

DEAN



ARTISTS
MANAGEMENT

GREGORY DAHL BARITONE

REVIEWS

“Le baryton winnipégois Gregory Dahl (Ford) donne une prestation remarquable, dans un rôle qui l’oblige à jouer avec sérieux dans un environnement des plus loufoques.”
[Falstaff, Manitoba Opera]

“Dahl stormed the stage like a powderkeg ready to blow, barely containing his fury during Act II’s explosive *E sogno? O realta.*” [Falstaff, Manitoba Opera]
Winnipegfreepress.com, Holly Harris

“The baritones stand out...Gregory Dahl as Ford has a rich beautiful voice.”
[Falstaff, Manitoba Opera]
CBC Radio, Lara Rae

“Le baryton Gregory Dahl campe, avec un plaisir évident, un Gianni Schicchi rusé et capotin.” [Opéra de Québec, Gianni Schicchi]

“The baritone Gregory Dahl played with obvious pleasure, a cunning and lively Gianni Schicchi”
Le Journal de Québec, Yves Leclerc

“...Gregory Dahl, qui brille dans ce type de rôle, un sourire malin aux lèvres”
“...Gregory Dahl, who shines in this type of role, a mischievous smile on his lips.”
Le Soleil, Josianne Desloges

“...brûlent les planches, à comment par Gregory Dahl, impayable en Gianni Schicchi roublard à souhait. Non content de s’amuser ferme, il chante magnifiquement un rôle qui lui va comme un gant.”

“...tearing up the stage was Gregory Dahl, priceless as Gianni Schicchi and as wily as you could wish. Not just content to have a really good time, he sang magnificently, a role that fits him like a glove.”
L’Avant-Scène Opéra, Louis Bilodeau

“Best of the singing actors was the veteran Canadian baritone Gregory Dahl as Amonasro, who persuades his reluctant daughter Aida to forgo love for patriotic duty. His climactic accusation that she is nothing but a slave – la schiava! – was perhaps the most chilling of the evening’s many moments of interpersonal melodrama.”

[Opéra de Montréal, Aida]

Montreal Gazette, Arthur Kaptainis

“As the American ambassador, Max, Gregory Dahl showed off a beefy baritone in the Scarpia-like role, seducing a willing Tosca eager to escape her Cavaradossi and his provincialism.” [Opera Theatre of Saint Louis, world premiere of Shalimar the Clown]

Opera News, Henry Stewart

“...in an overall excellent cast that included Gregory Dahl, his baritone smooth with Max’s wolfish charm and easy power.” [Opera Theatre of Saint Louis, world premiere of Shalimar the Clown]

New York Times, Corinna da Fonseca-Wollheim

“Gregory Dahl is a nuanced and three-dimensional George.” [Manitoba Opera, Of Mice and Men]

CBC, Lara Rae

“Former Winnipegger Gregory Dahl also delivered a strong performance as George, with his robust baritone matching Hendrick’s vocals note for note. His Act I solo, in which he described how his life "would be so simple by itself" created soulful, introspective counterpoint, and when he sang, "One day soon," during his duet with Lennie, he gave voice to the dreams of an era.” [Manitoba Opera, Of Mice and Men]

Winnipeg Free Press, Holly Harris

“...baritone Gregory Dahl, as the American consul Sharpless, does strong work (acting- and singing-wise) as the empathetic go-between who foresees the disaster the impulsive Pinkerton will create...” [Vancouver Opera, Madama Butterfly]

Georgia Straight, Janet Smith

“Baritone Gregory Dahl, for example, sings an impressive Sharpless, the American consul; but he acts the part with insight as well.” [Vancouver Opera, Madama Butterfly]

Vancouver Sun, David Gordon Duke

"But that strength is reflected in the performances from the rest of the cast including Gregory Dahl as Macbeth, who maintained a sturdy demeanor. His baritone voice resounded with resolve as Macbeth pursued his rise to power through murder and deceit. Revelations of doubt came only in rare moments until the ghost of one of his victims, Banquo, began to haunt him." [Kentucky Opera, Macbeth]

Louisville Courier-Journal, Elizabeth Kramer

“There is also a wonderfully seedy, coarse Tomsy from Gregory Dahl” [English National Opera, Queen of Spades]
The Guardian, Andrew Clements

“Gregory Dahl makes an excellent Golaud as one might expect. Dahl’s Golaud is ultimately a sympathetic figure who repeatedly tries to suppress his jealousy toward his half-brother Pelléas even though doing so only increases his anguish. His scene with Pelléas in the grottos is especially fine since Dahl makes us feel within his character the ongoing battle between malice and restraint.” [Against the Grain Theatre, Pelléas et Mélisande]
Stage Door, Christopher Hoile

“Perhaps most impressive is Dahl’s Golaud, needy and increasingly menacing, sometimes in a suave fashion.” [Against the Grain Theatre, Pelléas et Mélisande]
NOW Magazine, Jon Kaplan

“Gregory Dahl was also astonishing in his portrayal of the antagonist Prince Golaud, a complex role requiring a deep understanding of the philological trauma of someone who has lost their way.” [Against the Grain Theatre, Pelléas et Mélisande]
Musical Toronto, John Terauds

“Quelques instants plus tard, c'est au tour de Gregory Dahl de faire craquer la salle avec un somptueux *Pietà, rispetto, amore*. On ne peut que succomber au charisme de ce superbe Macbeth, au coffre de cette voix de baryton.” [Opéra de Québec, *Macbeth*]
Le Soleil, Richard Boisvert

“La distribution est de très grande qualité. Le baryton Gregory Dahl joue bien les hésitations de Macbeth, qui se questionne sur le mal qu’il va répandre, pour s’imposer, ensuite, vocalement au troisième et quatrième acte.” [Opéra de Québec, *Macbeth*]

“Gregory Dahl, a vivid and steady baritone, embodied both the heroism and villainy of the title character. He was more incensed by, than afraid of, the visions that haunted him. One positive result was a drama that remained active to the final curtain: This guy might be a match for fate.” [Opéra de Québec, *Macbeth*]
Montreal Gazette, Arthur Kaptainis

“Baritone Gregory Dahl, an audience favourite in Calgary, and an experienced on-stage villain, could not have captured the role of the duplicitous Iago better, and beguiled his nemesis all night long with his serpentine poison, ingratiating himself with malevolent cunning. Mr. Dahl succeeded in pulling off the greatest villain in the opera repertoire, and his Act II Credo, where he affirms his genesis as evil incarnate, was chilling.”
Calgary Herald, Stephan Bonfield [Calgary Opera, *Otello*]

“Canadian baritone Gregory Dahl was a commanding presence, with his rich timbre and fine legato.”

Montreal Gazette, Wah Keung Chan [Opéra de Montréal, *Il Trovatore*]

“Special mention must be made of Winnipeg baritone Gregory Dahl's chain-shackled Jokanaan, who immediately asserted his booming presence even from the depths of the cistern with his first vocal entry, "After me, will come one." The charismatic singer

brought both requisite strength and nobility to the role, with his robust voice trembling with fury as he foretold the coming of the Son of Man.”

Winnipeg Free Press, Holly Hills [Manitoba Opera, *Salome*]

“Dahl, as Tonio, set the scene for *Pagliacci* charmingly, coming out from the audience to deliver the Prologue. Besides setting the scene nicely, he conveyed genuine menace when he accosts Nedda.”

Opera Canada, Bill Rankin [Edmonton Opera, *Pagliacci*]

“As his older half-brother, Golaud, baritone Gregory Dahl sang and acted powerfully. His intensity made his gradual disintegration over the opera's course credible.”

Saint Louis Today, Sarah Bryan Miller [Opera Theater St. Louis, *Pelleas et Melisande*]

“As Tom's diabolical nemesis, Nick Shadow, the baritone Gregory Dahl cuts an imposing figure both vocally and physically, and projects a personality that is charming and subtle but still too powerful to be resisted.”

The Victoria Times Colonist, Kevin Bazanna [Pacific Opera Victoria, *The Rake's Progress*]

“Gregory Dahl, who did double duty in the bass role of the archangel *Raphael* and the baritone part of *Adam*, possesses a round, resonant voice and impressively clear diction.” [Vancouver Symphony Orchestra, Haydn's *Creation*]

The Vancouver Sun, David Gordon Duke

“Gregory Dahl makes his POV debut as the boorish and vulgar Giovanni, yet manages to portray him as a likable if flawed hero, with dash and charisma. Dahl's lusty, powerful voice holds true from top to bottom, and his stage presence is commanding and secure.” [Pacific Opera Victoria, *Giovanni*]

Times Colonist, Grania Litwin