

DEAN



ARTISTS
MANAGEMENT

JAMES WESTMAN

BARITONE

REVIEWS

“Baritone James Westman, despite being a bit young for the role, is very strong as Alfredo's father and sang a lovely version of *Di Provenza il mar, il suol*, one of Verdi's more beautiful baritone arias.”

- *La Traviata*, Manitoba Opera

CBC, Lara Rae

“Another standout proved to be Canadian baritone James Westman as Alfredo’s father Germont, with his booming voice immediately establishing his imperious character during the second act’s *Di Provenza il mar, il soul*, as well as showcasing his resonant, expressive vocals as he sets out to destroy his son’s relationship with Violetta. He then proceeded to peel back the many layers of his character, showing us he is not a villain, but a hapless victim of societal expectations, until finally wracked by remorse at the end when he realizes Violetta’s inner goodness.” - *La Traviata*, Manitoba Opera

Winnipeg Free Press, Holly Harris

“Westman’s occasionally age weathered but still handsomely sturdy tones were aptly suited to Eustachio, the town’s heroic mayor and loving paterfamilias; he had all the Donizettian vocal gestures down pat” - *L’assedio di Calais*, Odyssey Opera

Patrick Dillon, Opera News Magazine

“James Westman had the commanding voice – a powerful, hardwood baritone – and presence for the noble and defiant Eustachio” - *L’Assedio di Calais*, Odyssey Opera

Kevin Wells, Bachtrack

“Outstanding was baritone James Westman. His commanding voice and fine acting made him a truly sympathetic hero.” - *L’Assedio di Calais*, Odyssey Opera

Ed Tapper, BostonEdgeNetwork

“A rare bel canto treat – Baritone, James Westman made a noble, earthy Mayor of Calais...”

- *L’Assedio di Calais*, Odyssey Opera

Zoë Madonna, The Globe and Mail

“The strong cast was led by baritone James Westman in the demanding lead role of Eustachio de Sainte-Pierre, the besieged Mayor of Calais.” - *L’Assedio di Calais*, Odyssey Opera

John Ehrlich, BMIntelligenzer

“The singing by Cesaroni, Gartner and Westman was superlative!” - *L’Assedio di Calais*, Odyssey

OperaJack Craib, South Shore Critic

“Brilliant new production...magnificently soaring...James Westman delivers a warmly focused Old Doctor.” – **Vanessa, Wexford Festival**
John Allison, Telegraph

“Utterly gripping performance...Much credit goes to James Westman for making his part such a scene-stealer as the Doctor. His inebriated behavior of Act II elicited much laughter from the audience as did his dance instruction to Anatol in Act I.” – **Vanessa, Wexford Festival**
Andrew Larkin, Bachtrack.com

“James Westman incarne un Scarpia non seulement tyrannique, mais également violent et troublant de concupiscence.” **Translation:** “James Westman’s Scarpia embodies not only tyrannical but also violent and disturbing lust.” – **Tosca, Opéra de Québec**
Yves Boisvert, Le Soleil

“James Westman has the tools, the stature, the intensity and flippancy necessary to play the Machiavellian and unscrupulous Scarpia.” (Trans. from French) – **Tosca, Opéra de Québec**
Yves Leclerc, Le Journal

“Remarkable performance by James Westman in the role of Scarpia.” (Trans. From French)
– **Tosca, Opéra de Québec**
Jacques Leclerc, Info-Culture.biz

“Baritone James Westman’s sonority opened up for the rest of the evening. He nailed his vibrant “The Trumpet Shall Sound” with a ringing, dead-of-center high A that I suspect he enjoyed as much as my smiling audience neighbors.” – **Messiah, New York Philharmonic**
Jed Distler, Classical Review

“Of the three soloists, baritone James Westman had the most to sing. He dispatched his music with aplomb, from rock solid lows to powerful highs, not to mention a surprisingly mellifluous falsetto in *Dies, nox et omnia*.” – **Carmina Burana, Toronto Symphony**
Joseph So, La Scena Musicale

“But perhaps most impressive of all is baritone James Westman as Giorgio Germont, Alfredo’s father. He’s a veteran of this role, and the psychological depth he brings to it elevates the production. The emotional journey he takes in the course of a single aria is remarkable to witness.”
– **La Traviata, Utah Opera**
Catherine Reese Newton, The Salt Lake Tribune

“Baritone James Westman’s passionate performance as Germont, showed wide dramatic range and superb vocal control. His keen sense of theatric expression kept the audience riveted to his every utterance.” – **La Traviata, Utah Opera**
Opera News, Robert Coleman

“Interestingly, the star of the evening was neither of the leads, although both were superbly cast in their roles. The loudest applause at curtain call, and what seemed to me to be the strongest performance overall – at least the one that overcame the scenery -- was delivered by baritone James Westman, singing the role of Alfredo’s father, Giorgio Germont. Westman simply took control of the stage and

made it his own when he was on it, taking hold of the role and never letting go. He gave one of those performances that becomes inextricably linked to how the character should be sung by future Germonts. Westman had strong stage presence and was able to exploit through his voice every emotion a father could feel in the depths of his soul for his son. Well done!" – **La Traviata, Vancouver Opera**
Paul Joseph Walkowski, OperaOnline.us

"But my highest praise goes to James Westman who presented a masterful and superlative performance, oh where to begin. A singer who clearly understands every word he sings... acting that does not seem like acting... Mr. Westman's breath and phrasing is also superior, and the textures and colours of his baritone... wow!" – **La Traviata, Vancouver Opera**
Monseieurcoco.com

"It was baritone James Westman, as Germont, who really impressed with his deep voice and richly sympathetic acting. His two arias, first with Violetta followed closely by his "*Di Provenza il mar*" with Alfredo, were standouts, both being genuinely moving and beautifully sung."
– **La Traviata, Vancouver Opera**
Lloyd Dykk, Straight.com

"The same sense of finely observed detail extends to the central roles. As Alfredo's father, baritone James Westman comes across as a seasoned singing actor; his big second act encounter with Violetta has honesty and depth." – **La Traviata, Vancouver Opera**
David Gordon Duke, Vancouver Sun

"James Westman gave us a distressed father to perfection." – **La Traviata, Vancouver Opera**
Jack Caldwell

"James Westman incarne un Nottingham manifestement assailli par le doute et presque continuellement agité. Même s'il paraît parfois sombrer dans une forme véhémence de nostalgie, cet impulsif sait à tout moment contenir sa rage autant par le geste que par l'expression vocale. Son magnifique baryton et un jeu très crédible expriment précisément l'anxiété dans l'air *Forse in quel cor*"
- **Maria Stuarda, Opéra de Montréal**
Réal Boucher, Opera forum

"Le baryton canadien James Westman joue et chante avec force le duc de Nottingham, mari de Sara, ami puis ennemi de Devereux." - **Maria Stuarda, Opéra de Montréal**
Claude Gingras, La Presse

"Canadian baritone James Westman was rich, steady and believable as the Duke of Nottingham."
- **Roberto Devereaux, Opéra de Montréal**
Arthur Kaptainis, The Gazette

"Above all, there's a wonderfully balanced and solid cast ...He's a star on the rise.Canadian Baritone James Westman's Nottingham rounded out the leads well. While all of the cast are also fine actors...."
- **Roberto Devereaux, Opéra de Montréal**
Alan Conter, Globe & Mail

"Baritone James Westman delivered a vocally and dramatically nuanced performance in the role of Sharpless." –***Madama Butterfly*, Dallas Opera**
Wayne Lee Gay, Frontrow, Dallas Arts

"James Westman and the mezzo-soprano Norine Burgess bring considerable energy and charm to the more thinly drawn roles of the Count and the actress Clairon." –***Capriccio*, Pacific Opera Victoria**
Victoria Times Colonist

"Dashing baritone James Westman, sang the part of the "un-musical"; Count with fluid charm."
–***Capriccio*, Pacific Opera Victoria**
Elizabeth Paterson, Review Vancouver

"James Westman's Count and Norine Burgess' Clairon sang well and worked up a suitable level of chemistry." –***Capriccio*, Pacific Opera Victoria**
Bernard Jacobson, Seen and Heard

"James Westman portrays the Count as an overgrown boy (perhaps one of Bertie Wooster's friends) – and he sings well, too." –***Capriccio*, Pacific Opera Victoria**
Michael Johnson, Concertbet.com

"Baritone James Westman's Sharpless is sympathetic right-mindedness itself."
–***Madama Butterfly*, Santa Fe Opera**
Robert Punt, LA Opus

"When warned by Sharpless (the hearty baritone James Westman), the American consul at Nagasaki, that the adolescent Butterfly is taking this marriage seriously." –***Madama Butterfly*, Santa Fe Opera**
Anthony Tommasini, The New York Times

"Equally excellent cast: baritone James Westman as a sympathetic Sharpless."
–***Madama Butterfly*, Santa Fe Opera**
David Gregson, Opera West

"James Westman as the self-satisfied Figaro was a comic and vocal delight. In the infamous Largo al factotum, his robust voice and animated face had the audience in the palm of his hand. Wheeling his trolley complete with barber pole, wigs and bottles of lotions, he illustrated the aria's lyrics with playful body language. We never wanted him to leave the stage." – ***The Barber of Seville*, Manitoba Opera**
Gwenda Nemerofsky, Winnipeg Free Press

"James Westman found the right mixture of gravitas and concern as Sharpless"
–***Madama Butterfly*, Canadian Opera Company**
John Terauds, Toronto Star

"David Pomeroy and James Westman make a vocally rich Pinkerton and Sharpless."
–***Madama Butterfly*, Canadian Opera Company**
Glenn Sumi, Now Toronto

"...Westman a deeply compassionate Sharpless." -*Madama Butterfly*, Canadian Opera Company
Christopher Hoile, Eye Weekly

"...James Westman makes a vocally rich Sharpless" -*Madama Butterfly*, Canadian Opera Company
Glenn Sumi, Now Magazine

"The Beaumarchais of James Westman could hardly have been better."
- *The Ghosts of Versailles* (Beaumarchais), Opera Theatre St. Louis
Lawrence J. Dennis, Opera Canada

"Baritone James Westman (Beaumarchais) was appealing and energetic."
- *The Ghosts of Versailles* (Beaumarchais), Opera Theatre St. Louis
Heidi Waleson, Wall Street Journal

"James Westman's Beaumarchais held the stage as by right, and sang robustly."
- *The Ghosts of Versailles* (Beaumarchais), Opera Theatre St. Louis
Sarah Bryan Miller, St Louis Post Dispatch

"Baritone James Westman commanded his role in its many aspects, both musical and dramatic."
- *The Ghosts of Versailles* (Beaumarchais), Opera Theatre St. Louis
virtualfarmboy, A weekend at Opera Theatre of St. Louis

"James Westman was a warmly attractive Beaumarchais, and he provided a comfortable emotional focus for the audience." - *The Ghosts of Versailles* (Beaumarchais), Opera Theatre St. Louis
Judith Malafronte, Opera News

"Thank goodness, the title-role of Corrado is given the royal treatment with James Westman (heard previously in "Imelda de' Lambertazzi"). Let us hope that Opera Rara, which sometimes casts operas fancifully, will keep this baritone in its good graces. With exceedingly beautiful singing - and this is so important for such an arduous role, which demands the aristocratic schooling that was later associated with the great Donizetti and Verdi baritones, in the lineage of Luna - Westman is especially emotionally involved while displaying great vocal panache."
- *Corrado on the Opera Rara Recording of Ricci's Corrado d'Altamura*
Philippe Ponthir, Forum Opéra

"James Westman's singing of the title role is excellent - both urgent and refined."
Corrado on the Opera Rara Recording of Ricci's Corrado d'Altamura
Dominic McHugh, Musical Criticism

"James Westman forcefully conveys the fanaticism behind Corrado's principled nobility."
- *Corrado on the Opera Rara Recording of Ricci's Corrado d'Altamura*
Tim Ashley, The Guardian

"James Westman Figaro had all the requisite fun loving flamboyance"
- *Il Barbiere di Siviglia*, Minnesota Opera
Ron Hubbard, Pioneer Press

"Westman's first attempt at the demanding role proved as adept at comedy as at singing. As Figaro James Westman offered a big resonant bass-baritone that never faltered, His charm and charisma were apparent at all times" – *Il Barbiere di Siviglia, Minnesota Opera*
Michael Anthony, Star Tribune

"James Westman's Figaro had all of the requisite fun-loving flamboyance"
– *Il Barbiere di Siviglia, Minnesota Opera*
Rob Hubbard, Pioneer Press

"As Figaro, James Westman offered a big, resonant baritone that never faltered. Westman's charm and charisma were apparent at all times" – *Il Barbiere di Siviglia, Minnesota Opera*
Michael Anthony, Star Tribune

"In his Lyric debut James Westman delivered a sympathetic Sharpless"
– *Madama Butterfly, Chicago Lyric Opera*
Chicago Tribune, John Von Rhein

"The Canadian Baritone was a wonderful U.S. Consul Sharpless"
– *Madama Butterfly, Chicago Lyric Opera*
Daily Herald, Bill Gowan

"The baritone James Westman was a sympathetic consul. Mr. Westman interacted emphatically with Lopardo and Racette and was particularly moving in his third act trio, his clear sound and articulation enhanced his performance greatly" – *Madama Butterfly, Chicago Lyric Opera*
Seen and Heard International, Zychowicz

"Baritone James Westman was a fine Sharpless, he sang with plenty of warmth and fine legato"
– *Madama Butterfly, Chicago Lyric Opera*
Concerto.net, Paul Wooley

"James Westman made a successful Lyric debut with his warmly vocalized Sharpless, though his giddily ebullient approach to the character rather suggested Dr. Malatesta; by Act III the baritone had settled in with more gravitas, joining Lopardo and fellow debutante Katharine Goeldner's plangent Suzuki for an excellent account of the trio." – *Madama Butterfly, Chicago Lyric Opera*
Mark Thomas Ketterson, Opera News

"The baritone James Westman was a sympathetic Sharpless, whose acting suggested a knowledgeable consul, wary of the dangers of treating Cio-Cio-San as merely 'a Japanese wife', the designation that sets the tragedy into motion. Mr Westman interacted empathically with both Lopardo and Racette, and was particularly moving in the third-act trio 'Io so che alle sue pene' with Pinkerton and Suzuki, his clear sound and articulation enhancing his performance." – *Madama Butterfly, Chicago Lyric Opera*
James L. Zychowycz, Seen and Heard

"Baritone James Westman sang with plenty of warmth and fine legato."
– *Madama Butterfly, Chicago Lyric Opera*
Paul Wooley, ConcertoNet

"James Westman's barely suppressed fury in the final scene was moving."
– *Madama Butterfly, Chicago Lyric Opera*
Wynne Delacoma, Chicago Sun-Times

"Canadian baritone James Westman a wonderful U.S. consul Sharpless."

– ***Madama Butterfly*, Chicago Lyric Opera**
Bill Gowen, Chicago Daily Herald

“James Westman, who was extremely dramatic, was perfectly credible in the role of the Count. Whatever lack of seduction he put in his timbre was used to great effect in moments of anger, especially in a ‘Vedrò mentr’io sospiro’ filled with rage.” – ***Le Nozze di Figaro*, Opera Lyra**
Réal Boucher, Forum Opera

This opera is written primarily for the male voice, the title role being the only part for the female voice (excluding Chorus) and the first act has a lot of swagger and challenge from the warring factions, my favorite being the baritone hero Bonifacio, James Westman. At the time of writing Imelda the most famous singer available at the San Carlo was the superb Antonio Tamburini so Donizetti wrote the most florid parts for Bonifacio (most unusual) and Westman is more than capable of stepping into the great man's shoes. He handles the coloratura beautifully with a very dramatically sound and sumptuous instrument and is well matched with Nicole Cabell as Imelda.

- ***Opera Rara Recording - Imelda de' Lambertazzi***
Lorenzo Moog

“Canadian baritone (and former boy treble) James Westman brings a hefty, warmly attractive sound, along with impeccable musicianship and richly detailed character, to the role of Bonifacio Gieremei.”
- ***Opera Rara Recording - Imelda de' Lambertazzi***
Judith Malafronte, Opera News

“In Act 2, James Westman is alternately plangent and bellicose during his lament for lost love.”
- ***Opera Rara Recording - Imelda de' Lambertazzi***
Warren Keith Wright, Opera Magazine

“Canadian baritone James Westman's Sharpless was sympathetic, and he sang with the deep dark reassuring sound that makes this character so attractive.” – ***Madama Butterfly*, Opéra de Montréal**
Jim Lowe, Times Argus

"A fine artistic contribution to the production is James Westman whose rich baritone voice is well suited to his role as Sharpless" – ***Madama Butterfly*, Opéra de Montréal**

Southwest Star

“Canadian baritone James Westman's Sharpless was sympathetic, and he sang with the deep dark reassuring sound that makes this character so attractive.” – ***Madama Butterfly*, Opéra de Montréal**
Jim Lowe, Times Argus

"le baryton canadien James Westman, figure compatissante et paternelle en Sharpless"

– ***Madama Butterfly*, Opéra de Montréal**

La scene

"Canadian baritone James Westman proved an able actor" – ***Madama Butterfly*, Opéra de Montréal**
Arthur Kaptainis, Gazette

'Canadian baritone James Westman's Sharpless was sympathetic, and he sang with the deep dark reassuring sound that makes this character so attractive' – ***Madama Butterfly*, Opéra de Montréal**
Jim Lowe, Times Argus Staff

"Baritone James Westman offers a credible and vocally assured portrait as Edward Gaines, the nouveau-riche slave owner torn between his manifest right and the moral corrections of his daughter."

- **Margaret Garner, Michigan Opera Theatre**

Larry Johnson, The Detroit News

'James Westman was a melodramatically villainous bass as Gaines'

-**Margaret Garner, Michigan Opera Theatre**

Scott C. Morgan, Windy City Times

'Canadian baritone James Westman managed to swagger without turning slave owner Edward Gaines into a caricature' - **Margaret Garner, Michigan Opera Theatre**

Wynne Delacoma, Chicago Sun Times

"James Westman inhabited his character (belcore) with dramatic flair and good comic instincts"

- **L'elisir D'amore, Boston Lyric Opera**

Boston Globe, Jeremy Eichler

"James Westman starts out as an introvert (but his aria "Alla vita che t'arride" gives him very little to work with), then opens up once he discovers the extent of his woes. His singing goes from rage to despair in the Act II finale and finds its logical conclusion in "Eri tu", which - as it tells more about him as a lover than as a husband – shows the true suffering of the man behind the bite and the metal in the voice." – **Un Ballo in Maschera, Bordeaux Opera**

Christophe Rizoud, Forum Opéra