

# DEAN



ARTISTS  
MANAGEMENT

**DANIEL OKULITCH**

**BASS-BARITONE**

“The Ottawa-born artist electrified Saturday night’s audience with his stylized, swaggering toreador, the fulcrum to Spanish-born director Oriol Tomas’s artistic vision, nearly stealing the show with every haughty, struck pose and whip-cracking foot stomp fuelled by raw machismo, as well as oozing charisma during his serpentine seduction of his female prey caught in his crosshairs.

...

Okulitch displays supreme conviction and ease as he traverses his narrative arc...

...

Okulitch’s richly resonant vocals, including clear diction and agile phrasing were also exhibited during his effortless, trip-off-the-tongue Italian recitatives, and a rapid-fire delivery of famous, fizzy champagne aria, *Finch’han dal vino*, as effervescent as a glass of bubbly.

But his chameleonic artistry also includes an impressive emotional palette, with an innate ability to mine the subtlest nugget of gold from his operatic Gibraltar, including his lushly romantic *Deh, vieni alla finestra*, wooing Elvira’s maid with his soaring, lyrical voice that seemingly knows no bounds.”

[*Don Giovanni*, Manitoba Opera] Winnipeg Free Press, Holly Harris

“Okulitch dazzled with a bombastic *Why do the nations so furiously rage together?*” [Toronto Symphony Orchestra, *Messiah*] Schmoopera, Jenna Douglas/Greg Finney

“Alongside bass-baritone Daniel Okulitch, both voices took the technical challenges of the work with a swaggered ease. Most importantly, their way was paved with the required personality and emotion that kept the things moving forward.” [Toronto Symphony Orchestra, *Messiah*]

Musical Toronto, Michael Vincent

“Bass-baritone Daniel Okulitch performed one of the most memorable airs in the work “The trumpet shall sound...”, with musical dexterity and a tonal richness that gave voice to a convincing announcement of the day of rapture.” [Toronto Symphony Orchestra, *Messiah*]

Toronto Concert Reviews, David Richards

“...bass-baritone Daniel Okulich to be as charismatic and powerful a singer as he is an actor of considerable presence and authority.” [Opéra de Montréal, *Silent Night*]

Opera Canada, Richard Turp

“Daniel Okulitch as Angelotti was dramatically forceful, beautifully acted and a wholly convincing pleasure to hear.”

Calgary Herald, Stephan Bonfield

"Wonka himself is an original: a creature of complexities and creativity, at once avuncular and off putting, charming, generous and just a tad bit sadistic. Daniel Okulitch grasps all that, and invests him (and Wonka's alter ego, sweet shop owner A. Know) with offbeat physical humor, great presence and a beautiful, expressive dark bass-baritone voice, all used to perfect effect."

St. Louis Post-Dispatch

"...Okulitch's Figaro is the stuff of greatness. He is still young enough to be completely right for the role, and his loose-limbed geniality makes him the irresistible focus of attention every second he's on stage. When all Figaro's brash confidence finally sours late in the day, Okulitch musters the dramatic reserve to pull it off with real psychological insight."

Vancouver Sun

"The production was unquestionably a triumph for Calgary-raised bass-baritone Daniel Okulitch as the convicted killer Joseph De Rocher. Physically a strong presence on stage, he was also able to handle the considerable vocal demands with remarkable strength and lyrical beauty."

Opera Canada

"Okulitch was a dynamic and effective stage presence; he almost stopped the show the first time he strode on stage and sang his opening notes (...) by far the most developed and projecting singer in the cast."

New Jersey Star-Ledger

"She and her Figaro, Daniel Okulitch, light the sexual fires right away, as she relishes pawing on the Canadian bass-baritone's well-toned bare torso. Mr. Okulitch has a voice to match, as focused and finished as it is richly textured, and he's an endearing operator."

The Dallas Morning News

"Meanwhile, as Mr. Okulitch continues to sing in strong voice, he – or rather Seth – acquires a bulbous, hairy skin as well as an impressive ability to walk upside down on scaffolding at the back of the stage."

The New York Times