

DEAN



ARTISTS MANAGEMENT

ISAIAH BELL TENOR

“Singing the central role of the celebrant with effortlessly clear diction and a ringing purity of tone was tenor Bell. Bell has the warm, graceful voice of a classic lyric tenor, yet with an upper register approaching countertenor territory, especially notable in the exquisite a cappella “Lord’s Prayer.” His delivery of the Sanctus was equally moving, with a prayer-like quality that at least for me evoked Tony singing “Maria” in Bernstein’s music for “West Side Story.” [Bethlehem Bach, Bernstein’s Mass]
The Morning Call, Steve Siegel

“And amid an excellent cast, the tenor Isaiah Bell as the Madwoman gives a performance of exquisite poignancy. The scooping of his voice, up and down, could provoke laughter, but Mr. Bell makes you hear the grief in it, the text’s “wandering mind.” His hesitations pierce the heart, and his physical performance is no less delicate and affecting.” [Madwoman, Curlew River, Mark Morris Dance Group]
The New York Times, Brian Seibert

“I loved Isaiah Bell’s “Comfort ye”. He was suave and debonair, but most of all, comforting.”
[Toronto Symphony Orchestra, Messiah] Schmopera, Jenna Douglas/Greg Finney

“Returning after his TSO debut in 2015 was tenor Isaiah Bell, who was a compliment to the role.”
[Toronto Symphony Orchestra, Messiah] Musical Toronto, Michael Vincent

“Each of the soloists delivered stunning performances. They sang directly to every member of the audience. Tenor Isaiah Bell opened with a reassuring “Comfort ye, comfort ye my people...” He was at his best in the series of recitatives and airs in *Part Two* in which he depicted the deep sorrow and grief around the crucifixion.” [Toronto Symphony Orchestra, Messiah]
Toronto Concert Reviews, David Richards

“His voice projected effortlessly and is nicely focused. The top notes that plague many singers caused him no concern whatsoever — the high As taken as “but of course.” ...In the world of singing, the voice itself counts for a great deal — and that Bell most certainly has.”
[Calgary Philharmonic Orchestra, Messiah]
Calgary Herald, Kenneth Delong

“The adult vocal soloists — Elizabeth Weisberg, soprano; Meg Bragle, mezzo-soprano; Isaiah Bell, tenor; and David Grogan, bass — were excellent. Ms. Bragle and Mr. Bell were especially strong, pliant and communicative.” [St. Thomas Church Choir, New York, Messiah]
New York Times, James Oestreich

“As Damon, ginger-haired Isaiah Bell looked perfectly pastoral, sang his runs and divisions with neat brio, and runs and divisions with neat brio, and seemed happily unfazed by Morris’s hyperactive stage world.” [Mostly Mozart Festival, Mark Morris Dance Group, Acis and Galatea]
Opera Canada, Patrick Dillon

“Marlow, sung with exquisite lyricism and an air of heroism by tenor Isaiah Bell, is perhaps the most traditional conception, a sympathetic protagonist who gets the most straightforward and alluring melodies.”
[World premiere of Heart of Darkness with Opera Parallel]
San Francisco Chronicle, Joshua Kosman

“In the demanding role of Marlow, tenor Isaiah Bell was excellent.” [World premiere of Heart of Darkness with Opera Parallel]
Berkeley Daily Planet, James Roy MacBean

“Isaiah Bell stood out as a singer to watch, with an uncommonly warm light tenor, smooth musical line and sound artistic choices. Beginning the work by announcing the coming of the Lord, he evinced gentleness and excitement in “Ev’ry valley shall be exalted” and poignancy singing, “Thy rebuke hath broken his heart.” [New Jersey Symphony, Messiah]
New Jersey Star-Ledger, Ronni Reich

“Isaiah Bell was quite stunning in his vocal subtlety and strength. Bell’s voice is so pure and full, with such a lovely ring and evenness in his tone production. His renderings of both “Saget es, die ihr erlöst seid...” and “Stricke des Todes” were events in themselves, and added noticeably to the electricity of the proceedings.”
[Vancouver Symphony, Lobesgesang]
Vancouver Classical Music, Geoffrey Newman

“Rising star Isaiah Bell, the Canadian-American tenor, enthralled as the evangelist who narrates the story. He maintained clear focus throughout, his effortless voice rising and falling as the dramatic events unfolded. He shaded all his recitatives with the subtle nuances of a fine Shakespearean actor, ultimately declaiming Jesus’s death to harrowing effect.”
Winnipeg Free Press, Holly Harris

“I especially liked the final tenor solo “Benedictus qui venit in nomine Domini”, sung by Victoria, BC native Isaiah Bell. His vocal tone was something to behold.” [Bach Mass in B minor]
Musical Toronto, Michael Vincent

“Tenor Isaiah Bell gives a performance of haunting beauty, ideally depicting emotional distraction with ultimate economy and glowing vocal skill....His singing is finer yet, with firmly sculptured phrasing and effortless clear diction. You hang on his face, his words, and on the gleaming current of his vocal tone.”
The New York Times

“The young tenor Isaiah Bell has a perfect voice for the oratorio. He can sing high notes without straining the voice, allowing it to maintain impeccable diction. He does not try to impress. He recited the text with beautiful phrasing with accentuated meaning.”
La Liberté, Pierre Meunier

Young tenor Isaiah Bell...sang with passion and a powerfully resonant voice.”
Cleveland Classical, James Flood

“I was intrigued by BC tenor Isaiah Bell...his is a light sweet sound, with very good agility and a well supported upper range, making him ideal in Rossini. He sang Ramiro’s aria from La Cenerentola – a fiendishly difficult piece not the faint of heart. He sang fearlessly and quite well, with all the money notes.”
La Scene Musicale, Joseph So

“Special mention goes to...Isaiah Bell as the first Jew, whose doctrinal proclamations were chilling in their fervor and clarity.”

Opera Magazine, Robert Markow

“Isaiah Bell is an exceptional new young Canadian tenor who’s set to emerge on the world market.”

Noel Edison quoted in Halifax Chronicle-Herald

“Bell’s tenor voice is both light and sweet, but with more than a hint of darkness in it. He sang the sequence of recitatives and arias, narrating how the crowd’s rebuke broke Christ’s heart, with admirable power. His tone colour and conviction conveyed the mix of sorrow and compassion to be found in Handel’s treatment of this part of the crucifixion drama.”

Halifax Chronicle-Herald, Stephen Pedersen

“Tenor Isaiah Bell as the madwoman was breathtaking. He sustained an intensity of emotion which never toppled into hysteria. His restrained gestures, like the Madwoman’s simple, haunting curlew motif in the music, slowly built suppressed tension and let Britten’s music work its magic.”

Review Vancouver

“Tenor Isaiah Bell as the Madwoman, sang fervently with a palette and much eloquence (particularly memorable was the duet of oscillating semitones with the flute).”

Globe and Mail, Elissa Poole

“The madwoman was sung with depth and inspiration by tenor Isaiah Bell, who communicated the solemnity and abject sorrow of the women seen in medieval altar paintings at the feet of the crucified Christ.”

Opera Canada, Hilary Clark

“Isaiah Bell, who provides Lionel’s singing voice off-stage, is blessed with a beautiful, pure tenor.”

Victoria Times Colonist, Adrian Chamberlain