

Don Giovanni: Cedar Rapids Opera Theatre...

The Gazette;

“**Rubin Casas** provides rumbling bravura as Anna's nobleman father, Il Commendatore, who is Don Giovanni's undoing in a scenario so magnificent audiences will be talking about it for days to come. And all the modern-day implications of the various ripped-from-the-headlines scenarios will resonate, as well, with a shudder. “

Lucia di Lammermoor: Opera in the Heights...

Houston Press;

“**Rubin Casas** dives deeply into his stentorian bass to enliven the role of chaplain Raimondo.”

broadwayworld.com;

“Opposite Amanda Kingston, baritone Octavio Moreno as Enrico Ashton and bass-baritone **Rubin Casas** as Raimondo Bidebent, the chaplain, control the stage and they deftly grab the audience's attention every time they deliver a solo. Both sing with compelling majesty, strength, and conviction, ensuring that their characters stick with us long after the opera has ended.”

The Houstonia Magazine;

“Matching Jones in rigor and making a role debut as Enrico, the Mexican-born Octavio Moreno is a baritone I'd like to hear again. Moreno's voice rings out commandingly with textured emotional agility and a thick, round timbre. As the chaplain Raimondo, bass-baritone **Rubin Casas** echoes Moreno's rich voice at a lower range—I, too, would take advice from a clergyman with voice of such depth.”

Houston Chronicle;

“**Rubin Casas** delivered the chaplain Raimondo's proclamations deeply and fully.”

Rio de Sangre: Florentine Opera...

Opera News;

“**Rubin Casas**, as Bishop Ruiz, delivers a powerful, fervent confirmation service in Latin.”

Chicago Classical Review;

“**Rubin Casas** showed a strong and imposing bass-baritone as Bishop Ruiz.”

A View From the Bridge: Butler Opera Center-UT Austin...

Austin American Statesman;

“Smart acting and deft singing throughout the cast made for a riveting performance. Visiting alum **Rubin Casas** made a powerful, expressive Eddie.”

Don Pasquale: Spokane Opera...

The Spokesman;

“**Rubin Casas** also impressed in the title role. He labored under the handicap of performing in what looked like a Bozo the Clown fright wig—he was supposed to be an old fool, after all – but he is clearly no fool dramatically or vocally. His voice was expressive throughout and he stole at least one scene as he got down on his knees like a smitten schoolboy and panted over Norina. “

Le Nozze di Figaro: Boston Youth Symphony...

Boston Music Intelligencer;

“Enter Bartolo with his surprising admission-he is Figaro’s father! **Rubin Casas** made a compassionate doctor out of him, drawing our sympathy for his plight. His deep, rich voice lent authority and reason. He, along with the near full cast on stage, got most everybody in the audience laughing out loud.”

La Fanciulla del West: Opera Orchestra of New York at Carnegie Hall

Opera News;

“Bass Baritone **Rubin Casas** (Ashby) showed promising vocal material.”

Madama Butterfly: Shreveport Opera...

The Shreveport Times;

“**Rubin Casas** (Il Bonzo) deserves high praise for singing his role forcefully.”

Lucia di Lammermoor: Opera New Jersey...

Packet Publications;

“Donizetti’s doomed heroine was impressively supported by a number of stand-out performances, notably...**Rubin Casas** as a darkly compelling Raimondo.”

US-1 Newspaper;

"A cast of uniformly strong voices carried the “Lucia” production successfully. **Rubin Casas**, a last minute substitution as Raimondo, fitted in smoothly."