

## Reviews

### **Bar Harbor Music Festival(Elixir 2009)**

"Ross Hauck as one of those helpless and hopelessly in love suitors, Nemorino, was totally adorable in his nerdy outfit, complete with taped glasses, too short pants and clunky shoes.

In another life this curly haired, blue-eyed young man might have been swooning lasses singing Irish ballads and such. But his fine, pitch-perfect and lively lyric tenor is excellently suited for this sort of light opera fare and his spine-tingling rendition of the aria "Una Fortuna Lagrima" showed he could very well take on some weightier roles. As the dweeby Nemorino, though, he never broke character and was always making some foolish mistake or misstep — stepping through chair backs, knocking himself over with a beach umbrella and such—that got him in further trouble with his beloved Edina, but just made those of us in the audience with a shred of maternal instinct love him all the more."

### **San Francisco Classical Voice/Opera News(POW Ulisse)**

"Tenor Ross Hauck's Ulysses cannot be praised highly enough. Hauck had a beautiful voice, and a countenance that captured both the ardent love and the suffering of the aged warrior. His portrayal was elevated, moreover, by an extraordinary range of subtle inflections. The singing was as nuanced as one would expect from a consummate art-song recitalist or bel canto specialist. "

### **The Gathering Note: Classical Music in the Northwest**

"The singing was superb almost across the board, with Ross Hauck a stand-out as Human Frailty in the prologue and Ulysses himself. Here is a singer who has not just a fine tenor voice and an operatic presence, but incorporates the florid 17th century ornamentation with understanding ease as part of the expressive portrayal of his character. I was gripped by his Ulysses."

### **Opera Today - Michael Milenski**

"Pacific Opera Works provides us a Ulysses[Ross Hauck] who projected this text in inspired musical periods that were heroic, almost super human in musical effect, that grew into the sublime final duet with Penelope."

### **Seattle Times**

"Ross Hauck brings flair and style to the tenor title role [Ulisse]"

### **Washington Times, (Wolf Trap Opera)**

"As Dardanus, Ross Hauck proves to be a lyric tenor of surprising dynamism and range, while at the same time conveying an almost otherworldly sweetness. This is a strenuous role physically and vocally, but it was well-commanded by Mr. Hauck, who may find this kind of opera to be a promising career path."

**Seattle Post-Intelligencer**, (Seattle Early Music Guild)

“Tenor Ross Hauck took over Nero's role at six days' notice from an ailing Michael Maniaci. It would have been amazing if Hauck had merely learned the notes -- this is a three-hour opera and he's on stage much of the time -- but Hauck sang superbly, ornamentation, roulades and all, and acted as though he had been rehearsing the young tyrant for months, whether drunk with love or wine, or raging and ruthless when thwarted.”

**Boise Weekly**, (Opera Idaho)

“Hauck's lyric tenor voice was generous and rich [as Almaviva].

**Sacramento Bee**, (Sacramento Opera)

“As Almaviva, Ross Hauck showed a real gift. He played a drunken soldier, a lisping priest, and a gushing romantic with comical results.”

**Chicago Tribune**, (Ravinia Festival)

“Of the singers I recognized, Ross Hauck brought a sweet, full, keenly focused tenor, a piercingly tender sensibility to “A Scotch Lullaby”. He was also a hoot as an awkward schoolboy delivering “The Greatest Man.”

**The Triangle, Raleigh-Durham North Carolina**, (Duke Symphony)

“Tenor Ross Hauck took on the notoriously difficult Count Almaviva with a pleasingly fresh tone, without the whine and nasality that some bring to the part. His cocky but lovable portrayal kept the production moving.”

**The New York Times**, (New York Festival of Song)

“Mr. Stephen Blier, at the piano, accompanies a young singer who clearly had his heart in this material. The solo performances were powerful and to the point. Ross Hauck used his tenor to superb effect...”

**Baltimore Sun**, (Wolf Trap Opera)

“Ross Hauck handled the title role with considerable assurance....a flair for expression is already well-developed.”

**OperaLust website**, (Wolf Trap recital)

“I was totally impressed by his[Ross Hauck's] capabilities...”

**The Cincinnati Enquirer**, (Cincinnati Chamber Orchestra)

“Tenor Ross Hauck executed difficult florid passages impressively”

**Washington Post** (Volpone Premiere)

“Vibrant-voiced Ross Hauck proved ideal as the Hero...”