

Brett Polegato

Selected Reviews

Dr Talbot *Dinner at Eight* /Wexford Festival Opera

Cond. David Agler

"Brett Polegato used his seductive baritone to good effect in his portrayal of the serial adulterer Dr. Joseph Talbot. He possesses a strong voice with a warm timbre, and displayed real skill in producing an expressive, clearly articulated performance. Polegato was so successful at bringing Joseph alive, that one could only hope that Kitty's husband would discover the affair and administer a good beating."

Operawire, November 2018

Amfortas *Parsifal* / Lanaudière Festival

Cond. Yannick Nézet-Séguin

"Brett Polegato had a great success in his role debut as Amfortas. The remorse and anguish of the king could be heard in his plangent voice and seen in his pained expression." - Arthur Kaptainis

Classical Voice America, August 2017

Brahms German Requiem/ Calgary Philharmonic Orchestra

Cond. Gabor Takacs-Nagy

"Polegato, a superior singer in both opera and in concert, gave another of his finely crafted, musically sensitive performances, his voice by type and delivery just what is needed for this music. Both of the movements in which he sang were made special by his outstanding musicianship and by the sheer beauty of his voice."

Calgary Herald, February 2017

Pooh-Bah in Gilbert and Sullivan *The Mikado* / Opera in the Village

Cond. Christopher Mokrzewski, Dir. Glynis Leyshon

"The production includes Brett Polegato, one of Canada's finest operatic artists, in the important role of Pooh-Bah"

Calgary Herald, August 2015

Title role in Tchaikovsky *Eugene Onegin* / Grange Park Opera

Cond. Gianluca Marciano, Dir. Stephen Medcalf

"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, September 2015

"Brett Polegato really did create a sense of electricity... beautifully controlled and profoundly moving."

Planet Hugill, July 2015

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Marcello *La Bohème* / Grange Park Opera Cond. Stephen Barlow / dir. Stephen Medcalf

“Brett Polegato was a convincing Marcello, his fluent acting and finely characterized singing complementing each other superbly”.

Opera, August 2015

“Brett Polegato gave a finely sung performance of Marcello, and he was very moving in Act Two as he struggled with his attraction to Kelebogile Besong's Musetta.”

Robert Hugill, *Planet Hugill*, June 2015

Vaughan Williams *Dona Nobis Pacem* / [CD: ASO Media]

“Baritone Brett Polegato offers a mercifully soothing contrast to this in the tender “Reconciliation” that follows, his gentle but steel-tinged tone offering strength and comfort.”

Joshua Rosenblum, *Opera News*, May 2015

Handel's *Messiah* / Koerner Hall, Toronto Cond. Ivars Taurins

“Bass-baritone Brett Polegato gave the most rousing performance of “The Trumpet Shall Sound” that I’ve ever heard.”

Robert Harris, *Globe and Mail*, December 2014

Handel *Messiah* / Roy Thomson Hall Cond. Grant Llewellyn

“Polegato’s Air, “The trumpet shall sound” brought patrons to the edge of their seats.”

The Star, December 2014

Lieutenant Audebert *Silent Night* / Calgary Opera Cond. Joseph Mechavich / dir. David Gately

“All presented vividly characterized roles... In pure vocal terms, however, there was no one equal to Brett Polegato’s perfectly sung Lieutenant Audebert.”

Kenneth Delong, *Calgary Herald*, November 2014

Speight Celebration Concert / Seattle Opera

“It would be hard to find two better-matched and mellifluous singers than tenor William Burden and baritone Brett Polegato, who sang the gorgeous “Au fond du temple saint” duet from Bizet’s *The Pearl Fishers*.”

Melinda Bargreen, *Seattle Times*, August 2014

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'Dear Theo - 3 song cycles by Ben Moore' / [CD: Delos]

"Baritone Brett Polegato assumes the role of the poet, reciting in melody Keats's long poem with a bright, open sound."

Steven Jude Tietjen, *Opera News*, July 2014

Requiem / Teatro Colon

Cond. Christian Baldini / dir. Matthew Jocelyn

"Brett Polegato ... provided vocal and acting performances of high quality."

Gustavo Gabriel Otero, *Mundoclassico*, June 2014

Rodrigo Don Carlo / Vancouver Opera

Cond. Jonathan Darlington / dir. Paul Peers

Canadian baritone Brett Polegato brings energy and confidence in one of his most impressive VO outings yet. Compare the political fire he shows in the first act, standing up for the people of Flanders to the king, with the wounded restraint he displays in his good-bye aria near the end. He and Carè are a lovely vocal match as well, pairing beautifully in their famous friendship duet."

Janet Smith, *Straight*, May 2014

Dr. Malatesta in Donizetti *Don Pasquale* / Manitoba Opera

Con. Tyrone Paterson, Dir. Robert Herriot

Lyric baritone Brett Polegato's Dr. Malatesta, stylized as a cigar-toting Buffalo Bill Cody with sidekick Hop Sing (Alan Wong), machinates the plot like a master puppeteer. From the first note of his Bella siccome un angelo, where he sings of his "sister's" innocent charms, he immediately established his presence, matched only by his rapid-fire delivery of Aspetta, aspetta, cara sposina.

Winnipeg Free Press, November 2013.

The Pirate King in Gilbert & Sullivan *Pirates of Penzance* / Calgary Opera

Cond. Gordon Gerrard Dir. Robert Herriot

"It was a luxury to have a singer of the calibre of Brett Polegato as the pirate king — rather like bringing a BMW to a summer picnic — and as one could expect, he made everything that is possible from the role, his voice commanding and of excellent quality, and the comic element strong and perfectly in character."

Calgary Herald, August 2013

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Onegin *Eugene Onegin* / Grange Park Opera

Dir. Stephen Medcalf / cond. Martyn Brabbins

“[A] vividly energetic Onegin... Polegato’s grand-scale singing fulfilled all requirements.”

Opera, August 2013

“It’s all too easy for the title role to get sidelined, but Brett Polegato anchored the evening... He easily ticked the usual Onegin aloof, supercilious, patronising boxes, but from the start he also folded in an interesting neediness, as a result making his meeting with Tatyana after the ‘Letter Scene’ more than usually poignant.”

Classical Source, July 2013

“Thrilling vocal performances by Polegato and Gritton are the main reason for catching the remaining performances...”

Sunday Times, June 2013

“Polegato’s is an unusually personable Onegin, softer and more reasonable in his initial rejection, which in turn yields a more tender encounter later, in which we momentarily doubt Tatyana’s resolve to remain faithful to her husband.”

New Statesman, June 2013

“In his initial rejection of Tatyana, Onegin is not portrayed as the cold, caddish figure of tradition... portrayed here by Brett Polegato, the character has rare depth. Polegato’s warm, supple baritone makes this a complete characterisation.”

Daily Telegraph, June 2013

Zurga in Bizet *Pearl Fishers* / Opera Hamilton

cond. Peter Oleskevich / dir. Brian Deecrick

“One of Canada’s best baritones, Brett Polegato, turned in an extremely fine performance as Zurga. Polegato had it all, from the tenderness of ‘O Nadir tendre ami’ to the momentary ferocity fuelled by jealous love in his Act 3 duet with Léila.”

John Terauds, *Musical Toronto*, March 2013

Dandini in Rossini *La Cenerentola* / Seattle Opera

“...Brett Polegato, who had an uproarious whale of a time as the prince’s valet Dandini. I have only seen and heard Polegato before now in serious roles, but he demonstrated a quite masterly comic gift, and his singing rivaled Pini’s in its precision and accuracy.”

Bernard Jacobson, *Seen and Heard International*, January 2013

Recording: Handel *Messiah* / Tafelmusik Chamber Choir and Baroque Orchestra

“Hushed strings and Brett Polegato’s unaffected baritone are eloquently evocative of stillness in ‘For behold, darkness shall cover the earth’.”

David Vickers, *Gramophone*, February 2013

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Walton *Belshazzar's Feast* / Carnegie Hall

Atlanta Symphony Orchestra & Chorus / cond. Robert Spano

"Baritone Brett Polegato rendered the dramatic elements even more arresting with his powerful, richly hued solos".

Vivien Schweitzer, *New York Times*, October 2012

Kurwenal in Wagner *Tristan und Isolde* / CBSO

cond. Andris Nelsons

"Brett Polegato's Kurwenal was outstanding, portrayed with absolute dignity, a sorrowful tone and vocal perfection."

Patrick George Montague, *ResMusica*, March 2012

"Brett Polegato's Kurwenal was a real treat... his robust diatonic music always a breath of fresh air after the swooning chromaticism of the lovers."

Andrew Clements, *The Guardian*, March 2012

"...Brett Polegato, whose lyric baritone carried magnificently and who had considerable presence."

Rian Evans, *Classical Source*, March 2012

"Brett Polegato stood out as a gallant and tender squire, mastering the phrasing perfectly – which is rare for singers playing the role of Kurwenal."

Concerto Net, March 2012

Starbuck *Moby Dick* / Calgary Opera

cond. Joseph Mechavich

"Brett Polegato goes from triumph to triumph, and I have never heard him so completely successful as in his very human and vocally superb rendition of Starbuck. The ovation for him at the end was spontaneous and entirely deserved."

Kenneth DeLong, *Calgary Herald*, January 2012