

ORCHESTRAL ENGAGEMENTS (partial)

Annapolis Chamber Orchestra	Beethoven Ninth Symphony
Annapolis Chamber Orchestra	A Gala With Three Tenors
Kansas City Symphony	Beethoven Ninth Symphony
Jefferson Performing Arts Society	Verdi Requiem
Dayton Philharmonic	A Faust Symphony (Liszt) and Highlights from Lohengrin (Wagner)
Greeley Philharmonic	A Gala With Three Tenors
South Bend Symphony	Messiah
Stadtorchester Speyr	Messiah
Milwaukee Symphony	Les Illumination (Britten)
Portland Symphony, ME	Guest Artist (Opera Arias)
Stadtorchester Bad Kissingen	St. Matthew's Passion (Kuehnhausen)
Elkhart Symphony Orchestra	La Traviata

REVIEWS

Tenor Garry Grice as Manrico, combined singing and acting talents. Grice has a luminous voice, and when he sings, his words ring with sincerity.

SACRAMENTO UNION (TROVATORE)

Garry Grice as Canio is the possessor of a voice of awesome power.

THE BERMUDA SUN (PAGLIACCI)

Garry Grice cut a handsome figure as Radames, his voice ringing out clearly and securely yet sensitively controlled in tender moments.

OPERA NEWS (AIDA)

Garry Grice sings Erik powerfully. His scenes are charged with electricity.

OPERNWELT (FLIEGENDER HOLLÄNDER)

Garry Grice brings the ringing notes of a Wagnerian singer to the role of Bacchus and a young god becomes a heldentenor.

DES MOINES REGISTER (ARIADNE AUF NAXOS)

Garry Grice as Florestan was most impressive. He is a strong, clear and communicative singer.

NEW YORK TIMES (FIDELIO)

Garry Grice as Jose sang very passionately.

NEW YORK TIMES (CARMEN)

We do not often have the privilege of hearing this music sung by a heroic, ringing tenor voice like Garry Grice's. Jon Vickers' voice came to mind more than once. (Jose)

CHAMPAIGN URBANA NEWS-GAZETTE (CARMEN)

Certainly the centerpiece of the production was the Otello of Garry Grice. His was a commanding voice and presence. Grice's voice is a well-focused, immensely powerful instrument. He recreated vividly the strength of character, including the aspect of jealousy.

THE RENO GAZETTE-JOURNAL (OTELLO)