

DEAN



ARTISTS
MANAGEMENT

GREGORY DAHL BARITONE

REVIEWS

“Baritone **Gregory Dahl** brings nuance to his role as U.S. consul Sharpless, who urges Pinkerton to be cautious of Butterfly’s heart, and later becomes caught in the lovers’ downward spiral during trio *Io so che alle sue pene.*”

**Madam Butterfly, Manitoba Opera
Winnipeg Free Press Holly Harris,**

“In the role of *Rigoletto*, **Gregory Dahl** navigates with skill in the double personality of his character. He is rebellious and impertinent in the skin of the hunchback jester, who amuses the Duke's court, and is loving and sensitive when he is near his daughter.

The baritone has a consistent vocal score and he delivers the goods. The singer from Winnipeg, who, after *Macbeth* and *Gianni Schicchi*, is in his third production with the Opéra de Québec and it's a pleasure to see him on the stage. And the audience warmly expressed their pleasure at the end of Saturday's performance.”

***Rigoletto* - Opéra de Québec
Yves Leclerc - Le Journal de Montreal**

“Canadian Baritone **Gregory Dahl** was impeccable in the role of the underhand Scarpia. Manipulator at will, master of intrigues, he completely dominated the scene.”

***Tosca* - Opéra de Montréal
Christoph Rodriguez - Le Journal de Montreal**

“Subtle touches in Opéra de Montréal's traditional *Tosca* - ... It took an authoritative blend of focused tone and polished phrasing from the Canadian baritone **Gregory Dahl**, an Opéra de Montréal regular, to convey this nuance in the second act before the Roman chief of police makes his brutal intentions clear.”

***Tosca* - Opéra de Montréal
Arthur Kaptainis - Montréal Gazette**

“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 powder-keg 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

“The baritone **Gregory Dahl** played with obvious pleasure, a cunning and lively Gianni Schicchi”

Opéra de Québec, 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.”

Opéra de Québec, Gianni Schicchi

Le Soleil - Josianne Desloges

“...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.”

Opéra de Québec, Gianni Schicchi

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, *Madame 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 charme 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 Opera, *Otello*

Calgary Herald - Stephan Bonfield

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

Opéra de Montréal, *Il Trovatore*

Montreal Gazette - Wah Keung Chan

“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.”

Manitoba Opera, *Salome*
Winnipeg Free Press - Holly Hills

“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.”

Edmonton Opera, *Pagliacci*
Opera Canada Magazine - Bill Rankin

“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.”

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

“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.”

Pacific Opera Victoria, *The Rake’s Progress*
The Victoria Times - Kevin Bazanna

“**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.”

Haydn’s *Creation*, Vancouver Symphony Orchestra
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