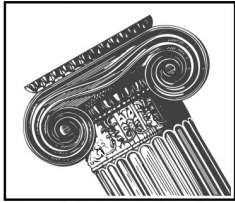


DEAN



ARTISTS
MANAGEMENT

ALAIN COULOMBE

BASS

REVIEWS

“Les grandes satisfactions vocales s’accumulent dans ce spectacle, au premier rang desquelles le Frère Laurent d’une grande noblesse d’Alain Coulombe.”

[Gounod’s *Roméo et Juliette*, Opéra de Montréal] Le Devoir, Christophe Huss

“Bass Alain Coulombe in the role of the dethroned King Timur is simply impressive both for the vocal interpretation and for his ability as an actor to take the role of the old blind monarch reduced to wandering.”*** [Puccini’s *Turandot*, Vancouver Opera]

The Marco Polo Newspaper, Anna Ciampolini Foschi

“Alain Coulombe embodies the role of Bishop Taché with great dignity and his sumptuous bass voice suits admirably his character.”* [Harry Somers’ *Louis Riel*, Festival Opéra de Québec]

Avant Scène Opéra, Louis Bilodeau

“Bass Alain Coulombe summoned vocal and dramatic gravitas as Bishop Taché”

[Harry Somers’ *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.”

[Bizet’s *Carmen*, Canadian Opera Company]

Toronto Star, Michael Vincent

“Also compelling were the other male singers: Roberto Saccà as a slimy Drum-major, Wolfgang Ablinger-Sperrhacke, a mean Captain who plays with *Wozzeck* as with a toy, Alain Coulombe as the doctor, and Rudolf Johann Schasching as the madman.”

[Berg’s *Wozzeck*, Teatro alla Scala]

Theoperacritic.com, Silvia Luraghi

“Alain Coulombe enthralled the audience at the end of the second act, with the power and authority of his bass voice.”* [Mozart’s *Don Giovanni*, Opéra de Montréal]

Sorstu.ca, Jeanne Hourez

“Alain Coulombe, whose voice resounds as powerfully as a grand pipe organ, delivers a statuesque Commendatore.”** [Mozart’s *Don Giovanni*, Salzburg Festival]

Drehpunktkultur.at, Heidemarie Klabacher

“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]

Bachtrack.com, James Imam

“Alain Coulombe [...] is an excellent surprise as Der Doktor, with a laser sharp vocal production and a dark medium-low register.”* [Berg's *Wozzeck*, Teatro alla Scala]

Altamusica.com, Vincent Guillemin

“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-Sperrhacker (Capitano), Alain Coulombe (il Dottore).” [Berg's *Wozzeck*, Teatro alla Scala]

Ilmanifesto.it, Fabio Vittorini

“Bass Alain Coulombe appears as King Arkel in a moving, profoundly sympathetic portrayal of the frail, world-weary old king singing with rich, heart-melting poignancy.” [Debussy's *Pelléas et Mélisande*, Against the Grain Theatre]

Opera Going Toronto, Ian Ritchie

“Alain Coulombe plays the aged king Arkel with great dignity and pathos. His deep bass, perfect diction and ability to convey dignitas and sorrow simultaneously were very impressive.”

[Debussy's *Pelléas et Mélisande*, Against the Grain Theatre]

Operaramblings.wordpress.com, John Gilks

“Alain Coulombe is in fine majestic voice as the king Arkel.”

[Debussy's *Pelléas et Mélisande*, Against the Grain Theatre]

Stage Door, Christopher Hoile

“Coulombe brings a regal, commanding, though quiet note to the troubled Arkel.”

[Debussy's *Pelléas et Mélisande*, Against the Grain Theatre]

NOW Magazine, Jon Kaplan

“Alain Coulombe was perfect in his role as the grandfather Arkel.”

[Debussy's *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.”

[Verdi's *Macbeth*, Opéra de Québec]

Le Soleil, Richard Boisvert

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

Le Journal de Montréal, Yves Leclerc

“Artfully embracing the dark side, Alain 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]

Opera Going Toronto

"Alain Coulombe's Banquo is the epitome of good musical taste and of great on stage dignity."*

[Verdi's *Macbeth*, Opéra de Québec]

L'Avant-Scène Opéra, Louis Bilodeau

"Special kudos to bass Alain Coulombe, whose broad vocal range and rich sound served the character of Banquo so well." [Verdi's *Macbeth*, Opéra de Québec]

Opera Canada, Irène Brisson

"Alain Coulombe's Comte des Grioux commands the stage with the opulence of his vocal abilities and his dramatic authority."* [Massenet's *Manon*, Opéra de Montréal]

L'Avant-Scène Opéra, Louis Bilodeau

"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 MacDonald's *Mary's Wedding*, Pacific Opera Victoria]

Times Colonist, Kevin Bazzana

"Alain Coulombe was a properly sinister Sparafucile, his powerful bass projecting the lowest notes handsomely." [Verdi's *Rigoletto*, Michigan Opera Theatre]

Opera News, John Guinn

"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."

[Massenet's *Werther*, Opéra de Montréal]

Globe and Mail, Alan Conter

"Bass Alain Coulombe delivers a first class Bailiff."* [Massenet's *Werther*, Opéra de Montréal]

Resmusica.com, Jacques Héту

"The standout in the first half, Alain Coulombe, as the Bailiff, was superb. He delivered a velvety, well-rounded bass that could serve as a benchmark for aspiring singers."

[Massenet's *Werther*, Opéra de Montréal]

Concertonet.com, Earl Arthur Love

"The Commander is given great stature with the stage presence and the majestic bass voice of Alain Coulombe."* [Mozart's *Don Giovanni*, Orchestre Métropolitain du Grand Montréal]

La Presse, Claude Gingras

"Of the men, the evening's standout was Alain Coulombe, who as the chaplain was imposing in presence as well as in vocal power." [Donizetti's *Lucie de Lammermoor*, Cincinnati Opera]
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. "
[Puccini's *La Bohème*, Opéra de Québec]
Le Soleil, Richard Boisvert

"Alain Coulombe's deep basso and breath control as Sparafucile were nothing short of wondrous." [Verdi's *Rigoletto*, Pacific Opera Victoria]
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." [Verdi's *Rigoletto*, Pacific Opera Victoria]
Times Colonist, Grania Litwin

"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."
[Puccini's *La Bohème*, Edmonton Opera]
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." [Verdi's *Rigoletto*, Pacific Opera Victoria]
Opera Canada, Robert Jordan

"Alain Coulombe's deep basso and breath control as *Sparafucile* were nothing short of wondrous." [Verdi's *Rigoletto*, Pacific Opera Victoria]
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." [Verdi's *Rigoletto*, Pacific Opera Victoria]
Times Colonist, Grania Litwin

"With his lush, resonant voice [...] 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." [Mozart's *The Magic Flute*, Canadian Opera Company]
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."
[Lully's *Persée* live DVD performance, Opera Atelier, Tafelmusik Baroque Orchestra, EuroArts]
Resmusica.com, Jacques Hétu

"Alain Coulombe's Phinée shows a remarkable ability to maximize the impact of Lully's careful settings of Quinault's verses, with his ornate vocal decorations finely integrated into the musical line."

[Lully's *Persée* live DVD performance by Opera Atelier, Tafelmusik Baroque Orchestra, EuroArts]
Opera Magazine, George Hall

"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."

[Prokofiev's *L'Amour des trois oranges*, Opera In Concert]
Toronto Star, John Terauds

"The smaller roles were sharply etched, especially Alain Coulombe, his deep bass resonating with the stentorian authority essential to *Oroveso*." [Bellini's *Norma*, Pacific Opera Victoria]
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."

[Debussy's *Pelléas et Mélisande*, Vancouver Opera/Festival Vancouver]
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..."

[Britten's *The Rape of Lucretia*, L'Opéra de Montréal]
Opera News, Robert Markow

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

[Britten's *The Rape of Lucretia*, Canadian Opera Company]
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."

[Monteverdi's *L'Incoronazione di Poppea*, Opera Atelier]
Stage Door, Christopher Hoile

"Alain Coulombe tended to dominate the proceedings through sheer physicality when he was onstage as Pistola." [Verdi's *Falstaff*, Tanglewood Music Festival]

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."

[Charpentier's *Médée*, Opera Atelier]
NOW Magazine, Jon Kaplan

*Translated from French

** Translated from German

*** Translated from Italian