

DEAN



ARTISTS  
MANAGEMENT

## MICHAEL COLVIN TENOR

### REVIEWS

#### **Michael Colvin as Bob Boles in PETER GRIMES with Vladmir Jurowski and the London Philharmonic Orchestra (London and Birmingham): Fall 2013**

"I thought Michael Colvin was without doubt the best Bob Boles I have heard and seen; this 'Methody' struck a fine balance between a figure of fun and the conscience of the Borough, taking the moral high ground when regarding Grimes as a lost soul of a fisherman."

*Seen and Heard International (Birmingham)*

"The sound was wonderfully vivid, and every morsel of Jurowski's interpretation – its cool, precise clarity interspersed with climaxes of frightening intensity – came across fiercely. So did all the individual performances, with an outstanding lineup, including Brindley Sherratt as Swallow, Michael Colvin as Bob Boles, Jean Rigby as Mrs Sedley and Mark Stone as Ned Keene, with Pamela Helen Stephen as a fag-smoking Auntie and Jonathan Veira's Hobson."

*Andrew Clements, London Guardian*

"From the rear stalls (where many of the press were relocated on account of demand) some voices made more of an impression than others. It's a tricky hall, this (Royal Festival Hall, Southbank Centre), and a few feet can make all the difference to the experience you have. The big voices fared well with Brindley Sherratt's Swallow, Mark Stone's Ned Keene, and Michael Colvin's Bob Boles coming across strongly."

*Edward Seckerson's Blog*

"Michael Colvin's intemperate Bob Boles, the Methodist, Mark Stone's swaggering Ned Keene, Jonathan Veira's stalwart Hobson, Brian Galliford's pious Reverend Horace Adams and Brindley Sherratt's lecherous lawyer Swallow also brought a wealth of experience to the ensemble. Everyone sang strongly and with excellent diction that made the surtitles mostly redundant."

*Seen and Heard International (London)*

"Michael Colvin also made his mark as a wayward yet forceful Bob Boles."

*Alexander Campbell, Classical Source*

"Further vocal performances from Jean Rigby (Mrs Sedley), Michael Colvin (Bob Boles), Brindley Sherratt (Swallow) and Jonathan Veira (Hobson) all impressed."

*Backtracks*

"The principal line-up was exceptionally strong, both vocally and dramatically... no-one in the cast, which included Pamela Helen Stephen, Michael Colvin and Mark Stone, came across as weak."

*Musical OMH*

"Michael Colvin brought an authentically bug-eyed mania to Bob Boles' "Methody Wastrel, especially when drunk."

*Opera Britannia*

"Tenor Michael Colvin was also outstanding. His five numbers in the *Passion* sequence were deeply moving. Later, his *Thou Shalt Break Them* was forceful and a worthy prelude to the *Hallelujah Chorus*."  
The Ottawa Citizen – Richard Todd

"Another notable performance came from Michael Colvin as Flute, who balanced a musical, ringing tenor with the hilarity this role requires."

MusicOMH.com – Lottie Greenhow

"It (Britten's *Turn of the Screw*) was already the most chilling show in town...but English National Opera's revival of McVicar's 2007 production turns the screw even tighter...Another (change) is the truly demonic Quint created by the one adult newcomer to the cast, Michael Colvin. He's almost bestial with his claw-like hands, hunched back, lurching gait and spookily disembodied singing."

The Times

"(Sir Charles Mackerras) delivery of the *Screw* last night was stunning – as was everything about this show, which has largely the same cast as before but with a new Quint (Michael Colvin). An outstanding cast..."

The Telegraph

"Michael Colvin is excellent in The Prologue – every word carefully pointed – and his Peter Quint was menacing because of its understatement. The way he calls to Miles insinuated themselves into the accompanying orchestra textures were perfectly judged."

Classical Source

"Michael Colvin joins them as the new Prologue/Quint, and in my opinion outdoes his predecessor in the role: the ardent sound he produces is a welcome change from the insipid sound that some English tenors have a tendency to produce, and he was genuinely scary."

Musical Criticism

"Michael Colvin brought a sweet, agile lyric tenor to Don Ottavio's two arias"

Chicago Tribune – John von Rhein

"The promising Michael Colvin possess one of the most beautiful young lyric tenor instruments around...his voice is sizable with an intrinsic timbral sweetness—capable of a heroic ring above the staff, as well as cleanly articulated passagework...gratifyingly allowed 'Ich baue ganz', dispatching this technical litmus test with velocity and grace."

Opera News – Mark Thomas Ketterson

"Canadian tenor Michael Colvin, as the villainous usurper Grimoaldo, also sang up a storm, and his one a typical, wistful aria, about the shepherd finding peace with his sheep, was surprising and touching."

The Globe and Mail on Handel's *RODELINDA*

"Of all Canada's superb tenors, these days the Irish-born but Canadian-raised and -trained Colvin is the one I most look forward to hearing. His lovely, healthy tenor, allied to his sure sense of pitch, was the rock... Colvin's big solo, the ' *Ingemisco*', was gorgeous, and his opening phrases at the "*Hostias*" in the *Offertorium* were very moving."

The Globe and Mail on Verdi's *REQUIEM* (Elora Festival)

"Michael Colvin supplied a mellifluous *Blemonte*."

Opera Canada – Floyd St. Clair

"Une mention pour le Canadien Michael Colvin, qui fait presque jeu égal avec la contralto polonaise (Ewa Podles). Qualité du timbre, aisance dans les vocalises, intuition stylistique: ce tenor a tout pour faire carrière dans Rossini" (*trans: "A mention for the Canadian Michael Colvin, who is almost the equal of Polish contralto Ewa Podles. Quality of tone, ease of technique, stylistic intuition: this tenor has it all for a career in Rossini."*)

Opera International on Rossini's *TANCREDI*

"Tenor Michael Colvin spun pure, lyric honey as *Belfiore*, his Act II duet with Durkin providing the vocal highlight of the evening."

Opera News on Rossini's *IL VIAGGIO A REIMS*

"Among the men, the big discovery was the fast-rising Rossini tenor Michael Colvin, singing sweetly, ardently and musically as *Belfiore*."

Chicago Tribune on Rossini's *IL VIAGGIO A REIMS*

"As the lecherous *Il Cavalier Belfiore*, Michael Colvin blended an Irish tenor of high-flying innocence with wonderfully oily manners. His duet with *Corinna* was a highlight of the evening."

Chicago Sun-Times on Rossini's *IL VIAGGIO A REIMS*

"Michael Colvin, as the romantic lead *Belmonte*, was assured and luminous in his solo work, and an excellent partner for soprano Aline Kutan as *Konstanze*..."

Vancouver Sun on Mozart's *ABDUCTION FROM THE SERAGLIO*

"...The best surprise was tenor Michael Colvin, like contralto Marie-Nicole Lemieux, making his debut with the Toronto Symphony Orchestra. His vibrato-free, deep-felt recitatives, consistent warmth and the heroic cast he brings to his singing suggest a very successful future."

The Toronto Star on Handel's *MESSIAH*

"Michael Colvin's clear, bright, lyrical tenor wonderfully suited his Beethoven and Schubert songs. In Beethoven's '*The Kiss*', he deftly brought out the musico-poetic transformation from serious romance to jocular situation. Colvin made his songs his own - they seemed to be part of his living, breathing being. He always found a way of singing a repeated word or phrase differently the second time around. His German diction was well nigh pristine. His simple gestures, body language and facial expressions added an extra sheen to his presentation."

-The Hamilton Spectator on Opera Ontario's *LIEDERABEND*

"Michael Colvin displayed stylistic assurance and sustained *Lindoro's* high tessitura with fortitude"  
Opera News on Rossini's *L'ITALIANA IN ALGERI*

"There's only one outstanding voice in the cast – that of tenor Michael Colvin (*Lindoro*)"  
The National Post on Rossini's *L'ITALIANA IN ALGERI*

"Partnering her was Michael Colvin, rapidly becoming a noted Rossinian... Colvin proved an impressive *Lindoro*, singing with outstanding agility and clarion, elegant tone."  
OPERA Magazine (UK) on Rossini's *L'ITALIANA IN ALGERI*

"Tenor Michael Colvin as *Lindoro*, Isabella's true love, effortlessly shares top singing honours"  
The Globe and Mail on Rossini's *L'ITALIANA IN ALGERI*

"his (Michael Colvin as *Jupiter*) vocal work was godlike in every respect, with clarion timbre and pinpoint accuracy."  
OPERA Magazine (UK) on Handel's *SEMELE*

"The stand-out among the performers was Michael Colvin, his tenor robust and forwardly placed, wonderful to hear in the opera's most famous air, Where'er you walk."  
Chicago Tribune on Handel's *SEMELE*

"Setting the tone was Canadian tenor Michael Colvin, whose *Male Chorus* was absolutely bright in color, clear in diction and musically secure, towering over the three other male soloists."  
Opera Canada on Britten's *THE RAPE OF LUCRETIA*

"as one admired the honey-toned, impassioned *Tamino* of Michael Colvin"  
Winnipeg Free Press on Mozart's *THE MAGIC FLUTE*

"...Tenor Michael Colvin (*Arbace*) in particular bowled me over with his masterfully stylish performance"  
The OPERA Quarterly on Mozart's *IDOMENEO*

"Michael Colvin sang the tenor arias and recitatives with precision, feeling and superb diction"  
The Ottawa Citizen on Handel's *MESSIAH*

"The brightest light of the evening was tenor Michael Colvin in the role of *Count Almaviva*. Colvin's voice seemed a perfect model of the 'bel canto' style of singing that Rossini's music employed. Supple and pliant, it moved beautifully and with precision through the rapidly decorated vocal runs supplied by the composer."  
The Sun Newspaper on Rossini's *THE BARBER OF SEVILLE*

"Michael Colvin stood out in a uniformly strong cast as a brilliant *Male Chorus*, exemplary in diction and tonal colouration, highly intelligent in verbal stress without losing the musical line."  
OPERA Magazine on Britten's *THE RAPE OF LUCRETIA*

This is a superb score, which is served up with panache by the COC orchestra under conductor Harry Bicket and a powerful cast with particularly delicious performances from Danielle de Niese, Gerald Thompson and Michael Colvin, all of whom combine strong talents on both a vocal and dramatic level."  
Toronto Sun on Handel's *RODELINDA*