

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.

The 2026/2027 season sees Brett make a house debut at Warsaw Chamber Opera in Sir David Pountney's Purcell pasticcio *Masque of Might* and a major role debut as **Hans Sachs** in a new production of Wagner's *Die Meistersinger von Nürnberg* at Longborough Festival Opera.

Recent operatic highlights include his debuts at MusikTheater an der Wien (**Capulet** *Roméo et Juliette*), the Metropolitan Opera (**Brétigny** *Manon*), Wexford Festival Opera (**Dr Talbot** in the European premiere of William Bolcom's *Dinner at Eight*) and Longborough Festival Opera (**Golaud** *Pelléas et Mélisande*); title role **Guillaume Tell** (Irish National Opera); **Scarpia** *Tosca* (Pacific Opera Victoria); 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); **Sharpless** (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 Vancouver Opera); and **Papageno** *Die Zauberflöte* (Cincinnati Opera). He originated the role of **Prospero** in Anthony Bolton's *Island of Dreams* at Grange Park 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 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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