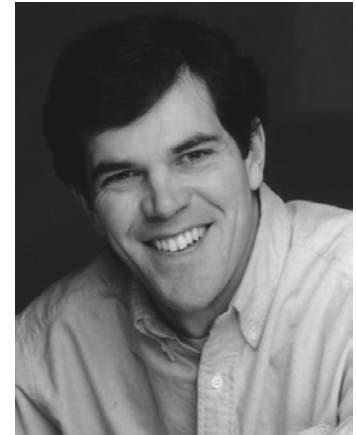


# Andrew Tees

## Baritone



An Alumnus of the Canadian Opera Company's Ensemble studio, Andrew Tees' "beautiful ringing baritone and "formidable stage presence" have made him one of Canada's busiest baritones. This season marks Andrew's return to the Canadian Opera Company's stage to reprise his role as the Marquis D'Aubigny in *La Traviata*, as well as the Mill Hand in Shostakovich's *Lady Macbeth of Mtstensk*. A favorite with Opera York, he sings the title role in their production of *Le Nozze*

*di Figaro*. He was asked back by Maritime Concert Opera to sing Germont in *La Traviata*. His oratorio demands include a debut with Toronto Mendelssohn Choir in Arvo Pärt's *Passio*. He sings Mozart's *Requiem* for both the Oakville Symphony and the Northumberland Symphony. He is back for the second year with Guelph Symphony for Handel's *Messiah*, which he will also perform in his return to the Oshawa Symphony. In the spring Andrew sings Vaughn Williams *Five Mystical Songs* and Brahms' *Deutsche Requiem* for the Toronto Choral Society. He revisits the Toronto Philharmonia for an evening of Gilbert and Sullivan.

Last season, the handsome baritone won rave reviews for both Peter in Humperdink's *Hansel and Gretel* as well as the title role in Puccini's *Gianni Schicchi* for Opera York. As Marcello for Maritime Concert Opera's *La Boheme* he proved a natural for the role. He emerged as an ideal interpreter of Mendelssohn with his moving interpretations of *St. Paul* for Toronto's Pax Christi Chorale as well as a robust *Elijah* for Northumberland Symphony. For the Valley Festival Singers he was heard in Haydn's *Missa in Tempore Belli*. While for Hamilton's Bach Elgar Choir he sang Maurice Duruflé's *Requiem*. He wowed crowds for the Oakville Symphony and the Toronto Symphonietta in their respective Pops series. He sang recitals for London's Serenata Series as well as Nova Scotia's prestigious Three Churches Series.

In 04-05 Andrew's highlights included a critically acclaimed return to the role of Escamillo in *Carmen* for Opera York. His Marcello, also for Opera York's *La Boheme* had the critics raving about his "rich ringing baritone". He brought down the house as Figaro in Maritime Concert Opera's *Barber of Seville*. He debuted with Hamilton's Theatre Aquarius in a production of *Rodgers and Hammerstein with Hart*. Andrew returned to the Windsor Symphony to sing an evening of Broadway standards. His oratorio engagements included Brahms' *Ein Deutsche Requiem* with the Oakville Symphony, Vaughn Williams' haunting *Fantasia on Christmas Carols* with the Northumberland Symphony.

Since leaving the Canadian Opera Company's Ensemble Studio Andrew has performed across Canada, Europe and the United States. He has garnered strong reviews for his rich robust baritone in roles such as Mozart's *Figaro*, for both Opera Ontario and Pacific Opera, Rossini's Figaro for Opera York's *Barber of Seville*. He has appeared with Edmonton Opera as Silvio in *I Pagliacci*. He revisited the role of Sonora with Vancouver Opera in Puccini's *Fanciulla del West*, a role he first performed with the Canadian Opera Company. Escamillo in Bizet's *Carmen* was his first role for Manitoba Opera. He made a swashbuckling Pirate King in Cleveland Opera's *Pirates of Penzance*. For the C.O.C. he has sung many roles including "a riveting, complex portrayal" of Tarquinius in Britten's *Rape of Lucretia*, a role he reprised in Amsterdam for Opera Centrum, Donald in Britten's *Billy Budd*, Marquis D'Obigny in *La Traviata*, Fiorello in the *Barber of Seville*, and a Madrigalist in Henze's *Venus and Adonis*, a role he repeated for the Dutch Radio Orchestra at Amsterdam's Concertgebouw. As an understudy with the COC he covered Don Giovanni, Billy Budd, Rossini's Figaro, Marcello (*La Boheme*) Belcore (*L'Elisir d'Amor*) and Festus in Randolph Peter's *Golden Ass*. Andrew's film credits include John Smithson in Film Fours production of *True Blue*. The native Montrealer is also a three-time Canadian Champion rower.



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