



**STEPHEN HEGEDUS**  
**BASS-BARITONE**

**REVIEWS**

“Canadian bass-baritone **Stephen Hegedus**... creating oceanic undertows of subtext as he rails against, reveres, and finally, triumphantly wrests power during the final brilliant image as his master perishes. His biting into an apple as forbidden fruit packed its own emotional wallop... Hegedus’s spot-on comedic timing during Act II’s opening scene, where he disguises himself with Giovanni’s sartorial jacket, had viewers in stitches with his buffoonery, as well as during his catalogue aria, *Madamina, il catalogo e questo*, during which he nonchalantly lists Giovanni’s conquests to a gaping Elvira.” [Don Giovanni, Manitoba Opera] Winnipeg Free Press, Holly Harris

“Bass-baritone **Stephen Hegedus** rises from the depths as [Minerva’s] fellow deity, blustery, thundering Neptune.” [The Return of Ulysses, Opera Atelier] Opera Going Toronto, Ian Ritchie

“...**Hegedus** booms as Neptune.”

[The Return of Ulysses, Opera Atelier] The Globe and Mail, Jenna Simeonov

"bass-baritone **Stephen Hegedus** nails the comic patter and brings a charismatic willingness to his purple-suited, vintage-motorcycle-driving con artist, Dulcamara. There can't be a weak link among them when they leap into the lightning-speed back-and-forth, overlapping duos and trios with Haji and Fang." [E'lisir d'amore, Vancouver Opera] Straight.com, Janet Smith

“Bass-baritone **Stephen Hegedus** oozes his way through the part of the itinerant snake-oil salesman, Dr. Dulcamara.” [E'lisir d'amore, Vancouver Opera] Vancouver Sun, David Gordon Duke

“The singers are equally up to their assorted dramatic, comic and vocal tasks, most notably bass-baritone **Stephen Hegedus** as the philandering Count Almaviva.” [The Marriage of Figaro, Opera Atelier] Toronto Star, John Terauds

“**Stephen Hegedus** is a vocally secure count who manages the various moody moods of his character rather well.” [The Marriage of Figaro, Opera Atelier] Operaramblings.com, John Gilks

“Mr. **Hegedus** has always brought expressive range to his various and diverse roles, whether it be his Alidoro in last year’s production of Rossini’s *Cenerentola* for Edmonton Opera or Franz Schubert’s *Die schöne Müllerin* for Against the Grain Theatre, to name just two wonderful performances. And

in *Medea* he is at home with the unique blend of acting and singing required of Baroque French opera specialization, bringing a complete command of vocal and movement gesture to this difficult role.”  
Musical Toronto, Stephan Bonfield

“There is much deserved praise we could heap on every one of the singers, however my favourite was **Stephen Hegedus** who gave a multi-dimensional depiction of Créon, ruler of Corinth and manipulator of all in his path. His was a role executed with subtle performative power of manipulative coercion to get what he wanted, namely the best marriage possible for his daughter Créuse... He was at his best however, toward the end of the opera when he pulled off a truly convincing descent into madness, driven to stark extremes by Medea’s darkest magic.”  
[*Medea*, Opera Atelier] Musical Toronto, Stephan Bonfield

“**Stephen Hegedus** is a powerful and captivating Créon, King of Corinth, where Medea and Jason seek refuge. In every appearance, he demands attention.”  
[*Medea*, Opera Atelier] The Globe and Mail, Robert Harris

“Bass-baritone **Stephen Hegedus** opened the poem with warmth and color.”  
[*Beethoven No. 9*, Florida Orchestra] Tampa Bay Times, Andrew Meacham

“...the voices that really filled the hall were those of **Hegedus** and Heideman. **Hegedus’s** bass-baritone packed power into phrases throughout his ample range, from tenor-level high notes while singing ‘Upon them hath the light shined’ to a floorboard-rattling low note on ‘and against His Anointed.’”  
[*Messiah*, Minnesota Symphony] Pioneer Press, Rob Hubbard

“Szabó, **Hegedus** and Mokrzewski made music at a thrillingly high level. **Hegedus** had a strong and confident sound that adapted easily and felt approachable like speech.”  
[*Death and Desire*, Against the Grain Theatre] Opera Canada, Jenna Douglas

“This young singer possesses an instrument of rare beauty, majestic and commanding from the bottom of his range to the top, with infallible articulation and impeccable, organic phrasing. More of him in future NACO seasons, please.” [ *Messia*, NACO] Ottawa Citizen, Natasha Gauthier

“...**Stephen Hegedus**, as Colline, makes his goodbye ode to his winter coat (which he’s about to pawn for money) a truly standout solo.” [ *La Boheme*] Georgia Straight

“Canadian bass-baritone **Stephen Hegedus** was a superb narrator with a strong and attractive voice never overpowered by the chorus.” [Grant Park Festival] Chicago Sun, Andrew Patner

“...but the star of the show, as Don Alfonso, was **Stephen Hegedus**, who combined a striking, dynamic sound with a suave portrayal of the old philosopher. This Canadian bass-baritone sounds to me like a Don Giovanni of the near, rather than distant, future.” [ *Così fan tutte*] Opera Canada

“...**Stephen Hegedus**, le baryton canadien, impeccable dans l’air de *Sancho Pança* du *Don Quichotte* de Massenet.” [ *Operalia*, Québec City] Le Devoir, Septembre

“Bass **Stephen Hegedus** (Figaro) is a charming actor and, more to the point a singer of enormous promise. He has a warm voice with a distinctive vibrato that adds interesting color and truly amazing low notes.” [ *Le nozze di Figaro*] Opera Canada

“En tête, **Stephen Hegedus**, baryton-basse...Il a l'étoffe d'un professionnel promis à une remarquable carrière.” [*Così fan tutte*, Don Alfonso] Le Devoir

“**Stephen Hegedus** (Iñigo) boasted a bass-baritone of velvety richness and effortless projection...”  
[*L'Heure Espagnole*]