



Mirshak Artists Management

ANDREW GARLAND
PRESS REVIEWS

On the Other Shore

CD of Folk Song Settings by Steven Mark Kohn

"Is there a nationalistic style of singing-accompanying? One could point to the artistry of Britten and tenor Peter Pears as an outstanding example. I can cheerfully make such a comparison with Loewy and Garland. Garland's baritone is virile, luxuriantly warm and beautiful. His clear enunciation makes recourse to the printed texts (included) unnecessary. Much welcome too is his positive, confident attitude with a vibrant personality, subtle and boisterous as needed, that makes each song into a mini-drama or comic scene.

The 15 songs are almost equally divided between eight serious and seven comic ones. Only 'Poor Wayfaring Stranger' is of any great familiarity. Garland's deep insight into such tragic songs as the coal-miner's 'Down, Down, Down', the sailor's 'The Ocean Burial' and 'On the Other Shore' are emotionally draining. Garland's singing of 'Red Iron Ore' is a masterpiece of musical story-telling. There is much ribald and crusty comedy in Garland's gusto singing of 'The Farmer's Curs't Wife', 'The Old Woman's Courtship', 'The Drunken Old Fool' and 'Hell in Texas' with his clever vocal manipulations for each of the characters."

Charles Parsons, American Record Guide, July/August 2009

Montreal International Music Competition

(Third Prize)

"If the first half was a little underwhelming, things picked up decidedly with the appearance of Andrew Garland. His is a lyric baritone of very good quality, well schooled, and he communicates very well. His *Rinaldo* aria was authoritatively sung, making a big, robust sound. He received the first bravos of the evening. I was impressed with his long breath-line. Yeletsky's aria from *Pique Dame*, another very popular choice in singing competitions, was gorgeously sung. For me, the monologue from *Billy Budd* was his best moment - I liked his acting and his total commitment to the character."

La Scena Musicale, May 26, 2009

Fort Worth Opera

La Cenerentola/Dandini

"Andrew Garland, a pleasant sounding baritone with a comic flair, sang Dandini, an amiable valet sent out to impersonate the prince and test the sincerity of prospective brides."

Fort Worth Weekly, April 2009

...”Andrew Garland’s delightfully pretentious take on Ramiro’s sidekick/servant Dandini.”

Theater Jones, April 2009

“...[Garland’s] baritone is handsome and nimble.

Dallas Morning News, April 27, 2009

Opera Company of North Carolina

La Cenerentola/Dandini

“As the cocky Dandini, Andrew Garland displays an attractive baritone and an adroit sense of timing, the comic engine of the piece.

The News and Observer, February 16, 2009

“Prince Ramiro (tenor Brian Stucki) and his valet Dandini (baritone Andrew Garland) often dominated the stage with their magnificent singing, both lyric and dramatic, replete with brilliant coloratura made possible by great vocal fluidity, smooth blending of registers, and effortless high notes produced by well-developed head voices. Stucki’s grand singing is true to the character of a noble prince, and that of Garland is a fine representation of a subtle fellow who obviously enjoys disguising himself as his master.”

Classical Voice of North Carolina, February 14, 2009

Carnegie Hall

Recital of Living American Composers

“It is hard to overstate the importance of recitals like this one: an intelligently conceived array of 21st-century songs by living American composers, some of whom could benefit from higher profiles, sung with grace, fervor and intelligence. Andrew Garland brought his expressive baritone coupled with the occasional streak of theatricality to make this exceptionally rewarding evening at Weill Recital Hall come to life, with pianist Donna Loewy his discreet collaborator.”

Seen and Heard International, November 2008

“On November 21 at Weill Recital Hall, baritone Andrew Garland did something refreshing: he presented New York premieres by six living American composers, all but one of whom were in attendance. Garland and his pianist, the accomplished, nimble-fingered Donna Loewy, are carving out a place for themselves in this arena, aided in part by The Marilyn Horne Foundation...”

“Garland, who has a lean, fine-grained, vibrant baritone, presents himself with a tautly focused concentration...his natural twinkle and comic timing were on display during Lori Laitman's delightful *Men with Small Heads*. Garland thoroughly owned these quirky settings of child's-eye-view poems by Thomas Lux, and as he began to sing less, he communicated more....Garland was utterly engaging.”

“Garland found an easy, unpretentious twang in these Southern portraits, particularly as a doomed man in the mordant "The Gallows Tree" and, even more beguilingly, as the devil, who sets out to create his own "Hell in Texas" from God's leftovers.

“*Frederick Douglass*, a tribute to the great statesman and abolitionist, made a powerful conclusion to both the cycle and this ambitious concert as a whole, which, it should be noted, Garland sang entirely from memory.”

Opera News Online, November 2008

Dayton Opera

Il Barbiere di Siviglia/Figaro

“Particularly effective was baritone Andrew Garland, in the title role of said barber, aka Figaro. Garland's cunningly crafty "factotum" commanded the stage with both bravura and charm.”

Bob Jones University

Il Barbiere di Siviglia/Figaro

“Andrew Garland was a gem of a choice for Figaro; it became evident as soon as this baritone appeared on stage belting his patter air, "Largo al factotum." Garland is a genuinely gifted young singer with a fine future ahead of him. His voice has vitality and dimension, and he is also a superb actor.”

The Greenville News, March 2008

Fort Worth Opera

Recital of Living American Composers

"Garland's instrument is flexible, supple, light of timbre, and agreeable, the singing never less than polished. But his trump card is communication: he sang with a clarity to render printed texts mostly superfluous, and the range of expression, from sharply honed comedy to solemn introspection, from dramatic outburst to tender lyricism was limitless yet free of self-consciousness, of artifice. The fine art of poetry in music has found a rare ambassador."

Opera Now, Sept/Oct 2007

Opera Company of Philadelphia

La Cenerentola/Dandini

“Baritone Andrew Garland as Dandini, servant to Don Ramiro, was a last-minute replacement for an ailing Daniel Belcher, but you would never know it. His instrument possesses both clarity and agility, and he moves as one who had been rehearsing with the cast all along.”

Reading Eagle, November, 14, 2006

Marilyn Horne Foundation

Recital of Living American Composers

“Mr. Garland is a distinctly American presence: a big voice which he hurled again and again out into the live and vibrating room. He’s an able and comfortable performer, and a sincere one: throwing in humorous touches without seeming slick or dumb; sometimes taking hold of a note and holding on to it until it truly came to mean something.”

The New York Times, April 23, 2005

San Francisco Opera Center

Schwabacher Debut Recital

“Andrew Garland has a gorgeous, rich baritone voice, with an even, well-produced tone...beauteous sound...passionate.”

San Francisco Classical Voice, February 22, 2004

Art Song of Williamsburg

Recital of Living American Composers

“Garland was a total artist, bringing to the stage impressive vocal skills, presence, and a strong sense of the theater. His baritone was round and rich...he was powerful and compelling. When he sang, you were willingly swept into his world of song and poetry, so expertly blended. Garland defined the Art Song mission. He brought to each song and poem an inner interpretation that hit at the heart of the sentiment. He also externalized those interpretations through meaningful gestures, both grand and small, that added meaning to the moment. When he sang of the howling sound of wolves in Kohn’s “California,” he howled. When he sang... from the child’s perspective, he was that child. When he sang from Cipullo’s “Glance,” he was despair itself. When he sang the miner in the desert, he perished. And on and on in glorious art song style.”

The Virginia Gazette, February 15, 2006

Cathedral Choral Society**Eric Zeisl *Requiem Ebraico* (Washington premiere)**

“baritone Andrew Garland gave beautiful solos, especially in the wonderfully rich and expansive closing passages..”

The Washington Post, November 15, 2005

UMS, Ann Arbor, MI**Handel’s *Messiah***

“baritone Garland, so clear in his lower ranges and so musical in his rhythmic acuity, clearly has a fine career before him.”

The Ann Arbor News, December 5, 2005

Virginia Symphony**Handel’s *Messiah* (Mozart Version)**

“Baritone Andrew Garland was even more impressive in the sheer speed and clarity of his figuration,”

The Virginian-Pilot, December 17, 2005

Dayton Opera***La Cenerentola***

“Andrew Garland sang the part of Dandini with vocal excellence and clever stagecraft.”

The Oakwood Register, January 24, 2006

Opera Plus!***Il Barbiere di Siviglia***

“Garland had a winning way with Figaro as an agile actor and singer. I expect the opera world will hear more of Garland.”

The Spokesman-Review, October 10, 2005

Cincinnati Opera***Il Barbiere di Siviglia***

“There was lots of tonal allure and sophistication from Andrew Garland’s fresh, vigorous Fiorello.”

Opera News, October, 2005

Seattle Opera (Young Artists Program)***Le Nozze di Figaro***

“A fine, expressive baritone.”

Seattle Post-Intelligencer, April 4, 2005

Saramento Choral Society and Orchestra**Mozart *Coronation Mass* and Dvořák *Te Deum***

“Andrew Garland’s voice punctuated the [Dvořák] *Te Deum* with focused yet emotive passages. [His] powerful ‘Tu rex Gloriam’ helped end the afternoon on a highly spiritual note.”

Sacramento Bee, October 19, 2004

Savannah Music Festival***Opening Night Concert***

“Powerful stage presence.”

Savannah Morning News, March 21, 2004

Grandin Chamber Music Festival***I Was There: Five Poems of Walt Whitman* (Hoiby)**

"Baritone Andrew Garland, with self-assurance and impeccable diction, poured out wave after wave of brightly ringing, rock-solid, beautifully textured tone, all finely focused while ranging from the intimate to the clarion."

American Record Guide, November 2001

Cincinnati College-Conservatory of Music

The Crucible

"Clear vocalism and burning intensity."

Opera News, May, 2002

Cincinnati College-Conservatory of Music

Three's Company

"Coolly confident...a voice of distinct beauty."

American Record Guide, September, 2002

Flint Symphony Orchestra

I Was There (Hoiby) and "Largo al factotum" (Rossini)

"His strong baritone voice charmed the audience."

"Garland's rich tone, combined with good diction and phrasing, produced one of the concert's most pleasing moments." "...delightful." "Garland's musical rendering of the ["Largo al factotum"] was both amusing and musically enjoyable, and resulted in a well-deserved standing ovation."

The Flint Journal, October 7, 2002

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