

Christian Šebek

tenor

Critical Acclaim

NEW YORK TIMES

La Boheme: Rodolfo

by

Steve Smith

What Christian Sebek had in abundance from the start was *squillo*, that emotive peal that makes a good Italianate tenor's sound cut straight to the heart.

MUSICAL AMERICA

The Saint of Bleecker Street: Michele

by

George Loomis

Christian *Sebek's firm, ringing tenor voice proved ideal for conveying Michele's sentiments*, disagreeable though they for the most part are. And his suavely delivered wedding toast in Italian supplied a welcome, if brief, change of mood.

CLASSICAL SOURCE

The Saint of Bleecker Street: Michele

by

Victor Wheeler

Christian Šebek's *lovely supple tenor was a delight*. As Annina's over-protective brother, Šebek ably demonstrated his singing and acting skills, the latter especially in the nasty fight scene in Act One. When he 'accidentally' stabs his girlfriend to death in Act Two, this wonderful performer so skillfully manifested all the varied and contradictory personality traits of his character.

EDMONTON JOURNAL

Il Tabarro: Luigi

by

Paula Simons

Only Christian Sebek, as Luigi, has a voice, and a dramatic persona, big enough to overcome the curse of the sound system, as *he fills the river valley with his warm, virile tenor*.

TRENTON TIMES

La Traviata: Alfredo

by

Anita Donovan

"Sebek matches Ernest in *sheer tenor power*, plus a lilting flexibility and fearless emotion. We could believe these two were serious lovers, because of their strong focus on their relationship, personal and musical.

HOUSTON CHRONICLE

Il Trovatore: Manrico

by

Charles Ward

"Tenor Christian Sebek sang Manrico with a stentorian authority that reached an appropriate peak in his big Act Three aria. His all-out style of singing wasn't subtle, *but the clarity, forcefulness and ring were the standard for others to meet or miss*."

HOUSTON CHRONICLE

La Boheme: Rodolfo

by

Charles Ward

"Šebek, a one-time baritone, had all his high notes – and he wasn't afraid to let them ring out. *His singing was full of visceral excitement*."

THE VINDICATOR

I Pagliacci: Canio

by

Nancilynn Gatta

"As Canio Christian Šebek not only has the body type connected with this role but the vocal power to back it up. In the opera's signature aria "Vesti la giubba" Šebek as the sad clown realizes that the show must go on even though his heart is breaking. He portrays Canio's emotions with a fine balance neither being maudlin nor cartoonish."

IDAHO PRESS TRIBUNE

Tosca: Cavaradossi

by

Marie D. Galyean

"When awaiting execution, his soaring aria "E lucevan e stelle" *brought cries of "Bravo!"* from the audience."

THE NEW YORK TIMES

The Sandman: Nathaneal

by

Bruce Weber

"This 90-minute, one-act show...features some of the most powerful singing voices you'll ever hear on such a relatively obscure stage. What is clear is that **Mr. Šebek**, a tenor, and Rachel Mondanaro, a soprano who plays both Nathanael's mother and his fiancée, Clara, *have marvelous voices*, and they are making the most of the opportunities given them by Mr. Cabaniss's writing...it is the two leads who *fill the Off Broadway airspace with startling volume and richness*."

OPERA NEWS

The Sandman: Nathaneal

by

William V. Madison

"Singing full out all evening, Sebek ably portrayed a man at the end of his rope."

NYTHEATRE.COM

The Sandman: Nathaneal

by

Seth Bisen-Hersh

"The best part of the show is undeniably the cast. All six of the leads are fabulous. *Christian Šebek* is *absolutely wonderful* as Nathanael, and when he hits his high notes the tone is gorgeous."