

Tenor Michael Colvin triumphs in Britten's *Turn of the Screw* at English National Opera

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In his most high profile engagement to date, Irish-Canadian tenor **Michael Colvin** has achieved overwhelming critical success in his acclaimed role debut as PETER QUINT in the **English National Opera** revival of Benjamin Britten's *The Turn of the Screw*, conducted by **Sir Charles Mackerras** and directed by **David McVicar**.

WHAT THE CRITICS ARE SAYING:

"It (Britten's *Turn of the Screw*) was already the most chilling show in town... but English National Opera's revival of McVicar's 2007 production turns the screw even tighter... Another (change) is the truly **demonic Quint** created by the one adult newcomer to the cast, Michael Colvin. **He's almost bestial with his claw-like hands, hunched back, lurching gait and spookily disembodied singing.**" - *The Times*

"(Sir Charles Mackerras) delivery of the *Screw* last night was **stunning – as was everything about this show**, which has largely the same cast as before but with a new Quint (Michael Colvin). **An outstanding cast...**" - *The Telegraph*

"Britten's tersest, nastiest opera, written for a company of 13 musicians and five singers including two children, receives what must be the production of its lifetime in David McVicar's staging... ENO's **unmissable revival** adds to its X-ray of Victorian repression a **cast that couldn't be bettered**. As the all-too-real ghosts, Michael Colvin is a **defiant Peter Quint**, his flowery **melismas embodying decadence** rather than spookiness..." - *The Independent*

"Michael Colvin is **excellent** in The Prologue - every word carefully pointed - and his Peter Quint was **menacing** because of its understatement. The way his calls to Miles insinuated themselves into the accompanying orchestral textures were **perfectly judged.**" - *Classical Source*

"Michael Colvin joins them as the new Prologue/Quint, and in my opinion **outdoes his predecessor in the role**: the **ardent sound** he produces is a welcome change from the insipid sound that some English tenors have a tendency to produce, and **he was genuinely scary.**" - *Musical Criticism*

"There can be no doubt however that Peter Quint has been a malevolent presence in Miles' life, and in Michael Colvin's slightly **demonic demeanour and chilling stage presence** he made the character the **true embodiment of evil**. **His singing had plenty of bite too.**" - *musicOMH.com*

"New to the cast are Michael Colvin as a **vivid Prologue and a creepy Peter Quint**... Michael Colvin's characterization is such that **one forgets that his two roles are assigned to the same singer.**" - *The Opera Critic*



"The dual role of the Narrator/Quint was performed by tenor Michael Colvin. He projected well in the Prologue, carelessly flickering through the pages of the manuscript which holds that tale, **his confident, warm voice** aptly conveying the nonchalance, bordering on neglect, of the handsome guardian, and also foreshadowing the seductive charm of Peter Quint himself. Quint's first vocal utterance, his unearthly nocturnal appeal in Scene 8, 'At Night', slyly crept in, **oozing bitter-sweet charm and building to a commanding, hypnotic plea.**" - *Opera Today*

"Michael Colvin brings a **malevolently plangent, wheedling tone** to the role of Peter Quint." - *The Evening Standard*

"Michael Colvin's **articulate, insinuating Peter Quint** and Charlie Manton's weirdly affecting Miles are new." - *The Stage*

"Michael Colvin's hunched Peter Quint **exudes malevolence**" - *Daily Express*

"Michael Colvin's Quint is **creepily fascinating** to watch." - *London24.com*

"Absolutely **amazing performances all round**: Rebecca Evans anguished as the Governess and Ann Murray an ideal Mrs Grose, Michael Colvin and Cheryl Barker **giving all in their ghostly roles**, and Charles Mackerras, no less, controlling the taut, ascerbic, sepia-toned score." - *Standpoint Magazine*

WHAT THE BLOGGERS ARE SAYING:

"As Quint, Michael Colvin was **dark, creepy and terrifying**. His voice was well projected and, in it's almost boyish edge, seemed incredibly evocative of Pears himself, for whom the role was created. As a stage presence he was **powerful and haunting** and his scenes with Miles were truly disturbing." - *A Life Operatic in London*

"The singers formed an **excellent cast**... Michael Colvin **sang lyrically as the insidious** Peter Quint, and as the man in the Prologue." - *Mark Ronan Theatre Reviews*

"Mr Quint (an **astoundingly sweet-voiced** Michael Colvin)... *'The hidden life that stirs when the candle is out'* sang the undead Quint **hauntingly** in that uncomfortable scene when he is coiled python-like around young Miles' bedpost, **cajoling, terrifying and seducing him**. Quint's melisma as he distantly sings *'Miles'* **uncoiling eerily from the back of the stage** and Miles' plangent singing of 'Malo' is revelatory and disturbing." - *Run Riot Blog*

"Michael Colvin **sang Quint extremely well**, with the right sardonic quiver in his delivery." - *Classical Iconoclast*

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