

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.

In the 2023/2024 season, he makes his debut at MusikTheater an der Wien as **Capulet** in *Roméo et Juliette* and will return to Irish National Opera as **Germont** *La traviata* and Grange Park Opera as **Prospero** for the world premiere of Anthony Bolton’s *Island of Dreams*.

Recent operatic highlights include his debuts at the Metropolitan Opera (**Brétigny** *Manon*) and Wexford Festival Opera (**Dr Talbot** in the European premiere of William Bolcom’s *Dinner at Eight*); title role **Guillaume Tell** (Irish National Opera); title role **The (R)evolution of Steve Jobs** (Calgary Opera) **Fanuël** in Boito’s *Nerone* (Bregenzer Festspiele); **Sharpless** *Madama Butterfly* (Bregenzer Festspiele) **Posa Don Carlo**, title role **Eugene Onegin** and **Marcello** *La bohème* (Grange Park Opera); **Kurwenal** *Tristan und Isolde* (Opera di Roma, Théâtre des Champs-Élysées and Opéra National de Bordeaux); his role debut as **Amfortas** *Parsifal* (Festival de Lanaudière); **Count Almaviva** *Le nozze di Figaro* (Palm Beach Opera); **Sharpless** *Madama Butterfly* (Irish National Opera); **Howie Albert** *Champion* (Opéra de Montreal); **Starbuck** *Moby Dick*, **Lieutenant Audebert** *Silent Night* and **Frank** and **Fritz** *Die Tote Stadt* (Calgary Opera); **Posa Don Carlos** and title role **Don Giovanni** (Vancouver Opera); title role **Wozzeck** (Bolshoi Theatre of Moscow); **Zurga** *Les Pêcheurs de Perles*, **Dandini** *La Cenerentola* and **Sharpless** *Madama Butterfly*

(Seattle 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* (Orchestre Métropolitain); the world premiere of Jeffrey Ryan’s *Afghanistan: Requiem for a Generation* (Vancouver Symphony Orchestra); Mahler’s *Lieder eines fahrenden Gesellen* (City of Birmingham Symphony Orchestra); and Ravel’s *L’heure espagnole* (BBC Proms). He recently made his recital debut at London’s Wigmore Hall. Other concert repertoire includes Vaughan Williams’s *Five Mystical Songs* and *A Sea Symphony*, Walton’s *Belshazzar’s Feast*, Saariaho’s *Cinq Reflets* (US premiere) and Mahler’s *Des Knaben Wunderhorn*, Brahms’s *Ein deutsches Requiem* with Toronto Mendelssohn Choir and Ottawa Choral Society and Bach’s *Christmas Oratorio* with Victoria Symphony. He also sang **Richard Brown** in the world premiere concert of Kevin Puts’s *The Hours* with the Philadelphia Orchestra conducted by Yannick Nézet-Séguin.

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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