

DEAN



ARTISTS
MANAGEMENT

DAVID TRUDGEN
COUNTER-TENOR

“As the opera’s troubled namesake, counter-tenor David Trudgen gives a virtuoso performance. His singing is consistently expansive and heartfelt, his vocal decoration daring and inventive in moments of Baroque-sanctioned improvisation. When Handel wrote the Orlando role for Senesino, the go-to Italian opera hero of his day, he awarded a scant three da capo arias to his superstar, hoping perhaps to rein in the illustrious divo’s notorious tendency to over-embellish. Mr Trudgen, with his meticulous sense of proportion and transparent technique, would undoubtedly have appealed to George Frideric. More than one commentator has likened this emerging Canadian talent to a young David Daniels. It is an apt comparison. Trudgen’s ethereal sound and his ability to convey a sharp, pointed characterization make him a compelling presence on stage. His mad scene is harrowing.”

Opera Going Toronto, Ian Ritchie [Orlando]

“Countertenor David Trudgen, a tall White Rabbit in Argyle socks and plaid blazer, bustled about impressively, his high-strung nerves nearly as powerful as his ringing top notes.” [Alice in Wonderland, Opera Theater of Saint Louis]

Wynne Delacoma, Classical Review

“The chief vocal honors Wednesday went to David Trudgen as Medoro. Trudgen could be the next generation’s answer to David Daniels. He sang with a beautiful legato, fine musicality and uncommon expressive conviction.”

From the “Chicago Tribune”

“The vocal laurels, however, were taken by David Trudgen as Medoro for his melting “Verdi allori.”

From “Opera News”

“As Medoro, countertenor David Trudgen, who seemed to be channeling David Daniels, complete with two-day-old beard, displayed a robust, colourful sound. His eloquent Act II aria, “Verdi allori”, was one of the more musically convincing moments of the show.”

From the “Wall Street Journal”

“I just graduated a countertenor last semester, who is just as phenomenal as David, David Trudgen is his name, a phenomenal voice. It’s bigger in some respects than David’s, but he has the ability to just pare it down to nothing. He sang—I don’t know if you saw the *Poppea*

production that we gave here last year—he was one of the Nerones, a big fellow, of surpassing musicality and gorgeous voice. And he can sing a bit higher than David; he sings a high C that just peals the paint.”

From “Living Music” University of Michigan School of Music American Music Institute

“...Trudgen had a commanding, but not over-exaggerated stage presence as you sometimes find in opera. You can't help but hate (Trudgen) a little for the narcissism portrayed.”

From “The Norman Transcript”

“...This wonderfully restored building (Detroit Opera House) was the site of our Met auditions today. My fellow jurors were Mark Graf and Diane Zola. Diane is Artistic Administrator of the Houston Grand Opera and one of the most influential and capable people in the US in the area of the advanced development and training of opera singers. She ran the Houston Studio program brilliantly for the last 5 years and no doubt still keeps an eagle eye on it while she copes with her now wider responsibilities. She is always a pleasure to be with so we had a lot of fun today. And we had a pretty good group - 30 in all as it turned out. Amongst them was that rarity, a truly remarkable Counter Tenor (David Trudgen), a 24 year old from the exceptional school at the University of Michigan in Ann Arbor.”

From “Life as a General Director of COT” by Brian Dickie