pressquotes

ERIC CUTLER - TENOR

Nadir in Bizet *Les Pêcheurs de Perles*
Santa Fe Opera / cond. Emmanuel Villaume / dir. Lee Blakeley
"As for Eric Cutler's Nadir, it was French style that one admired... Flexibility is one of its key assets and was used to fine effect in shading the famous romance 'Je crois entendre encore'".
George Loomis, *Opera*, November 2012

"Nadir, a traveler from foreign climes, became, in the hands of Eric Cutler, a hero alienated from his homeland by his love for Leïla. He sang "Je crois entendre encore" with supreme elegance, moving smoothly from middle range to falsetto without a hint of break within the voice".
Simon Williams, *Opera News*, November 2012

"The work's greatest hit is the tenor-baritone duet, "O fond du temple saint," which Cutler and Magiera deliver splendidly. But for sheer beauty of sound and line, and impeccable French vocal style, nothing can match Cutler's singing of Nadir's melting artia, "Je crois entendre encore," which takes the evening's vocal honors."
John von Rhein, *Chicago Tribune*, August 2012

"Eric Cutler, her Nadir, makes a grand impression... [his] large voice simply soars in his uppermost passages with a mixture of sweetness and strength that makes this demanding role his own. Plus, he's a generous partner in the duets that help define the texture of this opera."
John Stege, *The Santa Fe Reporter*, July 2012

"Eric Cutler's focused, ringing tenor and blazing high notes made for an exciting Nadir..."
Heidi Waleson, *Wall Street Journal*, August 2012

"[The opera] was well-performed, especially by tenor Eric Cutler, whose crisp, versatile singing kept the night grounded."
Ray Mark Rinaldi, *Denver Post*, August 2012

"As the fisherman Nadir, Eric Cutler uses beautiful soft tones to etch the high vocal line of his aria."
Associated Press for *Long Island Press*, August 2012

"As Leila's secret lover, Eric Cutler's Nadir was just as vividly characterized as Cabell's Leila, his high tenor blending winningly with Cabell in their duets... the tenor's sweet top notes and control were beyond reproach."
Lawrence A. Johnson, *The Classical Review*, August 2012

"Cutler ... has moved to bigger repertoire; he looked and sounded wonderful."
Sarah Bryan Miller, *StlToday.com*, August 2012

Leicester in Donizetti *Maria Stuarda*
Houston Grand Opera
"Eric Cutler is stylish and ardent as Leicester, the cooked-up object of both queens' love"
George Loomis, *Financial Times,* April 2012

"Eric Cutler brings a warm, secure… tenor to Leicester, warm with Mary and properly wary with Elizabeth"
Everett Evans, *Houston Chronicle*, April 2012

"…sung here by tenor Eric Cutler with bright, ardent tone"

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Mike Silverman, *Association Press,* April 2012

"He sounded robust…and his pleas to Elizabeth to save his inamorata were heartfelt and solid"
D.L Groover, *Houston Press,* April 2012

Liszt *A Faust Symphony*
Chicago Symphony Orchestra / cond. Riccardo Muti / dir. Duain Wolfe
"Muti had the splendid male voices of the Chicago Symphony Chorus and the mellifluous tenor of Eric Cutler to sing of earthly transcendence, a magnificent effect."
John von Rhein, *Chicago Tribune,* October 2011

Raoul in Meyerbeer *Les Huguenots*
La Monnaie, Brussels / cond. Marc Minkowski
"The tenor Eric Cutler brings a winning combination of full- and head-voiced singing to the challenging role of Raoul. Soon after he sang his heart out in the fourth-act duet with Valentine — the most popular love duet of the 19th century — he shined again in Raoul's taxing aria in Act 5."
New York Times, June 2011

"Eric Cutler's outstanding Raoul de Nangis is heroic yet supple..."
Financial Times, June 2011

"Eric Cutler makes light of all the traps present in the role of Raoul de Nangis..."
Diapason, June 2011