



Recent Reviews – Domenic Natoli

Duca in Rigoletto, Danish National Opera, October to December 2007

Arhus Stiftstidende Ole Staurup 7/10/2007 "DN, like Pavarotti, can sing the role of the Duke with great conviction, he is the right tenor for the Duke"

Herning Folkeblad Winnie Vestergaard "DN as the Duke sang beautifully...."

Morgenavisen Jyllands-Posten John Christiansen "DN, a regular guest with DJO, sang the Duke with a shining and radiant tenor voice..."

Kjerteminde Avis 26/11/2007 "DN has exactly the right voice for the Duke..."

Jydskevestkysten Esbjerg Bodil Sørensen 8/10/2007 "DN, who has appeared with DJO many times before, sings the "female-friendly" Duke with convincing cynicism, vocalism, and presence."

Politiken Jan Jacoby "DN's italianate tenor is strong and he sings "la donna è mobile", perhaps the best known tenor aria in opera, with striking energy and cynicism, a first class performance."

Vejle Amts Folkeblad Erik Andresen 18/10/2007 "Italian tenor DN, sings .. a role that comes naturally from the core of his being in a testosterone charged performance."

Faust (Danish National Opera - February to March 2008)

Jakob Holm for the Kristeligt Dagblad 5/2/08 "...we are witness to a dramatic and intense Faust. DN offers a Faust that is in many ways a man of our times: a good guy, who doesn't quite fulfill his ambitions, and so in desperation, makes some choices that he doesn't fully understand. ...this is a classic story of a middleaged man who goes after a younger woman in frustration over the pressures of aging - and because his life hasn't been entirely as expected. Natoli fills out the role splendidly, both well sung and with finely balanced acting."

Folketidende: K.E. Watz "The tenor D.N. had the main role of Faust firmly within his grasp. The precision was outstanding in the last act in the interaction with soprano L.V...."

Gregers Dirckink-Holmfeld "D.N. - Italian with a sonorous beautiful tenor"

Sjællandske: "glimmering, enchanting evening."

Århus Stiftstidende: "Tenor D.N, nowadays famous in Aarhus, makes his role-debut as Faust" "D.N. is, as we've learned from earlier productions, an astonishingly secure singer."

Kultur.jp.dk "...for an example, the two tenors in the title role: D.N. has the biggest and most Italianate tenor, yet he found a good path into the French style..."

Viborgs stifts folkeblad: "D.N. a glimmering lyric tenor..."

Landsdækkendedagblade Peter Johannes Erichsen 2/11/2007 "DN is a remarkable tenor..."

The review of Swedish Concerts with Erika Sunnegårdh in April 2008

SvD by Carl-Gunnar Åhlén said: "And seldom have I felt so secure with high tenor notes as when the Australian Sweden-debutant D. N. sang Verdi & Puccini. But then again - his wonderful voice rests upon an earlier life as a baritone."

Review of Macbeth Concertante in Concertgebouw in Amsterdam: October 2008

"Verdi gave him (Macduff) the most beautiful aria of the opera. It was sung with a miraculous voice of beauty by D. N."

"The baritone, the young bass, and the tenor D.N. brought from their origins authentic Italian phrasing together with their beautiful voices."

Review of Tosca:

"The affair between Dominic Natoli's Cavaradossi and Christine Bunning's Tosca is sensitively depicted, even if Natoli's is the more powerful voice and convincing interpretation. His engaging tenor relishes the big moments of the role, especially the arias, and his vocal performance is matched by a subtle portrayal of Cavaradossi as lover and revolutionary."

Tom Service, THE GUARDIAN



"Dominic Natoli is a Cavaradossi pure of voice, who reflects an unexpected gentleness inside a noble character, throwing new light on the nature of his relationship with Tosca."
Barbara Diana, GIORNALE DELLA MUSICA'

"D. N.'s Cavaradossi is exemplary. Here is the full Italian tenor style and manner, delivered with a golden voice. His 'E lucevan le stelle' is distinguished, his acting is assured and to the point."
George Hall, THE STAGE

"with a Cavaradossi in Dominic Natoli almost worth dying for."
Anthony Holden, THE OBSERVER

Gustavo III/Un Ballo in Maschera (Rennes and Metz in France)

"King Gustavo, very royal and entrusted to D. N - a very Verdian tenor, with an agile and generous voice, as comfortable in the lower register as in the upper. He sings marvellously in Act 1 his bravura aria of the lovesick fisherman, and the final Act evocation to Amelia is imbued with profound emotion. He is sublime when mortally wounded he explains the purity of his sentiments, the innocence of Amelia and his noble pardon of his enemies. The public delivered a delirious ovation"
Suzanne Pierron, Les affiches - Moniteur - Musique

"This is a Gustavo who is decidedly very humane, and very popular, his lyricism is a great joy to hear from a tenor in peak condition. The casting benefits from strong personalities: D.N. is very secure in his top notes which he launches fearlessly!"
Paul Leboeuf L'Est Republicain

"Tenor D.N coped admirably and elegantly with Gustavo..."
Phill Ward Opera Now

"The King here sung by D.N. demonstrates interesting qualities, the voice is solid and healthy, the timbre is seductive and the artist has great presence..."
Vincent Deloge Operaforum.com

"We must praise the cast for their generous projection of their crucial characters: D.N. a sensitive and valiant tenor."
Georges Masson, Le Republicain Lorrain