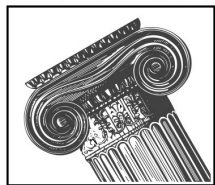


# DEAN



ARTISTS  
MANAGEMENT

## STEPHEN HEGEDUS

### BASS-BARITONE

*"Canadian bass-baritone Stephen Hegedus was a superb narrator with a strong and attractive voice never overpowered by the chorus."*

Chicago Sun, Andrew Patner (Grant Park Festival)

Hailed by the Ottawa Citizen as a singer possessing "...an instrument of rare beauty, majestic and commanding from the bottom of his range to the top," **Stephen Hegedus** is that rarest of bass-baritones, totally at home in the works Puccini and Weill as well as those of Bach and Mozart. Especially appreciated for his performance in *MESSIAH*, he has been heard in Handel's masterpiece with the National Arts Centre Orchestra, Minnesota Orchestra, Toronto Symphony, l'Orchestre symphonique de Montréal, Seattle Symphony, Houston Symphony, San Antonio Symphony, Edmonton Symphony, the Vancouver Chamber Choir, Naples Philharmonic and Victoria Symphony.

The role of *Leporello* in *DON GIOVANNI* returns to Hegedus' schedule in 2018-2019 for Manitoba Opera and in Edmonton he will be heard in *LE COMTE ORY* by Rossini as well as *MESSIAH* for the symphony. He appears for I Musici de Montreal in Bach *MAGNIFICAT*, the Vancouver Chamber Choir for a repeat of *MESSIAH*, Toronto's Pax Christie Chorale in *HANDEL ANTHEMS* and at the National Arts Centre in *OURS* by John Estacio.

Fluent in French, English and Hungarian, **Stephen Hegedus's** 2017/18 season included *MESSIAH* with Nezet Seguin and l'Orchestre Metropolitain, *Dulcamara* in *L'ELISIR D'AMORE* for Vancouver Opera, *the Count* in *LE NOZZE DI FIGARO* and *Neptune/ Time* in Monteverdi's *THE RETURN OF ULYSSES*, both for Opera Atelier, *Colline* in *LA BOHÈME* for Pacific Opera Victoria and with the Thunder Bay and Regina symphonies.

**Hegedus's** 2016/17 season included Mozart's *REQUIEM* for the Seattle Symphony, Berlioz's *DAMNATION DE FAUST* with the Grant Park Festival in Chicago, Beethoven's *SYMPHONY No. 9* for the Florida Orchestra, Bach's *WEIHNACHTS-ORATORIUM* for I Musici de Montréal and *Masetto* in *DON GIOVANNI* for Opera de Montréal. As well, he was featured in Weill's *SIEBEN TODSÜNDE* for the Toronto Symphony, *Alidoro* in *LA CENERENTOLA* for Edmonton Opera, Mozart's *REQUIEM* for Mercury Baroque in Houston and *Créon* in *MEDÉE* for Opera Atelier in Toronto and Versailles.

A prize winner at the Lyndon Woodside Oratorio Competition, hosted by the Oratorio Society of New York, his extensive concert experience includes appearances with the Vancouver Symphony (Mozart's *REQUIEM*), Winnipeg Symphony (Haydn's *CREATION*), the Grant Park Festival (Dvorak's *THE SPECTRE'S BRIDE*, Brahms' *REQUIEM*), l'Orchestre symphonique de Montréal (Bernstein's *A QUIET PLACE*), the Victoria Symphony (Bach's *WEIHNACHTS-ORATORIUM*), l'Orchestre symphonique de Québec (Bach's *MAGNIFICAT* and Bruckner's *TE DEUM*), and the Aldeburgh Festival (Bach's *B-MINOR MASS*). Operatic roles include the title role in *LE NOZZE DI FIGARO*, *Leporello* and *Masetto* (*DON GIOVANNI*), *Guglielmo* (*COSÌ FAN TUTTE*), *Albert* (*WERTHER*), *Nick Shadow* (*THE RAKE'S PROGRESS*), *Collatinus* (*THE RAPE OF LUCRETIA*), *Talbot* (*MARIA STUARDA*), *Sprecher* (*DIE ZAUBERFLÖTE*) and *Angelotti* (*TOSCA*). He has been engaged by the Teatro Municipal de Santiago, Canadian Opera Company, l'Opéra de Montréal, and Against the Grain Theatre. Further credits include Lully's *ARMIDE* with Opera Atelier, Opera Columbus and at Versailles, *ST. MATTHEW PASSION* with the Vancouver Bach Choir, Britten's *A MIDSUMMER NIGHT'S DREAM* with Pacific Opera Victoria, and *Field Marshall Haig* in the premiere of Estacio's *OURS*, at Opera on the Avalon. A finalist at Plácido Domingo's Operalia, **Stephen** made his Carnegie Hall debut singing Bach's *MASS IN B-MINOR* with the Oratorio Society of New York and later returned for Handel's *MESSIAH*.

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