE COMMERCIAL APPEAL

For three acts and four scenes Werther yearns, pines and sorrows, but Klein's stage discipline and soaring tenor voice and extraordinary breath control on sustained phrases deftly prevent the title character from becoming a mopey wimp or a wimpy mope... - Jim Eikner, TRI-STATE DEFENDER

### **Alfredo, LA TRAVIATA, Opera Theater of Connecticut, 1995**

"Adam Klein's Alfredo was near perfection, not only in his vocal prowess but also his acting ability. It abounded in great truthfulness and a sincerity of purpose that is quite rare for opera performers." - Frank Wagner, ISLANDER

### **Concert performance, Bethesda MD, 2000**

"The most impressive voice was that of tenor Adam Klein as Alfredo. His singing was warmly emotional, responsive to each of the opera's quickly changing situations, rich in tone and precise in pitch and diction." - Joseph McLellan, THE WASHINGTON POST