

Editorial Reviews

Amazon.com

Discovered singing in a noted New York City watering hole, the Syracuse native's successful major label debut quickly made him a rising star who

garnered comparisons to Mario Lanza--from Tony Bennet, no less. But Amante's showy, soaring style and good looks seemed destined for a wider audience than opera's, and indeed this sophomore release largely delivers on the tenor's rich crossover potential. While many classically educated singers seem challenged to throw off the formal constraints of their rigorous training in tackling pop material, Amante's journeyman musical background has gifted him with a more pliant delivery. It's hard to imagine Bocelli tackling such oldies Top 40 fodder as Gary Puckett's "Young Girl," let alone imbuing it with the melodrama that Amante effortlessly imparts it here. His "Delilah" strives for the kitschy verve of Tom Jones' original, with a voice whose natural power begs comparison with the Welsh sex symbol on the opening "Till" as well. Amante mixes enough Neopolitan standards and originals into the mix to maintain its crossover appeal, but curiously it's pop standards like his soaring, emotional take on Orbison's "Crying" (in a performance that reminds us that the rock legend was arguably a crossover pioneer as well) and a cover of "Back On My Feet" that seem to best engage his considerable talents. It's an album more oriented towards Vegas than Verdi, which seems precisely the intent. --Jerry McCulley