

DEAN



ARTISTS
MANAGEMENT

GREGORY DAHL BARITONE

REVIEWS

“Baritone Gregory Dahl, who has appeared in Calgary several times, was the production’s Scarpia and was heard at his best on this occasion. His voice type is ideal for the role: virile and weighty. His singing soared over the orchestra in the *Te Deum* at the end of the first act, and he was grittily sinister in the extended monologue that opens Act II. He was especially fine in his complex confrontation with Tosca in the same act...” — ***Tosca, Calgary Opera***
Opera Canada, Kenneth DeLong

“Baritone Gregory Dahl, who has appeared in Calgary several times as Iago in *Otello* and also as Charlie in *Filumena*, was heard at his best on this occasion. His voice type is just right for the role. Virile and weighty, his singing soared over the orchestra in the *Te Deum* at the end of the first act, and he was grittily sinister in the monologue that opens the second act. He was especially fine in his complex exchange with Tosca in the second act...”
— ***Tosca, Calgary Opera***
Calgary Herald, Kenneth DeLong

“Dahl, who plays the malicious fool and protective father in the first act, is profoundly moving in the two following acts. With his compelling acting he renders *Rigoletto* into a touching and deeply human character” — ***Rigoletto, Opéra de Québec***
Opera News Magazine, Irène Brisson (trans. by Kelly Gervais)

“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 *lo 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**
Le Journal de Montreal, Yves Leclerc

“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**
Le Journal de Montreal, Christoph Rodriguez

“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**
Montréal Gazette, Arthur Kaptainis

“Le baryton winnipegois 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”

— ***Gianni Schicchi*, Opéra de Québec**
Le Journal de Québec, Yves Leclerc

“...Gregory Dahl, qui brille dans ce type de rôle, un sourire malin aux lèvres”

Translated: “...Gregory Dahl, who shines in this type of role, a mischievous smile on his lips.” —
***Gianni Schicchi*, Opéra de Québec**
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.” — ***Gianni Schicchi*, Opéra de Québec**

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.”

— ***Aida*, Opéra de Montréal**
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.”

— ***Shalimar the Clown* (world premiere), Opera Theatre of Saint Louis**
Opera News, Henry Stewart

“...in an overall excellent cast that included Gregory Dahl, his baritone smooth with Max’s wolfish charm and easy power.”

— ***Shalimar the Clown* (world premiere), Opera Theatre of Saint Louis**
New York Times, Corinna da Fonseca-Wollheim

“Gregory Dahl is a nuanced and three-dimensional George.”

— ***Of Mice and Men*, Manitoba Opera**
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.”

— ***Of Mice and Men*, Manitoba Opera**
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...”

— ***Madame Butterfly*, Vancouver Opera**
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.”

— ***Madame Butterfly*, Vancouver Opera**
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.”

— ***Macbeth*, Kentucky Opera**
Louisville Courier-Journal, Elizabeth Kramer

“There is also a wonderfully seedy, coarse Tomsy from Gregory Dahl”

— *Queen of Spades*, English National Opera,
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.”

— *Pelléas et Mélisande*, Against the Grain Theatre
Stage Door, Christopher Hoile

“Perhaps most impressive is Dahl’s Golaud, needy and increasingly menacing, sometimes in a suave fashion.” — *Pelléas et Mélisande*, Against the Grain Theatre
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.” — *Pelléas et Mélisande*, Against the Grain Theatre
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.” — *Macbeth*, Opéra de Québec
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.” — *Macbeth*, Opéra de Québec

“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.” — *Macbeth*, Opéra de Québec
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.”

— *Otello*, Calgary Opera
Calgary Herald, Stephan Bonfield

“Canadian baritone Gregory Dahl was a commanding presence, with his rich timbre and fine legato.” — *Il Trovatore*, Opéra de Montréal
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.” — *Salome*, Manitoba Opera
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.” — ***Pagliacci*, Edmonton Opera**
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.”
— ***Pelleas et Melisande*, Opera Theater St. Louis**
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.”
— ***The Rake’s Progress*, Pacific Opera Victoria**
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.”
— ***Don Giovanni*, Pacific Opera Victoria**
Times Colonist, Grania Litwin