



PETER MCGILLIVRAY BARITONE

Reviews

“Baritone **Peter McGillivray** is also to be celebrated in his role as the buffoonish Doctor Bartolo. McGillivray's resonant singing filled the auditorium with a vibrant sonority that helped translate the comedic vision for his character to the audience. McGillivray's Bartolo was an audience favourite for good reason: he embodies the essence of his character, and backs it up with rich, round singing”

Barber of Seville, Calgary Opera
Schmopera.com, Oliver Munar

“One of the best elements of this production is **Peter McGillivray** as Dr. Bartoto, one of the most famous of the buffo basso roles in Italian comic opera, but also one that needs fine singing and dramatic flair. McGillivray doesn't miss a trick, drawing from the role every ounce of comedy, and handling the vocal side with aplomb. The solo opening of the second act was exceptionally good, and I have never seen an actor get so much out of a wig.”

Barber of Seville, Calgary Opera
Calgary Herald, Kenneth DeLong

“There's some strong singing, particularly from baritone **Peter McGillivray** as Dr. Bartolo... McGillivray received the most vocal applause at curtain. He's a fine singer, particularly impressive during *A un dottor della mia sorte*, when a jealous Bartolo interrogates and lectures Rosina. McGillivray is also a gifted comic actor, one of those performers able to project humour and whimsy with a gesture or a look. His turns were among the most enjoyable of the evening.”

Pacific Opera Victoria, Barber of Seville
Victoria Times Colonist, Adrian Chamberlain

“...with really singing from **Peter McGillivray** as Bartolo...”

Opera Lyra, Barber of Seville
Opera Canada, Jean-Jacques Van Vlasselaer

“High praise is owed to baritone **Peter McGillivray** for his virtuoso performance as Bartolo. McGillivray channeled Daffy Duck's spluttering rages, but for all of his physical comedy and over-the-top bluster the role never got away from him vocally.”

Opera Lyra, Barber of Seville
Ottawa Citizen, Natasha Gauthier

“Among a very fine ensemble of singers, pride of place must go to baritone **Peter McGillivray** as Raoul/Hernando. His central role bears the biggest burden, and he negotiated the difficult and taxing score with great musical skill and all the dramatic chops to create a strong, pivotal character.”

Tapestry Opera, *The Shadow*
Opera Canada, Wayne Gooding

“The various Gypsy roles were nicely cast too...The two gypsy men, **Peter McGillivray** as Dancairo and James McLennan as Remendado, provided comic relief and together with the ladies sang an excellent version of the famous quintet in the second act.”

Calgary Herald, Kenneth DeLong

“Baritone **Peter McGillivray** sang with force and conviction.”

Brahms' Requiem
Ottawa Citizen, Richard Todd

Une très jolie voix...**McGillivray** a heureusement eu l'occasion de montrer sa réelle qualité d'acteur dès l'air suivant, celui où Leporello décline la liste des maîtresses de Don Juan. Très à l'aise, l'interprète a bien fait rire quand il a sorti de sa poche un agenda électronique...L'extrait du *Thaïs* de Massenet, servi vers la fin de la première partie, est sans doute celui où le baryton a le mieux montré la qualité de son étoffe, à la fois ronde, brillante et riche...Un autre bon moment que celui où McGillivray a chanté l'air d'*Onéguine*, tendrement, en russe et, comme l'ensemble de son programme, de mémoire.”

Le Soleil, Richard Boisvert

“Tenor Michael Colvin and baritone **Peter McGillivray** were quite thrilling in the *Pearl Fishers* duet.”

The Globe and Mail, Ken Winters

“Deuxième prix au Concours international de Montréal l'an dernier, le baryton **Peter McGillivray** fut magnifique dans les deux oeuvres: timbre riche, conduite vocale impeccable, intelligence du texte, présence imposante. Il montra ces mêmes qualités-dignes du premier prix-cans un lied tiré d'un recueil de Korngold qui annonçait le Quintette pour piano et cordes du célèbre compositeur de musique de film.”

La Presse (Montreal), Claude Gingras

“A uniformly strong cast was led by baritone **Peter McGillivray** in the title role. Making a welcome return to Canada from His current program of studies in Germany, McGillivray is clearly still on track for the important career that his success in competitions over the past couple of years has promised. The voice is full and strong, and he uses it with a great feel for cadence and line. He's frankly a bit young to carry this role [Mazeppa] off convincingly, but that's picky in the face of such musicality and commitment. His performance was extraordinarily rewarding to the audience.”

Opera Canada, Wayne Gooding

“Things perked up enormously with the arrival of the excellent trio of singers cast as Sid (**Peter McGillivray**), Nancy (Cerys Jones) and Albert (Allan Clayton): when all three were together, the

stage crackled with sexual energy, fuelled both by the expressions of evidently love of butcher boy and baker's girl, and unwillingly virginal Albert's mounting frustration."

**Albert Herring, Britten Festival with the Britten-Pears Young Artist
Opera Magazine, Graeme Kay**

Peter McGillivray, héros de la soirée

"La prestation de Vendredi placerait nettement McGillivray à place de la Coréenne qui, entrant après lui, a paru complètement écrasée. La voix large et sonore du baryton, grand et bien droit, s'est superbement déployée dans une Romance à l'étoile (de Tannhäuser)...Mais le difficile air de Ford, de Falstaff, allait ensuite révéler un mécanisme vocal d'une rare clarté."

La Presse, Claude Gingras

Montreal International Musical Competition

"The second half was devoted to three groups of songs sung by baritone **Peter McGillivray**. Also a CBC competition winner...McGillivray is a first-class recitalist. Blessed with a voice of considerable amplitude with a ringing top and a strong lower register, McGillivray showed his interpretive flexibility in exquisite performances of songs by the Canadian composer Derek Holman, Francis Poulenc, and Jean Sibelius. While all three sets were excellent sung, the Poulenc and Sibelius groups were especially fine, the character of the modern French songs beautifully interpreted, and the intense romanticism of the early Sibelius songs warmly presented."

**In Recital, Rosza Centre, Calgary
The Calgary Herald, Kenneth DeLong**

"Two other Ensemble members, baritone Peter McGillivray as Schaunard, the musician, and bass-baritone Robert Gleadow as Colline, the philosopher, did themselves more than proud. Both sang outstandingly well, both took their lion's share of the comedy with panache and (in the absence of girlfriends for them in the libretto) with a legitimate touch of camp."

**La Bohème, Canadian Opera Company
The Globe and Mail, Ken Winters**

"The finest singing of the evening came from baritone Peter McGillivray, as Albert's friend Sid. He caught the colour and nuance of every word in his lines and delivered them with a round, cultivated tone that perfectly reflected his character's self-satisfied suavity."

**Albert Herring, Canadian Opera Company
Opera News, Christopher Hoile**