
Stephan Loges

Selected Reviews

Dvořák's Requiem, Three Choirs Festival, Hereford Cathedral (July 22)

"...the dark tone of *Hostias* – given a gorgeous, velvety reading by Loges"

- Simon Cummings, *Bachtrack*****

"What really mattered was the authority and presence that Loges brought to his singing."

- John Quinn, *Seen and Heard International*

Bach St Mathew Passion (Christus), Dunedin Consort (April 2022)

"The role of Jesus was taken by Stephan Loges, no less, who was equally authoritative in all the kinds of music he is given to sing, whether as a divine, or later mortal, being. "

- Roy Westbrook, *Bachtrack*

"Both he and Stephan Loges's Christ sang mostly without their scores to deepen their connection with the audience, with powerful gains in clarity and communication. Loges sang with such warmth and beauty that Christ's tragedy became individual as well as universal. This Christ was all too human: authoritative yet vulnerable."

- Simon Thompson, *The Times* ****

Bolton *The Life & Death of Alexander Litvinenko*, Grange Park (July 2021)

"Stephan Loges is gravelly and urbane as Berezovsky."

- David Karlin, *Bachtrack*****

"Stephan Loges stands out as the creepily smooth oligarch Boris Berezovsky"

- Fiona Maddocks, *The Guardian*

"Stephan Loges – easily the most impressive singer [of the] evening – plays Berezovsky's ecstatic recitation of his money-making car-dealerships ("Mercedes! Volvo!") with enjoyable relish."

- Ivan Hewett, *The Telegraph*

Bach St John Passion, English Touring Opera (March 2020)

"Stephan Loges's 'Mein teurer Heiland' stand[s] out."

- Tim Ashley, *The Guardian*****

"It's usual to claim that the puppet-master learns more than his pupils, but here we learned more about him: Stephan Loges's warm tone and subtle vibrato touched on lonely, sexual vulnerability as the mainspring of Don Alfonso's cynicism - or realism, if we prefer."

- *Opera Magazine*

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“Stephan Loges played Christus, a very intense, dramatic figure, and he also gave a vivid account of the bass aria 'Himmel reisse, Welt erbebe' and a moving performance of 'Mein teurer Heiland'.”

- Robert Hugill, *Planet Hugill*

Mozart *Così fan tutte* (Don Alfonso) English Touring Opera (February 2020)

“The singers were a pleasure to hear, and in the case of Stephan Loges as Don Alfonso, a privilege to enjoy. The distinguished German baritone negotiated Jeremy Sams’ sparkling English translation with idiomatic panache and sang and acted likewise. He gave the production its anchor.”

- Mark Valencia, *Bachtrack*

“Stephan Loges evinced Don Alfonso’s worldly-wise weariness, lounging with a lazy lethargy which was complemented by the languidly uncoiling smoke of his cigarette, but his cool cynicism did not deprive the recitatives of their cutting impact.”

- Claire Seymour, *Opera Today*

“Comic support came in buckets from Jenny Stafford’s game Despina and Stephan Loges’ lean-back Alfonso, whose languid ennui and understated delivery offered a still point among so many goings-on.”

- Alexandra Coghlan, *The Arts Desk*

“Stephan Loges’ performance is genteel and witty.”

- Benjamin Poore, *OperaWire*

“The cast worked superbly well together with Stephan Loges is a wonderfully urbane Don Alfonso.”

- Mark Ronan, *The Article*

Strauss *Die Fledermaus* (Falke) Northern Ireland Opera (September 2019)

“Oddly, the soupy “Brüderlein” was the musical highlight, done with a genuine Viennese charm and lilt.”

- Robert Thicknesse, *Opera Now*

SIGCD554 / Schumann, Kilpinen & Brahms: *Nature’s Solace* / piano: Iain Burnside (November 2018)

“[Loges] is a trusty guide, using the text intelligently and without exaggeration, and the voice is sturdy and reliable. This is a touching, sensitive account of [Schumann’s Op 35 cycle]. ... The coupling offers a great deal, though, not least in welcome appearances of a handful of songs by the ‘Finnish Schubert’, Yrjö Kilpinen (1892-1959). Though he remains compromised by questions about his political affiliations, as Natasha Loges acknowledges in the booklet, these settings of Hesse are often striking: a stern, almost cool musical language that occasionally – as in the tender ‘Ich fragte dich’ and the close of the memorable ‘Vergänglichkeit’ – melts to offer lyrical warmth. Loges and Burnside make a persuasive case.

“They are similarly persuasive in Brahms’s Op 94 Lieder, with Loges bringing impressive gravitas – of manner as well as voice – to ‘Mit vierzig Jahren ist der Berg erstiegen’, and a touching tenderness to ‘Sapphische Ode’.”

- Hugo Shirley, *Gramophone*

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“Loges possesses a lyric bass-baritone that is rich and beautiful in timbre, one that traverses the various registers with ease, and with a consistency of tone. His legato is impeccable, his range of dynamics impressive, and Loges is masterful at wedding the poet’s text and composer’s music in a manner that creates the impression of a spontaneous emotional response.”

- Ken Meltzer, *Fanfare Archive*

SDG 725 / Bach St Matthew Passion, Monteverdi Choir, English Baroque Soloists (March 2016)

“Stephan Loges [is] a noble-toned, idiomatic Christus.”

- Hugh Canning’s Album of the Week, *The Sunday Times*

Bach St Matthew Passion, Monteverdi Choir, English Baroque Soloists (March 2016)

“Loges made a charismatic, at times tellingly assertive Christus.”

- Tim Ashley, *The Guardian*

Debussy *Péleas et Mélisande* (Golaud) English Touring Opera (October 2015)

“Stephan Loges was a menacing, dark-toned, anguished Golaud, making the violence credible, and he was heartbreaking in Act 5.”

- Peter Reed, *Opera Magazine*

“Stephan Loges’ handsome, stiff-backed Golaud ... all three sing superbly and Loges’ racking sobs after Mélisande’s death will haunt you long after the curtain falls.”

- Tim Ashley, *The Guardian*

“... for arduous anguish...he’s outclassed by Stephan Loges’ Golaud — so darkly despairing in the final stages.”

- Geoff Brown, *The Times*

“Stephan Loges’ resonantly-sung Golaud radiates masochistic pathos from the start.”

- Michael Church, *The Independent*

“The pick of the singing performances are in the low voices, from Michael Druiett as Arkel and Stephan Loges as Golaud... Loges is powerful and urgent as Golaud: his voice is attractive and manly, and he convinces in each of his different moods.”

- David Karlin, *Bachtrack*

“Stephan Loges is a properly forthright Golaud.”

- Rupert Christiansen, *The Telegraph*

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“Stephan Loges was a vividly jealous Golaud, and projected with seething intensity from the word go... Loges' Golaud who dominated... Stephan Loges was vividly vibrant, and frankly one of the most terrifying Golaud's I have come across... Loges sang with a lovely dark, rich tone which brought the sense of darkness and light in the opera even more into focus.”

- Robert Hugill, Planet Hugill

“Stephan Loges’s Golaud [is] strong in [his] magnetic tug on Hurrell’s Mélisande. ...the older, more rooted Loges [is] sternly beautiful in his anger.”

- Alexandra Coghlan, The Arts Desk

Milhaud *La mère coupable* (Begears) Theater an der Wien, Leo Hussain (May 2015)

“Stephan Loges is a self-assured and scheming Begears.”

- Wilhelm Sinkovicz, Die Presse

“...committed acting and singing ... Stephan Loges was the suitably scheming Begears.”

- Gerhard Persché, Opera Magazine