



KEVIN HANEK

tenor

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t e n o r

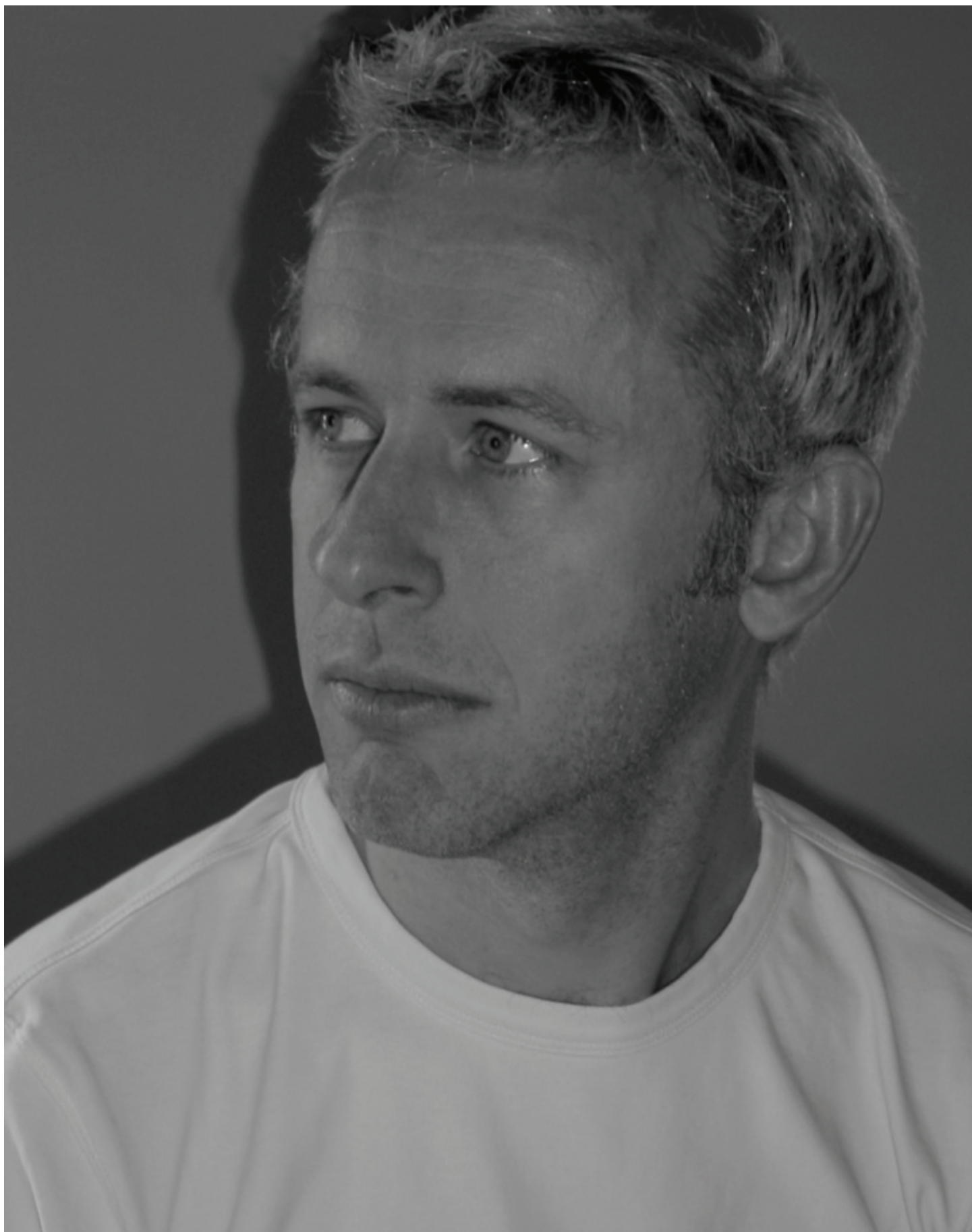
THE AMERICAN HELDENTENOR Kevin Hanek is embarking upon a career in the Wagnerian and dramatic tenor repertoire. "As Erik (in Wagner's *Der fliegende Holländer* at New York's Bechstein Piano Centre), tenor Kevin Hanek sang eloquently, easily managing the role's demanding declamation as well as its more tender passages." (*The New York Informer*, November 15, 2008) Hanek appeared as soloist in a performance of Beethoven's Ninth Symphony this past May from the stage of the Santa Fe Opera House. He has sung Riccardo in *Un ballo in maschera* and Radamés in *Aïda* with Bulgaria's Burgas Philharmonic Orchestra, created the role of Tom Carter in the first New York performances of composer George Quincy's comic opera *The Mummy*, performed the role of the Majordomo in the New York premiere of Hans Werner Henze's *The End of a World (Das Ende einer Welt)* with Encompass New Opera Theatre, and has appeared as soloist in Handel's *Israel in Egypt* with the Westchester Choral Society under the baton of Lyndon Woodside, in a Salzburg debut in concert with pianist Jörg Demus, and in recital with pianist Norman Shetler. A native of Miami, Florida, Hanek received a Bachelor of Music from the University of Miami, and a master's degree from the University of South Florida, where he was awarded the Graduate Assistantship in Opera. He pursued post-graduate studies at Vienna's Hochschule für Musik and the Akademie Mozarteum in Salzburg, as well as additional training with Gérard Souzay, Eleanor Steber, Erik Werba, and Dalton Baldwin. He is the winner of an Emerging Artist grant from the Hillsborough County Arts Council, and performed with the Sarasota Opera as an Apprentice Artist.

SUGGESTED OPERATIC REPERTOIRE

BEETHOVEN	<i>Fidelio</i>	Florestan
BIZET	<i>Carmen</i>	Don José
BRITTEN	<i>Peter Grimes</i>	Grimes
JANÁČEK	<i>Jenůfa</i>	Laca
LEONCAVALLO	<i>I Pagliacci</i>	Canio
VERDI	<i>Aïda</i>	Radamés
VERDI	<i>Un ballo in maschera</i>	Riccardo
VERDI	<i>Macbeth</i>	Macduff
VERDI	<i>Otello</i>	Otello
WAGNER	<i>Der fliegende Holländer</i>	Erik
WAGNER	<i>Lohengrin</i>	Lohengrin
WAGNER	<i>Parsifal</i>	Parsifal
WAGNER	<i>Tannhäuser</i>	Tannhäuser
WAGNER	<i>Die Walküre</i>	Siegmond
WEBER	<i>Der Freischütz</i>	Max

Fluency in German; conversational proficiency in French, Italian, Spanish;
phonetic proficiency in Catalan, Czech, Portuguese, Russian, Swedish

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RECOMMENDATIONS

“Kevin Hanek has thrown his hat into the ring as a young, powerful Heldentenor, and rightly so. The grandeur of his vocal style, musicality, size and color of voice, plus impeccable musicianship, make him a rare combination of talent and intellect. Kevin’s attention to the history of the character and background of the story allow him to embody each character with sensitivity. I will watch his career with great interest.”

– Carol Kirkpatrick, dramatic soprano, former leading singer with San Francisco Opera, New York voice teacher, author of *Aria Ready: The Business of Singing*

“Mr. Hanek displays a tenor voice with magnificent power and resonance, a sound that astounded us at Vassar two years ago when he sang the Tomb Scene of Verdi’s *Aïda*. More recently, he sang some Wagnerian excerpts for me with enormous bite and authority, a sound that indicated the presence of a true Heldentenor in the making. He should be encouraged in this direction”

– Nico Castel, tenor and staff diction coach at the Metropolitan Opera, New York, faculty member at The Juilliard School, author of the Complete Opera Libretti Translation Series

“What a creative and talented guy! Kevin brings his enormous energy and creativity to all he does. His impressive dramatic tenor voice is equalled by his dramatic sense and dedication to artistry.”

– Carol Castel, stage director, New York voice teacher, and General Manager of the New York Opera Studio

“I can heartily recommend Kevin Hanek; he is very good with a company and is very reliable as a per-

former, and incidentally has a beautiful voice to go with everything. I look forward to the next time we work together.”

– George Quincy, Five-time ASCAP Music Awards winner, composer, arranger, conductor, performer, former Musical Advisor to Martha Graham

“I have followed with great interest the career of the very gifted American tenor, Kevin Hanek, from his late teens when he was an excellent Mozart and Donizetti tenor, through his present development into a true Heldentenor in the Wagnerian and Verdian tradition. With a truly beautiful timbre, and his innate and creative musicality and keen dramatic sense, he is destined to become an important figure in the world of opera.”

– Norman Shetler, pianist, musical collaborator in concert and on recordings to such noted musicians as Dietrich Fischer-Dieskau, William Warfield, Peter Schreier, Nathan Milstein, Leonard Rose, and the Juilliard Quartet

“I am pleased to recommend Kevin Hanek, whom I have heard sing over a period of twelve years. I can truthfully say that I think he is now singing much better, because he is performing the correct repertoire, which is the dramatic operatic literature. I believe with further study he shall sing the Wagner roles as well. Kevin has a large middle range which need not be pressured to be heard over an orchestra, and his high tessitura has been developed from that. He is an astute student of language, a fine musician, and possesses a vibrant personality. He is a positive asset to any production.”

– William Blankenship, tenor, former leading singer with the Wiener Staatsoper