



Praised by the Montreal Gazette for his “clear, silvery tone minted for French repertoire”, **Matthew Cassils** is known for his sensitivity and range on the operatic and concert stages.

2012 heard Matthew sing the role of Fidelio in the Canadian Premier of Schubert’s *Die Freunde die Salamanka* with Toronto’s Opera in Concert. Previous to that he was heard in his Calgary Opera as l’Hôtelier in *Manon*, and as an impromptu stand-in for Le Compté des Grioux. He then performed as Claudio in Berlioz’ *Béatrice et Bénédict* with the Calgary Opera Emerging Artist Ensemble and covered the roles of John Brooke and Gideon in the Calgary Opera production of Adamo’s *Little Women*.

A graduate of the Glenn Gould School Artist Diploma Program and the recipient of the Muriel Cassidy Vocal Scholarship in 2008-09, Matthew performed frequently during the course of his studies - as a soloist in the *Ninth Symphony* with the

Royal Conservatory Orchestra directed by Peter Oundjian, as a finalist in the RCO Concerto Competition with Mahler’s *Songs of a Wayfarer*, and as Il Conte in *The Marriage of Figaro*.

Other career highlights include performing as Guglielmo in *Così fan Tutte* with the Royal Conservatory Orchestra directed by Mario Bernardi, as Papageno in *The Magic Flute* with Stephano Vignati at the Tuscia Opera Festival in Italy, and as Abner in Handel’s *Athalia* in Aldeburgh, England with the Britten-Pears Baroque Orchestra. The Montreal native also recently appeared on the concert platform with the Regina Symphony Orchestra in Beethoven’s *Ninth Symphony*, with Ensemble Prima in Poulenc’s profane cantata *Le Bal Masqué* and with The Theatre of Early Music in the cantatas of Bruhns, Kuhnau and Purcell.

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Matthew is equally at home in new music and has premiered several Canadian works this past year. While at the Calgary Opera as an Emerging Artist, he was involved a two-week creative workshop of Canadian composer Brahmwell Tovey's opera for 2011, *The Inventor*, acting and singing the part of the protagonist, Sandy Keith. In the fall of 2009,

Matthew played the part of Lucifer in *Francesca's Folly* - a morality play set to music by Timothy Corlis resulting in an multi-movement concert presentation with orchestral accompaniment. Matthew also had the privilege to premiere *Proud Music of the Storm* by David McIntyre – a work for the Regina Philharmonic Chorus in the spring of 2010. Some highlights of the 2010-11 season included Weill's *Seven Deadly Sins* at the Young Centre with Patricia O'Callaghan in Toronto, an opera gala of the *Jeunes Ambassadeurs* in Montreal in November,

Mr. Cassils has received broadcasts with CBC/Radio-Canada and Bravo Television and performed as the 2nd Artisan in the Opus Award winning production of Berg's *Wozzeck* directed by Lorraine Pintal and Yannick Nézet-Séguin.

Upcoming performances for Mr. Cassils include a reprise of the role of Count Almaviva in Saskatoon Opera's *The Marriage of Figaro* in the Spring, 2011, his first Messiah with the Bach Elgar choir, under the baton of Alexander Cann, as well as a recent performance with the Elora Festival Chorus under Noel Edison, of the Bach Mass in B minor.

Matthew has received scholarships and grants from Canada Council for the Arts, The Royal Conservatory, The Canadian Aldeburgh Foundation, the Québec Arts Council, and McGill University.

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"The program opened with the Five Mystical Songs by Vaughan Williams, with Matthew Cassils as the soloist. This was, overall, a very commendable performance of this veiled, understated work. (...) the substance of which was gracefully rendered by the choir and especially by Cassils, for whom this music is well matched to his compact, focused style of singing. This was intelligent singing, with a good sense of line and expression."

Kenneth DeLong – The Calgary Herald, April 3, 2010. Calgary, Canada

"Montreal native and McGill graduate lyric baritone Matthew Cassils was an engaging Guglielmo, singing with firm, attractive tone." (Mozart: *Così fan Tutte*) Joseph So-
www.scena.org April 6, 2009. Toronto, Canada

"Baritone Matthew Cassils (Guglielmo) displayed a hearty, woody sound with a gentle vibrato and hints of force to come. The basics are there, and his voice could be thrilling in the future." (Mozart: *Così fan Tutte*) Paula Citron – Opera Canada, June, 2009.

"Cassils' Lucifer was broad and solid in intent and vocal resonance, but also smug and crafty with his utterance of the line, 'the maid is fair'." (Corlis: *Francesca's Folly*) Stephen Preece – The Record, September 28th, 2009. Kitchener, Canada

"As Abner, bass Matthew Cassils made light of all his fast-passage work and sang the part with assurance and ease." (Handel: *Athalia*) Mike Reynolds- www.musicalcriticism.com August 21, 2008. Aldeburgh, England

"A great success for the Papageno of Matthew Cassils. The young Canadian enchanted the audience with his gags and moreover with his character that interacted with the narration of Nero Marcore." (Mozart: *Die Zauberflöte*) Tusciaweb, 26 July, 2008. Viterbo, Italy

"This 28-year-old Torontonians sported a clear, silvery tone and perfect diction, both minted for French repertoire." (Poulenc: *Le Bal Masqué*) Arthur Kaptainis – The Gazette, October 20, 2007. Montréal, Canada

"The Regina Philharmonic Chorus and Halcyon Chamber Choir made up the massed choir, and soprano Monica Huisman, mezzo-soprano Elizabeth Turnbull, tenor J. Patrick Raftery and baritone Matthew Cassils were the soloists, whose sparkling voices were perfectly matched." (Beethoven: *9th Symphony*)

Edward Willett- The Leader Post, May 4, 2009. Regina, Canada

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