



## Stephan Loges

### Bass-Baritone

#### **BACH *Magnificat & Singet dem Herrn*, Dunedin Consort, Wigmore Hall**

The vocal soloists ...Stephan Loges, were all impressive..

*Paul Driver, The Times, January 2019*

#### **BACH *A Christmas Oratorio*, London Philharmonic Orchestra, Jurowski, Royal Festival Hall**

The bass-baritone Stephan Loges and the mezzo-soprano Anke Vondung delivered their arias with grave devotion.

*Anna Picard, The Times, December 2017*

Stephan Loges was the forthright bass ...

*Tim Ashley, The Guardian, December 2017*

#### **BACH *Easter Oratorio*, Gabrieli Consort and Players, Paul McCreesh. Saffron Walden Concert Hall**

Each excellent soloist, Rowan Pierce (soprano), Emilie Renard (mezzo-soprano), Nicholas Mulroy (tenor) and Stephan Loges (bass), relished the choruses, singing one voice to a part, and shone in solo arias

*Fiona Maddocks, The Observer, 16 April 2017*

#### **BACH *St Matthew Passion*, Monteverdi Choir, English Baroque Soloists, Sir John Eliot Gardiner. CD**

Stephan Loges [is] a noble-toned, idiomatic Christus.

*Hugh Canning's Album of the Week, The Sunday Times, 16 April 2017*

#### **BACH, *St Matthew Passion*, Monteverdi Choir, English Baroque Soloists, Sir John Eliot Gardiner. Barbican Hall, London.**

Loges made a charismatic, at times tellingly assertive Christus.

*Tim Ashley, The Guardian, 27 March 2016*

#### **DEBUSSY, *Pelleas et Mélisande*, English Touring Opera**

Stephan Loges was a menacing, dark-toned, anguished Golaud, making the violence credible, and he was heartbreaking in Act 5.

*Peter Reed, Opera, December 2015*

Stephan Loges' handsome, stiff-backed Golaud...all three sing superbly and Loges' racking sobs after Mélisande's death will haunt you long after the curtain falls.

*Tim Ashley, The Guardian, 2 October 2015*

...for arduous anguish...he's outclassed by Stephan Loges' Golaud — so darkly despairing in the final stages.

*Geoff Brown, The Times, 7 October 2015*

ETO has made smart casting choices: Stephan Loges is a properly forthright Golaud...

*Rupert Christiansen, The Telegraph, 2 October 2015*

Stephan Loges' resonantly-sung Golaud radiates masochistic pathos from the start.

Michael Church, *The Independent*, 2 October 2015

Stephan Loges' Golaud...sung with an appropriate weariness...  
Hugo Shirley, *Financial Times*, 4 October 2015

**MILHAUD *La mère coupable*, Theater an der Wien, Leo Hussain**  
Stephan Loges gibt dem intriganten Begearss souveränes Profil...  
Stephan Loges is a self-assured and scheming Begearss...  
Wilhelm Sinkovicz, *Die Presse*, 9 May 2015

...committed acting and singing...Stephan Loges was the suitably scheming  
Begearss...  
Gerhard Persché, *Opera*, August 2015

**BACH *St Matthew Passion*, Orchestra of the Age of Enlightenment, led by Mark  
Padmore**  
(Padmore)...was fittingly charismatic...as was Stephan Loges as Christ...  
Claire Hazelton, *The Guardian*, 3 April 2015

Stephan Loges, as Christus, fused sorrow and anger eloquently...  
Hilary Finch, *The Times*, 7 April 2015

**HANDEL *Messiah*, Academy of Ancient Music, Richard Egarr, Barbican Hall,  
London**  
Stephan Loges the charismatic, dark-voiced bass...  
Tim Ashley, *The Guardian*, 11 December 2014

**BRITTEN *War Requiem*, Bournemouth Symphony Orchestra**  
Gilchrist and Loges brought both anger and pathos to their rendition of Owen's  
verse.  
Will Frampton, *Bournemouth Echo*, 10 November 2014

**BACH *Mass in B Minor*, Scottish Chamber Orchestra, Jonathan Cohen**  
...Stephan Loges' magisterial bass. A moving performance.  
Ken Walton, *The Scotsman*, 16 December 2013

**BERLIOZ *L'enfance du Christ*, Swedish Radio SO & Choir, Robin Ticciati, Linn  
Records recording**  
...Véronique Gens (Mary) and Stephan Loges (Joseph) are first-rate soloists.  
David Cairns, *The Sunday Times*, 1 December 2013

Joseph and Mary's lullaby-duet *O mon cher Fils*, with Stephan Loges and  
Véronique Gens, manages to be both serene and sumptuous...  
Malcolm Riley, *Gramophone*, December 2013

Véronique Gens and Stephan Loges are eloquently matched as Mary and  
Joseph...  
\*\*\*\* Geoffrey Norris, *The Telegraph*, 5 December 2013

**BEETHOVEN FESTIVAL 2013, Llyr Williams, City Halls, Glasgow**

...a fantastic series, enhanced at the opening weekend by the great baritone Stephan Loges performing Beethoven's arrangements of Scots songs on Friday and some of his most popular art songs on Saturday.

*Michael Tumelty, Herald Scotland, 30 September 2013*

...recital was given by baritone Stephan Loges, accompanied by Williams on the piano. Loges's rendition of Beethoven's *An die ferne Geliebte* was dramatic and powerful, his warm and inviting lower registers suiting the heavy romanticism of the period.

*Catherine Robb, Herald Scotland, 1 October 2013*

**HAYDN *Die Schöpfung*, Kammerakademie Potsdam, Antonello Manacorda**

...Stephan Loges mit einem glanzvollen Bass von stabiler Tiefe.  
...Stephan Loges with a splendid bass voice and solid low notes.

*Antje Rössler, Märkische Allgemeine Zeitung, 26 August 2013*

**WEBER *Der Freischütz*, London Symphony Orchestra, Sir Colin Davis, LSO Live recording**

Among an excellent supporting cast, Sally Matthews (Ännchen) and Stephan Loges (Samiel) stand out.

*Anna Picard, BBC Music magazine, August 2013*

**WEBER *Der Freischütz*, London Symphony Orchestra, Sir Colin Davis**

Stephan Loges, at first amplified and self-echoing as Zamiel, the dark hunter, was later an intelligently sung Duke Ottokar.

*Hilary Finch, The Times, 23 April 2012*

There are great strengths elsewhere...Stephan Loges doubling the roles of demonic Zamiel and prissy Ottokar...

*Tim Ashley, The Guardian, 21 April 2012*

**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 Hoffel , 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 H sch. 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 *Tannh user*, 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*