



DION MAZEROLLE

BARITONE

REVIEWS

As Alberich in *Das Rheingold* with Edmonton Opera –

“... [Dion] Mazerolle’s **Alberich** was the most compelling figure in this tale of ambition versus love. He sang his role as one might imagine a working-poor Trump supporter, if he sang opera, would sing it as he agonized over his woeful, unjustly thwarted life. It was compellingly forceful and intimidatingly compelling, and by the time he was cursing the gods who robbed him of his glorious future with the ring, this Alberich was perversely in charge, both operatically and narratively. Mazerolle sang his hope and fury splendidly.”

Bill Rankin, Opera Canada

“Wotan is asleep and dreaming of conducting his own production of *Das Rheingold*. In place of the magisterial king of the gods figure, here he’s a rumpled figure who seems to wake up with a killer headache when the Rhine maidens start singing and his wife arrives, on his case. And he’s taken aback (no wonder) by the sheer force of the gold thief **Alberich** in Dion Mazerolle’s knock-out performance.”

Liz Nicholls, 12thnight.ca

“It also had some particularly fine performances. Dion Mazerolle, suitably dressed as a miner, was both dramatically and vocally an outstanding **Alberich**, forceful as much as cunning, with an underlying sense of class tension. The highlight of the evening was his reaction to the loss of the Ring and his subsequent curse.”

Mark Morris, Edmonton Scene

As Golaud in *Pelléas et Mélisande* with Opera de Montreal –

“But the real star was Dion Mazerolle in his compelling portrayal of **Golaud**, whose personality changes were vibrantly characterized with insight and sensitivity, from the tenderly caring hunter of Act I to the abusive, half-crazed husband of Act IV to the remorseful widower at the end.”

Robert Markow

“La supplique d’Énée, par le baryton Dion Mazerolle, a remporté des salves d’applaudissements.”

François Cavallès

In *Kopernikus* with Against the Grain Theatre –

“Reciting a letter from Lewis Carroll with magnificent authority and grandeur, Mazerolle captivates.”

Ian Ritchie, Opera Going Toronto

In *Falstaff* with Opera in Concert –

“Singing the lead in Opera in Concert’s appealing, good-natured production, baritone Dion Mazerolle brought great wit and charm to the proceedings, the breadth of his warm, attractive instrument exceeded only by a hefty layer of body padding.”

Ian Ritchie, Opera Going Toronto

In *Messiah* with Lameque Baroque Festival –

“But the grand prize among the soloists belonged without doubt to Acadian bass baritone Dion Mazerolle. Never have we heard such fine singing. Expansive with his smooth voice, assured, and at once both thunderous and nuanced. This [bass] baritone has no need to envy Ildebrando D’Archangelo, Mariusz Kwiecien and the other excellent baritones of the world, as he is now taking his place among the greats.”

Martin Roy, Acadie Nouvelle

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REVIEWS (CONTINUED)

In Louise with Opera in Concert –

"...vocally resonant and assertive, dramatically commanding. His character's starkly defined passage from contentment and resignation to spite, rage and savagery over the course of two utterly detached acts required supreme concentration and nimble artistic instincts. Mazerolle astonished, setting Act IV ablaze with fury, then quickly extinguishing the flames, abruptly segueing to the stillness and quietude of Reste... repose-toi ("Stay here... stay and rest"). Time froze. Mazerolle mesmerized."

OperaGoTo.com

"Dion Mazerolle showed off his wonderful top notes in his dramatic scenes after the interval."

Leslie Barcza, BarczaBlog.com

As Père Felicien in Evangeline with L'Opera-Theatre de Rimouski –

"Dion Mazerolle's rich, dignified voice, combined with his intelligent stagecraft brought true depth to the role of Père Felicien."

Simon Rivard, L'Opera - Revue quebecoise d'art lyrique

As The Fool in Le Reve de Gregoire with Chants Libres, Montreal –

"...Dion Mazerolle portrays the character of The Fool with undeniable mastery..."

Lucie Renaud, Jeu (Quebec)

As Sir Robert Cecil in Gloriana with Voicebox:Opera in Concert –

"Sir Robert Cecil is sung by Dion Mazerolle, a fine, resonant baritone, his voice an iron fist in a velvet glove"

OperaGoTo.com

As Don Alfonso in Così fan Tutte with Opera York –

*"Dion Mazerolle as **Don Alfonso**, was the vocal star of the evening, showing delicate pianissimos in the famous trio, articulating his words flawlessly, and lending a genuine sense of maturity to the proceedings."*

Leslie Barcza, Barczablog

In And the Rat Laughed with Opera York –

*"A local **Catholic priest**, sung by baritone Dion Mazerolle in a powerful performance, eventually saves her."*

Joseph So, Opera Canada

As Ferdinand in The Tempest with Pacific Opera Victoria –

*"Frédérique Vézina as Miranda, together with Dion Mazerolle as **Ferdinand** were disarmingly sweet as the young lovers, especially given the fact that I saw it on Valentine's Day. Both had strong, supple voices that blended gorgeously."*

Robert Mitchell, CBC

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REVIEWS (CONTINUED)

As Figaro in *Il Barbiere di Siviglia* with Opera York –

“Dion Mazerolle as Figaro was simply delightful. The melodies and text just rolled of the tongue with an incredible ease, and the gestures all were so genuine. He even could play the guitar for real! He simply was Figaro!”

Gabriele Schick, Echo germanica

“Heading the cast was Montreal baritone Dion Mazerolle as Figaro, a role he had previously sung in Germany. The best among the principals, Mazerolle acted with panache and sang quite well...”

Joseph So, Opera Canada

As Schaunard in *La Boheme* with Opera Ontario –

“Dion Mazerolle's light, firm baritone makes a memorable character of the easy-going Schaunard.”

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