

Stephan Loges
Baritone

WOLF Complete Songs, Vols 1 & 2, Sholto Kynoch, Stone records recording

The team of four singers is first-rate, responsive in every way...The very opening song, sung by Stephan Loges, sets a deeply meditative mood, *Der Genesene an die Hoffnung*... Other high spots include...*Fussreise* from Loges... In *Verborgenheit* Loges...expands to a fine climax...The second disc follows a similar pattern except that Gilchrist and Loges seem to have a bigger share of the memorable items...Loges is most sensitive in the two songs to *Peregrina*...Aptly the disc ends with *Abschied*, with Loges bringing out its quirky element..a fine conclusion.

Edward Greenfield, Gramophone, January 2012

BACH St Matthew Passion (staged), OAE, Westminster University

...the aria soloists (including)...Andrew Tortise and Stephan Loges were riveting...I have rarely heard the St Matthew sung and played so convincingly.

Richard Morrison, The Times, 30 November, 2011

WOLF: Complete Songs, Vol 2, Sholto Kynoch, Stone records recording

The four excellent singers – Sophie Danemann, Anna Grevelius, James Gilchrist and Stephan Loges – with only one German among them, show a vivid understanding of the texts.

Fiona Maddocks, The Observer, 9 October, 2011

SCHUMANN Mass in C Min/BRAHMS Four Serious Songs, SCO/John Storgards

Stephan Loges only had a few lines in the mass, but there was another opportunity to enjoy his commanding baritone voice in Brahms' Four Serious Songs...there was a vibrancy and sense of life triumphing against the odds which was beautifully articulated by Loges.

Susan Nickalls, The Scotsman, 9 May, 2010

Things got darker still with a moving performance of Brahms' *Four Serious Songs*, sung with great profundity by baritone Stephan Loges.

Michael Tumelty, heraldscotland, 10 May, 2010

OXFORD LIEDER FESTIVAL, 2009

Stephan Loges, a late cover for illness, and pianist Roger Vignoles gave a searing account of Schumann's *Dichterliebe* plus a selection of Wolf's Mörike songs. This distinguished bass-baritone, whose stage manner is sober and unshowy, colours his voice with effortless pinpoint precision, calibrating emotion in every note, every breath, every silence. Having carelessly not registered him before, despite his appearance on several of John Eliot Gardiner's Bach Cantata discs, I have now elevated him to my admittedly fickle and haphazard hall of fame.

Fiona Maddocks, The Guardian, 8 November, 2009

MENDELSSOHN Recording, Songs and Duets, Vol 4

...it is left to Loges - and Asti's committed piano-playing - to provide consistent pleasure. Hyperion CDA 67739

Hugh Canning, Sunday Times, 23 August, 2009

SCHUBERT *Schwanengesang*, East Neuk Festival

...a selection of songs from Schubert's *Schwanengesang*, all expressed with unflinching directness by the powerful baritone.

Kenneth Walton, The Scotsman, 8 July, 2009

He has a superb range, the high tenor notes required in the opening *Liebesbotshaft* as precisely produced as the lower register needed for Krieger's *Ahnung* and *Aufenthalt*.

Keith Bruce, The Herald, 11 July, 2009

GOUNOD *Romeo et Juliette*, Opera North

Stephan Loges in fine form

Hilary Finch, The Times, May 2008

Mercutio's Queen Mab ballade was evocatively sung by Stephan Loges

Lynne Walker, The Independent

MOZART *Die Zauberflöte*, La Monnaie Brussels, September 2007

... above all, Stephan Loges, whose beautifully honed baritone makes him an irresistible Papageno.

John McCann, Opera Magazine, November issue

MOZART *Die Zauberflöte*, La Monnaie Brussels, September 2005

Stephan Loges created a subtle Papageno, and the warm tone of voice coupled with the rich noble baritone sound which had also been so splendidly employed in his previous portrayal of Wolfram (also at La Monnaie), recalls the glorious tradition of Hermann Prey.

Jean-Charles Hoffelé, Diapason

RECITAL, Wotton Hall, May 2004

...the setting drew out of the singer some special quality... with Stephan Loges it was, to my ear, the revelation of a baritone whose quality and production align him with singers from the past such as Herbert Janssen and Gerhard Hüsch. His voice has a deeper centre than either of theirs, but, to me, in the intimacy of the music room at Wotton, he appeared firmly within that tradition.

John Steane Gramophone Magazine

WAGNER *Tannhäuser*, La Monnaie Brussels, June 2004

Best of the cast was the Wolfram of Stephan Loges, whose beautifully focused baritone did full justice to the most bel canto-ish parts of the score.

opera Magazine