

ANTONIO NAGORE, TENOR

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2011 Reviews

"Antonio Nagore as January 30th's **Calaf** was excellent...He sang in full voice from the opening bars of the first act...There was no "saving" for the "*Nessun Dorma*" which does not appear until early in Act III in this version."

Dr. Donald J. Behnke: Green Valley News

URL: http://www.gvnews.com/lifestyle/article_72821298-31b1-11e0-95d0-001cc4c03286.html

February 5, 2011

2009 Reviews

"Nagore, who has a battleship of a beautiful voice, was thrilling. He milked the classic "*O Sole Mio*" for all it was worth."

Donald Munro: Fresno Beehive.com

February 2, 2009

2008 Reviews

"His timbre was individual and pleasing with ringing highs and more than enough power to soar over the orchestra. He said a singer's whole body is his instrument and that the singing of the words had to settle into his whole being, not just the voice. His gestures and vocal coloration helped portray the conflicts between his private love and his duty to his state."

Classical Voice of North Carolina: William Thomas Walker

January 31, 2008

"Antonio Nagore (**Calaf**) performs in a way that after a little less than three hours you want to listen to him all over again."

Calcalist: Amir Schwarz

March 11, 2008

"As **Calaf** Antonio Nagore delivered a great performance."

Globes: Omer Shomroni

March 8, 2008

"**Radames** was sung by tenor Antonio Nagore, who reminded me of Jon Vickers in stature, rich timbre and near-Helden fortissimo qualities. Nagore is fearless - going to the brink to create great vocal excitement and brilliant high notes."

Baltimore Sun: Mary Johnson

April 30, 2008

2007 Reviews

"Antonio Nagore is a master and sings **Hoffmann** with vocal assuredness, and with the correct expression for every situation, which began in an intoxicating way and blossoms in the intoxication of falling in love."

Habama.co.il:

February 18, 2007

"Antonio Nagore sings **Hoffmann**. . .He has a huge sound, but because of his expressiveness and his fearlessness through the roles difficulties, he is more than persuasive."

E.Mago.co.il:
February 19, 2007

"So Antonio Nagore did what he knew: he showed the harshness of a centurion's brutality. He later showed a warm timbre and even a stamp of elegance he imposed upon the score's acrobatics."

Midi Libre: J.V.
June 10, 2007

2006 Reviews

"The magnificent tenor Antonio Nagore was the villain Dick Johnson, aka bandit Ramirez. I know a bandit shouldn't be a glorious tenor, but he falls in love with her (Minnie), and straightens out in the end, which is why he gets to be a tenor."

Montecito Journal: Erin Graffy
May 4, 2006

2005 Reviews

"Playing Pollione was American tenor Antonio Nagore, macho, yet with a beautiful soft-edged voice."

The Sunday Times Argus: Jim Lowe
September 18, 2005

"He (Antonio Nagore) is clearly a talented actor with a solid and broad vocal range."

The Globe and Mail: Alan Conter
September 20, 2005

". . .Nagore (Calaf) countered with strength and depth of voice, coupled with the posturing of confidence and authority.

Nagore's tenor, as we've heard in Fresno in past seasons, is not of the thin, high type. His voice has the depth of a baritone and the range of a tenor. The quality of his singing ultimately enabled the audience to suspend its disbelief over the mismatched text and blocking.

Throughout the opera, Nagore sang with great consistency, so by the time he reached the "Nessun Dorma" aria in the third act, it did not raise the value of his stock. He sang the aria with all of the passion he could muster, but he'd been doing that all night."

Fresno Bee: George Warren
May 7, 2005

"Tenor Antonio Nagore is a warm, evenly produced voice with a real center to it and a lovely sense of shading."

Fanfaremag.com: Henry Fogel
URL: http://www.fanfaremag.com/archive/articles/28_4/284326.ALFANO_Risurrezione.html
March/April 2005 Edition

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The tenor Antonio Nagore has a rich and large voice, and a good scenic presence. @

Michèle Fizaine: Midi Libre
March 5, 2005

"He (Antonio Nagore) offered an honest presentation of Cavaradossi."

Alain Breton: L'Herault du Jour
March 12, 2005

"Antonio Nagore (Pollione) has a huge voice and, in the first scene, he commanded attention with his less than subtle singing. Commanding, even awe inspiring, he tackled the music with a brashness bordering on recklessness. The militaristic overtones were effortlessly encompassed. . . Later, Nagore's singing was intelligently controlled. In the ensembles he was aware of the need for balance and delicacy and his character's emotional development was immaculately shaped."

Opera-Opera Magazine: Alan True

January 2005

2004 Reviews

"As Calaf, Turandot's maniacally determined Tartar suitor, tenor Antonio Nagore is suitably brawny (there is nothing worse than a wimpy barbarian king) both vocally and as a commanding stage presence. Singing with power and conviction, he leans satisfyingly into "Nessun Dorma," perhaps opera's greatest male aria."

Tony Guzman: Sun Post

April 22, 2004

"Singing Calaf, tenor Antonio Nagore, sang and acted the incognito Prince well. There was not a mad rush for the doors once he completed the singing of "Nessun Dorma"; instead the audience preferred to stay and hear more of him. He projects his voice nicely and has a warm manly tenor sound and a big physique to match. Deservedly, he got the most applause at curtain time. It was a discerning audience."

Rex Alan Hearn: Coral Gable Gazette

April 22 - 28, 2004

2003 Reviews

"Andrea Gruber's powerfull Santuzza made Cavalleria Rusticana exciting, and Antonio Nagore's Turiddu wasn't too far behind."

Harvey Steiman: Classical Music Web

URL: <http://www.musicweb.uk.net/SandH/2003/Oct03/opera3011.htm>

October 2003

"Antonio Nagore was appealingly nasty as Santuzza's fickle lover, Turiddu, but no one else in the cast added much to the storm."

Patricia Beach Smith: Sacramento Bee

September 23, 2003

"Antonio Nagore was an effective Turiddu. . . He has a wide vibrato, like Gruber, . . . but he matched her intensity, if not her musical nuances."

Michael Zwiebach: San Francisco Classical Voice

September 23, 2003

"Antonio Nagore, who debuted as Calaf last season in Puccini's Turandot, . . . singing brusquely but with enough vocal juice to make the performance tell."

Joshua Kosman: San Francisco Chronicle

September 22, 2003

"Nagore, as Don José, produced a gradual undoing of his character that flowed from beginning to end. He portrayed his conflict between duty and passion so convincingly that one lost sight of the musician. Nagore's tenor is of the rich ilk, not piercing, but full-bodied and commanding. . . Nagore carried the whole production in his arms."

George Warren: The Fresno Bee

May 4, 2003

"Tucson native, Antonio Nagore, who had just sung a fine Pollione in Seattle, was a warm voiced, believable Cavaradossi whose high notes rang out easily to the top of the balcony."

Maria Nockin: Opera Japonica/International News/Letter from America

URL: <http://www.operajaponica.org/reports/americaletter.htm>

April 30, 2003

"In the decade since he last graced the AOC stage, Nagore's voice has grown in strength and agility to a large, masterful instrument.

But he proved himself a sensuous singer as well, infusing his love scenes with Litherland with both tenderness and all consuming love."

Daniel Buckley: Tucson Citizen

March 29, 2003

"as Pollione. . . Antonio Nagore, a strong spinto with an Italianate sound. Nagore's consistent, solid vocalism did the (difficult) job quite well. . ."

David Shengold: Classics Today.com

March 4, 2003

"Saturday's Pollione, Antonio Nagore, offered a virile warmth that rang to the furthest corners of the house."

Gavin Borchert: Seattle Weekly

February 26 - March 4, 2003

"Nagore brought a heroic quality to Pollione."

Mike Murray: The Herald

February 26, 2003

"Antonio Nagore's fine tenor adds depth to Pollione."

Lesley Holdcroft: Queen Anne/Magnolia News

February 26, 2003