

DEAN



ARTISTS  
MANAGEMENT

**NEIL CRAIGHEAD**  
**BASS-BARITONE**

**REVIEWS**

“Bass-baritone Neil Craighead sung Act IV’s ‘Vecchia zimarra’ – Colline’s farewell to his overcoat – in a very effective manner, with a redeeming simplicity, well-supported long phrases and judicious control of tempo.”

[*La bohème*, Vancouver Opera] Vancouver Classical Music, Nicolas Krusek

“Craighead’s Leporello has authority and charm, and McPhail, who moves with grace and ease throughout the space, has the swagger of a modern-day player. Both their voices are superb.”

[*Uncle John*, Against the Grain Theatre] NOW, Glenn Sumi

“Craighead’s singing with its caramelized undertones is intoxicating, his instrument lustrous as neon.”

[*Uncle John*, Against the Grain Theatre] Opera Going Toronto, Ian Ritchie

“Craighead sang Ferrando’s aria from *Il Trovatore* with power and rich tone, in fact better than I’ve ever heard him.”

La Scena Musicale

“Returning bass-baritone Neil Craighead gave us ‘Di due figli vivea’ from *Il Trovatore*. I assume he’s understudying Russel Braun in that production. He was very assured and pleasing to listen to. The voice is much bigger and more mature than a couple of years ago.”

Opera Ramblings

“Neil Craighead was pretty much ideal as Publio. He doesn’t have the big numbers but he does need to act and make the role more than just a foil for Tito. He did this with just the right combo of humour and menace. If they remake *Life of Brian* he should be a shoe in.”

Opera Ramblings

“Neil Craighead was a surprisingly fantastic Colline with a velvety lower range.”

Charlebois Post, Axel Van Chee

“And finally the Publio - this was Neil Craighead, a comparative veteran of the Ensemble Studio. And he is clearly an immensely valuable member of the company - a rare example of a confident and assured young bass baritone.”

Brian Dickie Blog