



ALAIN COULOMBE

BASS

REVIEWS

“Bass Alain Coulombe summoned vocal and dramatic gravitas as Bishop Taché”
[Louis Riel, Canadian Opera Company]
Musical Toronto, Arthur Kaptainis

“The many highlights included French Canadian bass Alain Coulombe as the Captain, who held court against the crowds of officers and colourful townsfolk. His voice was full and commanding, and his French was noticeably more natural against the non-native French speakers in the cast.”
[Carmen, Canadian Opera Company]
Toronto Star, Michael Vincent

“Also compelling were the other male singers: Roberto Saccà as a slimy Drum-major, Wolfgang Ablinger-Sperrhackle, a mean Captain who plays with Wozzeck as with a toy, Alain Coulombe as the doctor, and Rudolf Johann Schasching as the madman.” [Wozzeck, Teatro alla Scala]
theoperacritic.com, Silvia Luraghi

“Alain Coulombe's Doctor is more dangerous than his pantomime persona would initially suggest, degrading Wozzeck to the extent that he forces his head into a feeding trough.” [Berg's Wozzeck, Teatro alla Scala]
James Imam, www.bachtrack.com

“La temperatura emotiva del tutto, fino ai confini di un verismo ribaltato, si tocca con mano nella prestazione eccellente dei cantanti: gli acclamati Michael Volle (Wozzeck) e Ricarda Merbeth (Marie), così come Roberto Saccà (Tamburmaggiore), Wolfgang Ablinger-Sperrhackle (Capitano), Alain Coulombe (il Dottore).” [Berg's Wozzeck, Teatro alla Scala]
Fabio Vittorini, www. ilmanifesto.it

“Alain Coulombe is in fine majestic voice as the king Arkel” [Pelléas et Mélisande – Against the Grain Theatre]
Stage Door, Christopher Hoile

“Coulombe brings a regal, commanding, though quiet note to the troubled Arkel.” [Pelléas et Mélisande, Against the Grain Theatre]
NOW Magazine, Jon Kaplan

“Alain Coulombe was perfect in his role as the grandfather Arkel” [Pelléas et Mélisande, Against the Grain Theatre]
Musical Toronto, John Terauds

“De la première partie de la soirée, on retient surtout les interventions d'Alain Coulombe, lui dont la voix de basse semble s'épanouir toujours davantage à chacun de ses passages.” [Opéra de Québec, *Macbeth*]

Le Soleil, Richard Boisvert

“Les autres solistes sont tous très bons, que ce soit la basse Alain Coulombe, qui offre un Banquo fort juste.” [Opéra de Québec, *Macbeth*]

Le Journal de Québec

“Coulombe’s commanding authority, vocally and dramatically, holds steadfast throughout the full range of his sustained turns on stage. A coloratura-friendly bass is a precious commodity. There is as much suppleness to Coulombe’s stentorian timbre as there is resonance, a quality that must be heard to be believed.” [Rameau’s *Hippolyte et Aricie*, Voicebox: Opera in Concert] *Operagoto.com*

“The entire cast is excellent, with the superb basso profundo of Alain Coulombe as Clark Gable.” [Robin de Raaff’s *Waiting for Miss Monroe*, The Netherlands Opera]

NRC Handelsblad , Joep Stapel

“Bass Alain Coulombe makes a big impression as Lt. Gordon Flowerdew, a character drawn from real life. His role registers particularly strongly in Act 2, and he deserves special praise for the

understated power of Flowerdew’s death scene.” [world premiere of *Mary’s Wedding*]

Time Colonist, Kevin Bazzana

“Alain Coulombe, as the Bailiff, is a sumptuous bass and an accomplished actor and is especially believable in his interactions with the half dozen children who occasionally populate the stage.”

Globe and Mail, Alan Conter

“Of the men, the evening’s standout was Alain Coulombe, who as the chaplain was imposing in presence as well as in vocal power.” (Lucia de Lammermoor)

Cincinnati Enquirer, Janelle Gelfand

“Un autre qui montre sur scène une aisance parfaite, c’est la basse Alain Coulombe (*Colline*). Il nous régale en plus de sa belle voix de basse, plus franche et plus libre que jamais.”

Le Soleil, Richard Boisvert

“Bass Alain Coulombe (*Colline*), singing to his overcoat, helped build the atmosphere around Mimi’s deathbed nicely. He movingly captured the character’s quixotic wistfulness.”

Opera Canada, Bill Rankin

“Alain Coulombe, with a booming bass voice that got beefier the lower it went, was a *Sparafucile* as ruthless and malevolent, yet curiously principled, as you’re likely to find this side of a maximum-security prison.”

Opera Canada, Robert Jordan

"Alain Coulombe's deep basso and breath control as *Sparafucile* were nothing short of wondrous."

Review Vancouver, J.H.Stape

"Alain Coulombe is flawless and disturbing as *Sparafucile*. His massively deep bass voice probes the theatre like the growl of a lion."

Times Colonist, Grania Litwin

"With his lush, resonant voice former Ensemble member Alain Coulombe was as magisterial a *Sarastro* as one could wish. His bass plumbed the challenging depths of *In diesen heil'gen Hallen* with full security of tone."

Stage Door, Christopher Hoile

"Alain Coulombe dans *Phinée*...ravit sans doute la première place...assurément par le style et l'engagement du chanteur. Il revêt le costume du rival malheureux qui lui sied bien. Le rôle de *Phinée*, tout comme celui de *Méropé*, deux êtres blessés, déchirés, équidistants de leur amour, est exigeant et demande de vivre intensément le drame."

www.resmusica.com, Jacques Héту

"The star had to be Toronto-based bass Alain Coulombe, whose rich, commanding basso was tailor-made for the role of the *King of Clubs*."

The Toronto Star, John Terauds

"The smaller roles were sharply etched, especially Alain Coulombe, his deep bass resonating with the stentorian authority essential to *Oroveso*."

Opera Canada, Robert Jordan

"The beautiful deep bass of Alain Coulombe brought the wisdom and serenity of the aged *Arkel* to calm the storms of passion or to comfort melancholy and sadness."

Review, Vancouver, Jane Penistan

"From the pungent opening chords of L'Opéra de Montréal's *THE RAPE OF LUCRETIA*, one sensed immediately that this was going to be a performance of special merit...above all Alain Coulombe, a superb

Collatinus, with a voice most *Wotans* would envy..."

Opera News, Robert Markow

"Alain Coulombe, as *Collatinus*, conveyed deep emotion with his velvety, powerful bass voice."

The Globe and Mail, David Lasker

"Alain Coulombe as *Seneca* gives the kind of assured, refined performance we've come to expect from him. Even as his sonorous bass lends gravitas to the philosopher's great final scene, he suggests a man forcing his emotion to bend to his will."

Stage Door, Christopher Hoile

Alain Coulombe

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"Alain Coulombe tended to dominate the proceedings through sheer physicality when he was onstage as *Pistola*."

The Berkshire Eagle, Andrew L. Pincus

"The best work is by Alain Coulombe as the duplicitous *King Créon*. He's a real singing actor who uses all the tools at hand to create a memorable character."

NOW Magazine, Jon Kaplan