

School of Music
Faculty of Fine Arts
University of Victoria

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Emerging Artists Alumni Series

Isaiah Bell, tenor

(B.Mus '08)

With

Anna Cal, piano

Sunday, October 30, 2016 • 2:30 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Admission by donation

PROGRAM

- J'ai cueilli la belle rose Traditional
- Susannah's Wedding Song I. Bell
text: Song of Solomon
- Song of Black Max W. Bolcom (b. 1938)
text: A. Weinstein (1927–2005)
- Nannas Lied K. Weill (1900–1950)
text: B. Brecht (1898–1956)
- I Ain't That Kind of a Baby S. Fain
text: I. Kahal & A. Britt
- Dichterliebe, no. 1 – 5 Robert Schumann (1810–1856)
text: H. Heine (1797–1856)
- The Laziest Gal in Town Cole Porter (1891–1964)
- J'ai perdu mon amant Traditional
- Down by the Salley Gardens Traditional, arr. B. Britten (1913–1976)
text: W.B. Yeats (1865–1939)
- La Diva de l'Empire E. Satie (1866–1925)
text: D. Bonnaud (1864–1943) & N. Blès (1871–1917)
- Winterreise, no. 6 & 7 F. Schubert (1797–1828)
text: W. Müller (1794–1827)
- Is That All There Is? M. Stoller (b. 1933)
text: J. Lieber (1933–2011)
- Doin' the Raccoon J. F. Coots (1897–1985)
text: R. W. Klages (1888–1947)
- Roman Summer I. Bell
- My love is like a red, red rose Traditional/R. Burns (1759–1796)

ISAIAH BELL

The New York Times described Canadian-American tenor Isaiah Bell's 2013 portrayal of the Madwoman in Britten's *Curlew River*, directed by Mark Morris, as "a performance of haunting beauty, ideally depicting emotional distraction with ultimate economy and glowing vocal skill." Isaiah returns to this production in March 2017, at the Brooklyn Academy of Music.

Some of Isaiah's recent engagements include Lysander in *A Midsummer Night's Dream* at l'Opéra-Théâtre de Metz in France, Almaviva in *Il barbiere di Siviglia* at Opera Lyra Ottawa, 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. In the coming months he'll sing *Messiah* and Weill's *Seven Deadly Sins* with the Toronto Symphony, and the Celebrant in Bernstein's *MASS* with the Bach Choir of Bethlehem. He also makes appearances with the Calgary Philharmonic, the Seattle Symphony, the Nashville Symphony, and the St. Paul Chamber Orchestra. In Victoria this season, he'll sing tenor solos in Mozart's *Requiem* and Handel's *Joshua* with the Victoria Choral Society, and in Monteverdi's *Vespers* with the Victoria Philharmonic Choir.

Isaiah appears on the Decca recording of the Honegger/Ibert opera *L'Aiglon* with l'Orchestre symphonique de Montréal under Kent Nagano, and two discs of German baroque cantatas — including the Juno-nominated *The Heart's Refuge* — with Daniel Taylor's Theatre of Early Music. He is also active as a composer and librettist. In January 2017 his theatre-opera-dance-drag monstrosity *Mewsy the Adulteress* will premiere at the Buddies in Bad Times cabaret space in Toronto. Isaiah Bell is an alumnus of the University of Victoria School of Music where he studied voice with Alexandra Browning Moore and Benjamin Butterfield. He is also a graduate of the Calgary Opera Emerging Artist Program, l'Atelier lyrique de l'Opéra de Montréal, and the Tanglewood Music Centre.



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