

pressquotes

GEORGE VON BERGEN – BARITONE

Madam Butterfly / ENO

Dir. Anthony Minghella

“George von Bergen's velvety bass...”

Julia Savage, *One Stop Arts*, October 2013

“George von Bergen holds the stage and sings well as the decent but spineless US consul...”

Erica Jeal, *Guardian*, October 2013

Ned Keene / Britten's Peter Grimes / La Scala Milan (DVD)

Dir. Richard Jones, cond. Robin Ticciati

“George von Bergen, who invariably impresses, is a magnetic Ned Keene...”

Mark Valencia, *Classical Source*, October 2013

Belcore L'Elisir d'Amore / Opera Holland Park

Dir. Pia Furtado

“George von Bergen is amusing... as Nemorino's baritone rival Belcore.”

Metro, July 2013

“More fun is had from the strutting Belcore, George von Bergen handsome in all respects, alternately seductive and forceful.”

Classical Source, July 2013

“George von Bergen is entertaining as the blustery sergeant Belcore”

The Stage, July 2013

“the goose-stepping, Gangsta-posing vanity of George von Bergen's Belcore”

“Dolton's energy, von Bergen's machismo, Di Toro's warmth, the mellow playing of the City of London Sinfonia under Stephen Higgins, and... Tynan's exquisitely idiomatic performance of “Prendi, per me sei libero” combine to touching effect.”

The Independent, July 2013

“George von Bergen was suitably virile as Belcore, his characterisation as blunt and conceited as required. He produced some fine singing, too.”

Opera Britannia, July 2013

Obstinate/Herald/Lord Hate-Good in Vaughan Williams The Pilgrim's Progress / London Coliseum

English National Opera / cond. Martyn Brabbins / dir. Yoshi Oida

“ENO used a large cast as an opportunity to showcase some excellent young talent; Kitty Whately, Alexander Sprague, Aoife O'Sullivan, and George von Bergen were particularly notable in the plethora of solo roles for a generation of operatic debutants”.

Ashutosh Khandekar, *Opera Now*, February 2013

“[T]here was fine singing from the company's younger singers: Benedict Nelson brought both warmth and strength to Evangelist, George von Bergen was a ringing Herald, while Kitty Whately's Woodcutter's Boy (here metamorphosed into a tea-lady) [...] provided some sweetly celestial sounds at key moments”.

pressquotes

David Sutton, *MusicalCriticism.com*, November 2012

“George von Bergen's Lord Hate-Good [and] Kitty Whately's merry Woodcutter's Boy ... stand out”.
Anna Picard, *The Independent*, November 2012

“It's been a long wait for a fully-staged professional revival of Ralph Vaughan Williams's 'morality' but here, finally, is a production worth its salt. [...]”

The strength in depth of the supporting cast took the breath away. There was an especially powerful intervention from George von Bergen as the Herald at the start of Act Two”.

Mark Valencia, *ClassicalSource.com*, November 2012

“George von Bergen, excelled in particular as the Herald, leading the ritual arming of Pilgrim with sword and shield.

ENO has produced some fine Vaughan Williams for the stage before [...] Often regarded as London's optimum 'Britten house', I think Vaughan Williams can regard the Coli as a place of safe refuge too”.

Mark Pullinger, *Opera Britannia*, November 2012

Ford in Verdi *Falstaff*

Opera Holland Park / cond. Peter Robinson / dir. Annilese Miskimmon

“There was a fine Ford from George von Bergen, who, as Brooke, gets in touch with his darker side...”

Peter Reed, *Telegraph*, August 2012

“The always-impressive von Bergen raged with befuddled passion during Ford's second-act soliloquy, “È sogno?”.”

Mark Valencia, *Classicalsource.com*, July 2012

“A compelling Ford...”

David Gutman, *The Stage*, July 2012

“There is strong support from George von Bergen, as Ford.”

Christopher Gray, *Oxford Times*, July 2012

Ned Keene in Britten *Peter Grimes*

Teatro alla Scala / cond. Robin Ticciati / dir. Richard Jones

“...Von Bergen's magnificent voice in the most authentic and credible version of Keene I have seen...”

Jorge Binaghi, *Mundoclasico.com*, June 2012

Nick Shadow in Stravinsky *The Rake's Progress*

“The empty cynicism of the Rake seemed at odds with the optimism of the evening, but von Bergen made a compelling case for sin – this baritone has all-round charisma.”

Yehuda Shapiro, *Opera Now*, September/October 2008

Don Giovanni in Mozart *Don Giovanni*

“The exciting George von Bergen (Germont pere in Clonter's recent *La traviata*; he also impressed as the Academy's Tarquinius and Gianni Schicchi) delivered the Don with not just gusto but a rich

pressquotes

bass range too. Bergen's utterly secure voice production worked wonders, mellifluously wooing Zerlina after dispatching the Commendatore."

Roderic Dunnett, *Opera Now*, March/April 2008

Gianni Schicchi in Puccini *Gianni Schicchi*

"Who's Hot – Baritone George von Bergen in the title role of Gianni Schicchi. Now at the NOS, von Bergen possesses a firm powerful voice and considerable stage presence."

Opera Now, November/December 2007

Don Giovanni in Mozart *Don Giovanni*

"The British baritone George von Bergen was an exceptionally impressive Don Giovanni, brutal, dangerous but always attractive and with a voice ideally suited to the role."

Michael Kennedy, *Opera*, October 2007

"...and has given excellent training to singers who will in several cases be making big careers in future, I think. George von Bergen (Giovanni) and George Matheakakis (Leporello) are not only individually highly gifted but spark brilliantly against each other too. I could see either taking their portrayal into opera houses anywhere with success."

Robert Beale, *Manchester Evening News*, July 2007

"Dashing George von Bergen was in great voice as the charismatic Don Giovanni, commanding the stage and making it understandable why the ladies were so easily duped by him."

Natalie Anglesey, *The Stage*, July 2007

Elijah in Mendelssohn *Elijah*

"The big part of Elijah was splendidly taken by George von Bergen with his rich baritone. The famous aria 'Lord God of Abraham' rang out in the church, and Elijah's pleading with God to let him die – 'It is enough' was most moving."

Michael Crombie, *Ilford Recorder*, June 2007

Teucer in Rameau *Dardanus*

"Among the leads, Julia Sporsen's grave, supple Iphise and George von Bergen's polished Teucer were outstanding in their stylistic fluency."

Anna Picard, *Independent on Sunday*, November 2006

Eugene Onegin in Tchaikovsky *Eugene Onegin*

"George von Bergen's Onegin was much more straight down the line – a Wildean, bored young-old man, with a good sneer on him, von Bergen sang with great authority and imagination. I always look forward to seeing how Onegins will crack, and this one did it to the manner born, shaping up nicely to lose his rag with Lensky and going on to convincingly breakdown in the final scene."

Peter Reed, *Opera*, November 2006

"Here Onegin, George von Bergen, was as strongly cast. Tall, handsome, you see why Tatyana's head was turned. By turns prig, lecher and wilting violet, his singing was full and mature."

Christopher Monk, *Musical Opinion*, November 2006

"She was well matched by von Bergen's resonant baritone, and the scene where he rejects her letter; tearing it to pieces in front of her; was powerful stuff."

Clare Colvin, *Sunday Express*, September 2006

pressquotes

"And both Onegin himself and Tatyana are exceptionally strongly cast. Kerley produces her and the equally extraordinary Onegin of George von Bergen with enormous care and sensitivity."

Hilary Finch, *The Times*, September 2006