

# Brett Polegato

Baritone



**“...Brett Polegato’s Onegin, ever-resonant in a world-wearing manner, unfailingly musical in his phrasing and breath control, with excellent diction, chilling insouciance in the rejection scene, thrilling high notes and a touch of genuine despair in the final moments.”**

*Opera*

One of today's most sought-after lyric baritones on the international stage, Canadian-Italian Brett Polegato has earned the highest praise from audiences and critics for his artistic sensibility: "his is a serious and seductive voice" says the *Globe and Mail*, while the *New York Times* has praised him for his "burnished, well-focused voice", which he uses with "considerable intelligence and nuance". His career has encompassed over fifty operatic roles at the world's most prestigious venues including La Scala, l'Opéra National de Paris, the Glyndebourne Festival, the Lyric Opera of Chicago, Houston Grand Opera, the Teatro Real, the Concertgebouw Amsterdam and Carnegie Hall.

Highlights of the 2019-20 season include his debuts at the Metropolitan Opera (*Bréteigny Manon*) and Al Bustan Festival (Beethoven *Ninth Symphony*) and a return to the Symphony Nova Scotia (*Kindertotenlieder*).

Highlights of the 2018-19 season include his role debut as Howie Albert *Champion* (Opera de Montreal) and his house debut at the Wexford Festival Opera (Dr Talbot in the European premiere of William Bolcom's *Dinner at Eight*). He also returns to Grange Park Opera (*Posa Don Carlo*) and makes his recital debut at the Wigmore Hall.

Other recent performances include Kurwenal *Tristan und Isolde* (Opera di Roma, Théâtre des Champs-Élysées and Opéra National de Bordeaux); his role debut as Amfortas *Parsifal* at the Festival de Lanaudière with Yannick Nézet-Séguin; the world premiere of Jeffrey Ryan's *Afghanistan: Requiem for a Generation* with the Vancouver Symphony Orchestra; Count Almaviva *Le nozze di Figaro* (Palm Beach Opera); Starbuck *Moby Dick*, Lieutenant Audebert *Silent Night* and Frank and Fritz *Die Tote Stadt* (all Calgary Opera), *Posa Don Carlos* and title role *Don*

*Giovanni* (Vancouver), title role in Berg's *Wozzeck* (Bolshoi Theatre of Moscow), Zurga *Les Pêcheurs de Perles*, Dandini *La Cenerentola* and Sharpless *Madama Butterfly* (Seattle Opera), title role *Eugene Onegin* and Marcello *La bohème* (Grange Park Opera) and Papageno *Die Zauberflöte* (Cincinnati Opera).

Equally at ease on the concert platform, he has appeared with almost every major orchestra in the USA and Canada and several in Europe, performing repertoire including Zemlinsky's *Lyrische Symphonie* (with Yannick Nézet-Séguin and his Orchestre Métropolitain), Mahler's *Lieder eines fahrenden Gesellen* (City of Birmingham Symphony Orchestra), Ravel's *L'heure espagnole* (BBC Proms), Vaughan Williams's *Five Mystical Songs* and *A Sea Symphony*, Walton's *Belshazzar's Feast*, Saariaho's *Cinq Reflets* (US premiere), Mahler's *Des Knaben Wunderhorn* and other orchestral lieder, and Brahms' *Ein Deutsches Requiem*.

Polegato's discography shifts as seamlessly through genres as his live appearances. His recordings include Vaughan Williams's *A Sea Symphony* (Grammy Award winner, Best Classical Recording), his acclaimed solo disc *To A Poet* (CBC Records), an Analekta-Fleur de Lys disc of Bach's popular *Coffee and Peasant Cantatas* with the Tafelmusik Baroque Orchestra, a live period-instrument performance of Handel's *Messiah* under Andrew Parrott, Emmerich Kálmán's *Die Herzogin von Chicago* with the Berlin Radio Symphony Orchestra (Decca), and Gluck's *Armide* with Les Musiciens du Louvre (Deutsche Grammophon Archiv Produktion).

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[info@rayfieldallied.com](mailto:info@rayfieldallied.com)