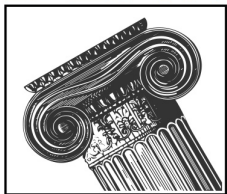


# DEAN



ARTISTS  
MANAGEMENT

## ISAIAH BELL

TENOR

Isaiah Bell's work is characterized by his "beautiful tenor, command of style, and natural stage presence." The Canadian-American's "willingness to invest himself wholly into the character" and "attractive, youthfully sexy stage presence" bolster his "strong, glorious voice with its heroic, oratorio-style ring" and "exquisite lyricism" so that, in the words of one New York Times critic, "you hang on his face, his words, and on the gleaming current of his vocal tone."

In October of 2018 Isaiah created the role of Antinous, lover of the Roman emperor Hadrian, in the world premiere of Rufus Wainwright's *Hadrian* at the Canadian Opera Company. He appeared alongside Thomas Hampson as Hadrian and Karita Mattila as Plotina. He also recently returned to Mark Morris' acclaimed double-bill production of *Curlew River/Dido & Aeneas* at the Brooklyn Academy of Music, giving "a performance of exquisite poignancy" (The New York Times) as the Madwoman in *Curlew River*, opposite Stephanie Blythe as Dido.

This season Isaiah makes solo debuts at Carnegie Hall (Haydn's *Creation*, Handel's *Messiah*), the Caramoor Festival (Handel's *Atalanta* with Philharmonia Baroque), Opera Atelier (*Il ritorno d'Ulisse in patria*), the Bethlehem Bach Festival, and the Innsbruck Festival of Early Music. He also returns to the National Arts Centre for Britten's *War Requiem* under Alexander Shelley, and performs Acis in *Acis and Galatea* with the San Francisco Chamber Orchestra.

Further recent engagements include George Benjamin's *Written on Skin* with the Toronto Symphony conducted by the composer; *Messiah* with the St Paul Chamber Orchestra, the National Arts Centre Orchestra, and the Toronto Symphony; Lysander in *A Midsummer Night's Dream* at l'Opéra-Théâtre de Metz in France; Strauss's *Elektra* at l'Opéra de Montréal under Yannick Nézet-Séguin; and Handel's *Ode for St. Cecilia's Day* and *Messiah*, with Nicholas McGegan and the Philharmonia Baroque Orchestra in San Francisco. Previously he appeared in Britten's *Owen Wingrave*, under Mark Wigglesworth at the Aldeburgh and Edinburgh Festivals, *Acis and Galatea* at Lincoln Center with the Mark Morris Dance Group, Mendelssohn's *Lobgesang* with Bramwell Tovey and the Vancouver Symphony, and, with Kent Nagano and l'Orchestre symphonique de Montréal, Berlioz's *Roméo et Juliette* and a Decca recording of the Honegger/Ibert opera *L'Aiglon*.

In May 2015 Isaiah played the central role of Marlow in the American premiere of Tarik O'Regan's *Heart of Darkness* at Opera Parallèle, a performance described by the San Francisco Chronicle as "sung with exquisite lyricism and an air of heroism." He also has sung Bach's *Matthew Passion* with Yannick Nézet-Séguin and l'Orchestre Métropolitain, a recital of German and English song for CBC Radio's "In Concert," a staged *Messiah* with Against the Grain Theatre, two discs of German Baroque cantatas with the Theatre of Early Music, and William Walton's *Façade* with members of l'Orchestre symphonique de Montréal.

As a composer, Isaiah has written four operas – including the music and libretti for two operas for young audiences commissioned and widely toured by Opera NUOVA – and a number of song cycles and arrangements.

October 2018