



Nicolò Alessandro Giacalone

BASS-BARITONE
BRITISH & CANADIAN CITIZEN (EC NATIONAL)
BRITISH ACTORS EQUITY

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VOCAL RANGE : F₁ - a^{1 (3 1/2 octaves)}

LANGUAGES SUNG : English
German
French
Italian

LANGUAGES SPOKEN: English
French
German

RECENT SOLO	G.F. HANDEL	HAMAN AND MORDECAI	MEMF, Nicholas McGegan, director, Haman title role, Recital Room, Birmingham Conservatoire.
ENGAGEMENTS:	G.F.HANDEL	ALEXANDER'S FEAST	MEMF, Paul Spicer, director, Selly Oak Methodist Church Birmingham.
	H. PURCELL	DIDO AND AENEAS	Jamie Hitel, dir., Daniel Knight, artistic dir. title role, Waltham Abbey Church, Essex.
	H. PURCELL	DIOCLESIAN	Dartington Festival Baroque Orchestra, Singers, title role, mus. dir. Paul Goodwin, art. dir. Kresimir Dolencic, Dartington. and Croatian tour of Varadzin and Zagreb Croatia.
	H. PURCELL	ODE TO ST. CECILIA	Dartington Summer School Choir, under Jonathan Grieves Smith, Dartington, Devon.
	J.S. BACH	CANTATA BWV 68	MEMF, Paul Goodwin, director, St. Peter's Church Sutton Coldfield.
	H. PURCELL	THE FAIRY QUEEN	BMEMF, Mark Deller, director, Minster School, Leominster.
	J.S. BACH	B MINOR MASS	The Canterbury Singers and Canterbury Sinfonia, Michael Harris director, Canterbury Cathedral, Canterbury.
	H. PURCELL	DIOCLESIAN	MEMF, Harry Christophers, Catherine Mackintosh: dir., mac, Birmingham.
	H. SCHUTZ	CHRISTMAS STORY	MEMF, under Ian Partridge, St. Albans Church, Birmingham.
	J.S. BACH	CHRISTMAS ORATORIO	Dartington Summer School Choir, under Peter O'Brien Dartington, Devon.
	H. PURCELL	THE INDIAN QUEEN	Dartington Festival Baroque Orchestra, Singers and Dancers, mus. dir. Paul Goodwin, art. dir. Kresimir Dolencic, Dartington.
	MOZART	REQUIEM	Chigwellian Choral Society, under Nicholas Sherwood St. John's Church, Epping.
	J. P. RAMEAU	ANACREON	Opera Restor'd, title role under the mus. dir. Peter Holman, art. dir. Jack Edwards, Benslow Music Trust

J. HAYDN	THE CREATION	Ipswich Bach Choir and Ipswich Chamber Orchestra, dir. Paul Trepte, Corn Exchange, Ipswich.
J.S.BACH	ST. JOHN PASSION	Harrow Choral Society and Amici Chamber Orchestra, Simon Williams, Elliot Hall, Harrow Arts, Hatch End.
MONTEVERDI	MAGNIFICAT PRIMO	Barnes Choir, conducted by Peter Gellhorn, All Saints Church, East Sheen, Richmond, London.
MOZART	MASS IN C MINOR	St. Paul's Festival Choir and Orchestra, dir. Richard M. Latham, St. Paul's Church, Knightsbridge, London.
HANDEL	ARIODANTE	Handel Opera International Conference, IAMS/ RAM/ ENO . Reinhold Kubik, conductor. Ian Caddy and Margit Legler, stage directors of this 18th Century staged production with original instruments, London.
H. PURCELL	ODE FOR ST. CECILIA & FUNERAL MUSIC	John Rutter conductor for the Midland Early Music Forum, Birmingham Cathedral.
HANDEL	MESSIAH	Catherine MacIntosh director, 18th Century Players with Andrew Wilson-Dickson, Cardiff.

FULL LIST OF PERFORMANCES (1976 - PRESENT) AND REPERTOIRE AVAILABLE UPON REQUEST

CRITIQUES: "I have no other words for it, Daniel sang like...an ANGEL" (after a performance of Handel's *Where E'er You Walk*) Jennie Davey, the Glen Pine Pavilion, Coquitlam, Vancouver, British Columbia, Canada.

"The protagonist, Diocles, played and sung by Nicolo Alessandro Giacalone at first appeared merely the earnest stolid figure that Fletcher (the playwright) had parroted from his sources. Very soon, however, this imposing actor began to glimpse the absurd possibilities in the part - his moral inconsistencies, which could either shock or amuse, or both. He played with the audience like an accomplished comedian, so that our laughter felt almost forbidden: we experienced the double pleasures of delight and shame." (Critique of performance of Purcell's semi-opera *Dioclesian*) **Peter Peggall**, *The Independent*, London, England.

"... I also find the rich, resonant quality of his voice very exciting." **James Bowman**.

"He has an excellent Bass-Baritone voice." **Emma Kirkby**.

"He is a very talented bass-baritone with a beautiful voice. I was impressed with the evenness of his tone from top to bottom, his musical intelligence, his quick understanding of new ideas, and his readiness to acknowledge and project the meaning of the text." **Judith Nelson**.

"He made the art songs seem real. He has a way of conveying the spirit of the art songs by careful attention to the text, while the arias and Broadway show tunes rounded out the program. Knight reminded the listeners of how great songs like Richard Strauss' *Morgen* and *Zueignung* really are." **Charles Ward**, *Houston Chronicle*, Texas, USA.

"Our principal reason for inviting Mr. Giacalone to come to Houston was to sing a recital for our audience. He offered us an impressively long list of repertoire chosen from the musical literature spanning four centuries; from this extensive and interesting list we were invited to choose our favorites for the recital. He entitled his program 'From the Drawing Room to the Stage.' The concert itself on Saturday, March 27, 1999, was an exciting event, enjoyed by a large and enthusiastic audience. Mr. Giacalone has a beautiful, flexible, and warm bass-baritone voice, particularly well-suited to the music of the Baroque period and to the German lieder of the nineteenth century, as well as to music of other periods. The warmth and charm of his personality endeared him to the audience, as well as his consummate skill as a vocalist. The beauty of his singing and the creativity of his teaching were the principal reasons for our great enjoyment of Nicolo Alessandro Giacalone's stay here in Houston. For the person in charge of the concert, another very important aspect of his work emerged as well. He is also an excellent businessman, a joy to work with. He was timely in providing all the material necessary for advance publicity, for preparing printed programs, providing music for the accompanist, and all the numerous minutiae of presenting a musical event. He was always accessible to answer even the smallest question, and was very professional in all of our dealings. I look forward to hearing this fine artist again soon." **Suzanne Marion**, Concert Secretary and Past President, Houston Tuesday Musical Club, Texas, USA.

"...excellent solo singing from Daniel Knight." **Beresford King Smith**, Birminham.

"the arias were well handled, especially by the flamboyant bass soloist (Nicolo Alessandro Giacalone) in 'Revenge Timotheus cries' **Robert Johnson**, Review of Alexander's Feast by Handel, Midland Early Music Forum.

"... Nicolo Alessandro Giacalone's sonorous baritone was deployed with appropriate fervour." **Geoffrey Crankshaw**, *The Musical Opinion*, England.

"Nicolo Alessandro Giacalone gave a well controlled performance, with resonance in all registers and some very impressive bass notes. It was an expressive voice that would be as much at home in opera as in cantatas." **Charles Abdy**, *Ewell Parish News*, England.

"...chante dans la plus noble tradition du lied." **Claude Gingras** of "La Presse" Montreal, Canada.

"... he deserves outstanding recognition in the field of the performing arts." **Jantina Noorman**.

"... his potential has been fully realized in all ways, from the warmth and generosity of his personality to the deep vibrancy and spell-binding quality of his singing." **E. Forrest-O'Driscoll**, *Irish International Arts Centre*.

"He prepares his performances thoroughly and completely, and has a wide repertoire, ranging from early opera to Mahler lieder and the twelve-tone music of Berg and Webern. Nicolo's voice has fluidity, depth and consistency of tone across the whole range. He displays a wide variety of colour and dynamics in his voice. His performances are technically excellent and he is able to carry the emotion of the piece to its full extent." **Ian Hayter**, Conductor, Composer, and Producer of Paradisum Records, London, England.

" The Handel [Cantata " Dalla Guerra Amorosa "] showed off the virtues of Mr. Giacalonet's Bass-Baritone register, displaying a warm, resonant sound as rich as creamy chocolate." **David Barber** author of " If it ain't Baroque ".

" His deep hued voice dived into subterranean depths, yet could move into top ranges with surety when the occasion required." **Eugene Lang** of " The Intelligencer " Belleville, Canada.

- OTHER EXPERIENCE:** Canadian Opera Company,
" Music by Steiner," Documentary for Canadian television,
Film, Television and Radio in Canada.
- RECORDINGS:** 1) " Montreal Apres Midi " : CBC Nationwide Broadcast.
2) " Lieder Opus 3 ", Hans Erich Apostel, and " Schliesse mir die Augen beide ", Alban Berg :
Centaur Records: CD of Second Viennese School Music.
3) " Handel's Messiah " - 18th Century Players directed by Catherine MacIntosh (excerpts) for Dublin Writer's Museum .
4) Dioclesian by H. Purcell, Croatian Radio 3 and Television.
5) Dido and Aeneas by H. Purcell, Peter Walters, Video.
6) "Gould, Tobacco, Bach" Between the Ears, BBC3 Producer Antony Pitts.
- PUBLICATIONS:** Alessandro Scarlatti: Cantatas and Serenatas for Solo Voice, pub. by Hayter and Shone Ltd., England.
- COACHING:** Benjamin Luxon, Vera Rozsa, James Bowman, Paul Esswood, David Thomas, Ian Partridge, Kurt Equiluz, Mark Hayden, Emma Kirkby, David Roblou, Jessica Cash, Robert King, Nicholas Kraemer, Reinhold Kubik, Reinhard Strohm, Arno Niitof, Daniel Ferro, Rita Streich, Lina Narducci, Cecile Valee, Martin Isepp, Jan Simons, Janine Lachance, Claudette Denys, Marie Daveluy, Valerie Kinslow, Christopher Jackson, Paul Nicholson, Nicholas McGegan, David Mason, Anthony Legge Peter Holman, Harry Christophers, John Flinders, Mark Deller, Paul Goodwin, Nicholas Clapton, Colin Tilney and Iain Burnside, Robert Spencer, Judith Nelson, Dorothy Rosenberger, Robert Brewer.
- MASTERCLASSES:** Emma Kirkby, Nigel Rogers, Evelyn Tubb, Max Van Egmond, Dominique Visse, Daniel Ferro, Rita Streich, Colin Tilney, Jean Lamon, Jill Gomez, John Hancorn, Reinhardt Gobel, Stanley Ritchie, John Rutter, Jantina Noorman, John Gibbons, Richard Wistreich, Jan Walters, John Kitchen, Kurt Equiluz, Ronald Corp, Sherill Milnes.
- PERFORMANCE PRACTICE:** Robin Stowell, Mary Cyr, Jullianne Baird, Eduard Melkus, Phil Cohen, Ralph Ritchie and Jane Bower.
- BAROQUE GESTURE:** Dene Barnett, Emma Kirkby, Helga Hill, Ian Caddy, Margit Legler, Jack Edwards, Lucy Graham and Christopher Jackson.
- EDUCATION:** Postgraduate studies in 18th Century Opera Kings College, University of London (U.K.)
Postgraduate studies in 18th C. V. Performance Practice City University, London (U.K.)
Postgraduate studies in 18th Century Music University of Wales (U.K.)
Undergraduate studies in Music McGill / Concordia (Canada)
DEC in Music Marianopolis College (Canada)
- AWARDS:** L'Academie musicale de Villecroze full Scholarship, France, for Vera Rozsa vocal performance studies, France.
Dartington International Summer School Bursary/ Scholarship, for Lampe's Opera "The Dragon of Wantley", Dartington, Devon, UK
L'Academie musicale de Villecroze full Scholarship, France, for Monteverdi vocal performance studies, France
Dartington International Summer School Scholarship, for Purcell's Opera "Dioclesian". Dartington, Devon, U.K.
Dartington International Summer School Bursary/ Scholarship, for Purcell's Opera "The Indian Queen", Dartington, Devon, UK
Benslow Music Trust, Bursary for the title role of Rameau's Opera "Anacreon", Hitchin, U.K.
Kings College, U.of London Scholarship for the Handel Opera Workshop, London, U.K.
CBC National Audition Winner, Toronto, Ontario, Canada
Mosto Italia International Vocal Competition Winner, Montreal Canada
Canadian Music Competition Winner, Montreal, Quebec, Canada
Banff Opera Scholarship, Banff, Alberta, Canada
Rutgers University Music Scholarship, U.S.A.
Pauline Donalda Memorial Scholarship (Montreal Opera Guild), Condordia University, Montreal, Quebec, Canada
- Commendation:** Dean's Letter for saving a young female pianist from being raped in her practice room at McGill University, Montreal, Quebec, Canada.
- OTHER TRAINING:** Acting Classes, Fencing, Make-up, Choral Conducting, Piano, Harpsichord, and Organ.