

JOHN EASTERLIN

Press

"John Easterlin stands out among the supporting roles as the Young Servant for his searing and soaring tenor voice. There is certainly an Aegisthus in his future."

- The Philadelphia Inquirer / David Patrick Stearns

"Although a brief role, John Easterlin made a brilliant debut as the Young Servant. He possesses a thrilling, glorious tenor voice which absolutely rang and bounced off of every corner of the Kimmel Center with ease. Absolutely thrilling."

- Philadelphia City Paper / Roger Duncan

"Without question, special merit must be given to the debut of John Easterlin as the Young Servant. What a thrilling voice this man has! Like everyone around me, I sat bolt upright in my seat when he came out and filled the entire Kimmel Center with his muscular, searing, and thrilling tenor voice."

- Edge Magazine / Lewis Whittington

"John Easterlin, in an excellent house debut, played a vocally sinewy and almost factitiously defiant Herod, filling the role with presence, elegance and clarity. His clarion tenor cut through the massive orchestra with ease."

- Kurier / Georg Jus

"In an impressive house debut as Herod, young, American tenor John Easterlin delivered an original and compelling performance. While many of the artists were covered by the overly-loud orchestra, Mr. Easterlin had no trouble at all being heard easily throughout the house."

- Österreich / Karl Loibl

"The American tenor John Easterlin delivered a brilliantly performed Herodes. An exciting voice and debut for this revival, which was impressive on all counts."

- Wiener Zeitung / Markus Hennerfeind

"I had the pleasure of seeing John Easterlin's Hunchback Brother at the Lyric Opera of Chicago in December and am happy to report that it is even more breathtaking in his Paris debut. He has added a tremendous comic edge to this 'clown' brother and was the hands down standout of the three – just ask the audience."

- Opera Now

"Among all this gloom came one shining beacon of delight: John Easterlin in a star turn as Nika Magadoff, 'the world famous Magician'. Having seen my share of productions of "The Consul", The Magician is invariably rendered as a fraud or at the very least, an opera singer who doesn't know how to perform magic. That is now shattered in Easterlin's absolutely stunning, scene stealing, and yes, completely believable turn in this role. Armed with close to 50 tricks and illusions the type you would expect to see on a good TV special, he strides atop a soaring, lyric tenor which permeates every crevice of the theater. I was mesmerized by his every note and movement and will never look at this role the same way again."

- Opera Magazine

"Tenor John Easterlin, who spent 200 hours learning magic for this production, acquitted himself in masterfully fashion as the pom-padoured, leisure suited Magician. His impressive sleight of hand, which included producing a live rabbit out of thin air, seemed second nature, as did the smooth, high, stentorian notes he tossed off simultaneously."

- Opera Now

"It may say 'Hansel and Gretel' on the title but the evening belongs lock, stock, and broomstick to the role of the Witch, played - and sung - to comic perfection by tenor John Easterlin. I, like the rest of the audience, was holding my sides in laughter from Easterlin's first entrance. He makes ample use of the astonishing get-up that transforms him into the Witch, running, romping, and conniving his way around the stage. And he's quite the magician as well, complete with fire-spitting wand, magical moving broom, and a flying sequence. Is it any surprise that the audience jumped to their feet when he took his bow? Go see him!"

-KSL-TV Channel 5