



# ASITHA TENNEKOON TENOR

## REVIEWS

### **As Tamino in The Magic Flute with The Little Opera Company –**

*"Asitha Tennekoon infused his role with requisite nobility, with his tenor voice as silky smooth as his princely attire."*  
**Holly Harris, Opera Canada**

### **As Peter Quint in Turn of the Screw with Opera 5 –**

*"His gentle handling of Britten's score was beautifully crafted and his physicalization of Quint's spirit was excellent as well.."*

**Greg Finney, Schmopera**

*"Asitha Tennekoon gifts us with a chilling rendition... supremely unphased by Britten's wicked tessitura."*

**Ian Ritchie, Opera Going Toronto**

*"In Asitha Tennekoon we have the ideal Canadian successor to interpret the Britten 'Pears' roles."*

**Gianmarco Segato, La Scena Musicale**

### **As Boy Angel in The Angel's Bone with Loose Tea/Sound the Alarm/Array Music –**

*"...Asitha Tennekoon tendered a performance of great power and emotion, superbly gauged, as subtle as it was soaring, his bright, youthful tenor ringing with futility and pain."*

**Ian Ritchie, Opera Going Toronto**

### **As Boy Angel in Angel's Bone with Re:Naissance Opera/Indie Opera Fest –**

*"Asitha Tennekoon as Boy Angel brought a tour-de-force performance, with an incredibly difficult score, plucking stratospheric high notes out of thin air... He was absolutely spectacular and incredibly emotionally compelling throughout."*

**Melissa Ratcliff, Schmopera.com**

### **As Flute in A Midsummer Night's Dream with Vancouver Opera –**

*"...rising tenor Asitha Tennekoon, playing Flute, shows he's as strong with farcical physical comedy as arias."*

**Janet Smith, Stir Vancouver**

### **As Luis Griffith in Champion with Opera de Montréal –**

*"Tenor Asitha Tennekoon gave a sympathetic, tender portrayal of Griffith's adopted son Luis, skillfully negotiating his part's unkind spread."*

**Natasha Gauthier, Opera Canada**

### **As John Peyton in Shanawdithit with Tapestry Opera –**

*"Tennekoon's savage depiction of vicious racist magistrate and merchant John Peyton is nothing less than harrowing."*

**Ian Ritchie, Opera to Go**

### **As Polidoro in Scarlatti's Erminia with Opera Lafayette –**

*"...in what was the most moving scene of the whole evening. Tennekoon has a beautifully expressive voice..."*

**Susan Galbraith, DC Theatre Scene**

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#### **As Gayan De Silva in *Bound with Against the Grain* Theatre –**

"In the role of **Gayan De Silva**, tenor Asitha Tennekoon targets his character's complexity, his clear, ringing instrument piercing layers of shock, bitterness, defiance. His 'Dread the fruits of liberal folly' voiced to 'Dread the fruits of Christian folly' from Handel's *Theodora* opens the evening on boundless strings of high notes, a dazzling virtuoso display of impossibly quick runs."

**Ian Ritchie, Opera Going Toronto**

#### **As Harry Benn in Ethel Smyth's *The Boatswain's Mate* –**

"Tenor Asitha Tennekoon sings the role of **Harry Benn**... with his characteristic crystalline tenor. I could listen to him for days. Hot on the heels of his Dora Award nomination for last year's *Rocking Horse Winner*, Tennekoon is blossoming lately and each facet of his performance keeps getting better and better. We're all lucky to be here at this time of his career."

**Greg Finney, Schmopera**

"Asitha Tennekoon plays washed up seafarer, Harry Benn, a scandalous rogue somehow rendered enormously likeable in this skilled singer actor's hands... Tenor ringing, Tennekoon launches into Harry's rolling aria, When rocked on the billows, that roughest of pillows, splashing the catchy tune over an altogether captivated audience with salty abandon."

**Ian Ritchie, Opera Going Toronto**

"Asitha Tennekoon as the hapless boatswain once again turned in a fine dramatic and musical performance. His clear bright tenor has become something of a fixture in the Toronto indie scene and it's easy to see why."

**John Gilks, Opera Ramblings**

"If I had to pick a dramatic standout among the principals, it would be tenor Asitha Tennekoon who has a gift for physical comedy rarely found among opera singers. His smooth tenor all the while never wavered."

**Definitely the Opera**

#### **As Paul in *Rocking Horse Winner* with Tapestry Opera –**

"Asitha Tennekoon's fresh and free lyrical tenor voice was a delight to the ears, and perfect for the role earnest, single-minded Paul. As Paul journeyed from hope to despair, darker, weightier colours crept into Tennekoon's tone, making every note of Paul's heartbreaking music visceral to the listener. I was actually on the edge of my seat during his performance of the aria that I am going to name 'Gets There', where we learn of his mystical ability."

**Keira Grant, Mooney on Theatre**

"The surprise of the night was Asitha Tennekoon....his silky, emotional presence on stage – both vocally and dramatically – gave the show a powerful focus."

**Robert Harris, The Globe & Mail**

"Tennekoon is a revelation. His beautiful leggiero tenor was perfect.... [his acting] was endearing, truthful, and raw. Coupled with his flawless singing, you couldn't have asked for any more - on any stage - anywhere."

**Gregory Finney, Schmopera.com**

"...bright, nicely resonant tenor... with expression and sensitive phrasing"

**Joseph So, Musical Toronto**

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### **As the Evangelist in *St. Mark Passion* with Toronto Bach Festival –**

“His mastery of the drama in the Evangelist’s story-telling matched his vocal clarity and superb musicianship.”

**David Richards, *TorontoConcertReviews.ca***

### **As The Marchese in *La Cecchina* with the Glenn Gould School –**

“The Marchese, perhaps the role that requires the most varied virtuosity, went to recent graduate (and rising star) Asitha Tennekoon. His rather beautiful lyric tenor was well suited to the music and he was convincing in portraying his character.”

**John Gilks, *Opera Ramblings***

### **As Gernando in *L'isola disabitata* with Voicebox: Opera in Concert –**

“Possessed of luxurious lyricism and gentle Italianate tone, tenor Asitha Tennekoon contributed a gloriously sung principal turn as Gernando. No stranger to Toronto indie opera stages, this is clearly an artist on the fast track to stardom, a singer gifted with a brilliant, incandescent instrument and appealing stage manners. His was an abundantly plausible hero more fretful than swashbuckling, as anxious a romantic navigator as ever sailed the Seven Seas.”

**Ian Ritchie, *Opera Going Toronto***

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