

# APA Artists' Management



## **DIMITRI PLATANIAS – Baritone**

Born in Greece, he is now recognised as one of the foremost Verdi Baritones of the younger generation. Winning the **Alexandra Trianti Scholarship** enabled him to study in Italy under Masako Tanaka Protti and at the showcase concert for the winners of this bequest, Rodney Milnes said in Opera Magazine:

*The most impressive singer was the baritone Dimitris Plataniyas, who on this showing*

*could sing Rigoletto anywhere in the world: beautifully warm, heroic tone, a dynamic range from forte to a pianissimo that lost nothing in colour or substance, musicianship and instinctive feeling for text – a name to watch out for in the current dearth of Verdi baritones.*

He went on to make his debut at Greek National Opera and his first appearance in Italy as **Gerard ANDREA CHENIER**. His debut at La Fenice di Venezia was as **RIGOLETTO**, a role that he has since made his own and it was as **RIGOLETTO** that he made his highly acclaimed debut at the Royal Opera Covent Garden, leading Richard Morrison of The Times to say: *...and the stunning Greek baritone Dimitri Plataniyas, making his Covent Garden debut. As for Plataniyas, I have rarely heard the title role sung with such gloriously sustained tone and line, or such thrilling power... a voice that I would like to hear much more.*

A most gifted linguist, he is noted not just for the splendour, rich timbre and beauty of his voice, but also for his insightful interpretations of the characters he portrays. His appearance as **RIGOLETTO** in concert with the London Symphony Orchestra under Gianandrea Noseda was greeted with great enthusiasm, leading **Hugh Canning The Sunday Times** to write: *Plataniyas, meanwhile must now be the great white hope among younger Verdi baritones.*

Debuts followed at the Bayerische Staatsoper as **SIMON BOCCANEGRA**, where he also returned for the title role of **NABUCCO** and **Montfort LES VÊPRES SICILIENNE**. His debut in the role of **STIFFILIO** at Teatro La Fenice, was repeated at Oper Frankfurt where he also appeared as **Iago OTELLO** and **Scarpia TOSCA**. At the Osterfestspiele Salzburg he appeared as **Tonio I PAGLIACCI** (released on DVD) and his debut at Palau de les Arts Reina Sofia was as **NABUCCO**. He combined both **Alfio CAVALLERIA RUSTICANA** and **Tonio I PAGLIACCI** at the Royal Opera Covent Garden (released on DVD) to much acclaim and repeated these two roles for his USA debut at San Francisco Opera. The San Francisco Chronicle said: *and Plataniyas, whose singing as the malevolent Tonio – and especially in the opera's prologue – displayed a wondrous new fluency and luster*, James Ambroff-Tahan of the San Francisco Examiner called him: *the smoldering baritone Dimitri Plataniyas, who was making his SFO debut* and Opera Warhorses referred to the I Pagliacci Prologue as *spectacularly sung by Plataniyas*.

He returned to the Concertgebouw Amsterdam for an outstanding **SIMON BOCCANEGRA** and to ROH Covent Garden again for **RIGOLETTO**, streamed in cinemas internationally, made his debut at Teatro Maggio Musicale Fiorentino as

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Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: alexandra@mercercer.uk.com - www.apaartistsmanagement.com

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NABUCCO and he returned to Théâtre Royal de la Monnaie for **Alfio CAVALLERIA RUSTICANA**. His debut at the Hamburgische Staatsoper was as **MACBETH** and he returned to sing **NABUCCO** in the challenging production by Kirill Serebrennikov. He made his debut at Teatro Real Madrid as **Conte di Luna IL TROVATORE** and enjoyed an outstanding success at ROH Covent Garden as **Gérard ANDREA CHENIER**, about which Richard Morrison of The Times wrote: *it's a showcase for great voices. And here you get one firing on all cylinders. Unfortunately, it doesn't belong to the two lovers. It's the Greek baritone Dimitri Plataniias, singing with magnificent clarity and passion as the conflicted Gerard, a Scarpia with a conscience.* And Ditlev Rindom of Opera Magazine praised him as follows: *Dimitri Plataniias gave one of his most committed London performances yet as Gérard, marrying his always rock-steady baritone to increasing levels of introspection. "Nemico della patria" was rightly a highlight, propelled by Plataniias's excellent breath control and his sure sense of scale.*

He began season 2019/20 at Théâtre Royal de la Monnaie as Giacomo **GIOVANNA D'ARCO**, which was enthusiastically received by the critics. OperaOnline wrote as follows: *A leurs côtés, le baryton grec Dimitri Plataniias campe un Giacomo de haut vol. Avec son cantabile d'une grande noblesse et son phrasé souverainement raffiné, il offre une incarnation bouleversante de son personnage.*

Dimitri Plataniias appears regularly with Greek National Opera at the Stavros Niarchos Foundation Cultural Center, the Odeon of Herodes Atticus and at the Megaron Athens in both opera and concert.

## Roles performed:

**AIDA: Amonasro** ~ Teatro Regio Torino; Bregenzer Festspiele; Odeon of Herodes Atticus; Thessaloniki Opera; Teatro dell'Opera Giocosa di Savona; Teatro Goldoni di Livorno

**ALCESTE: High Priest** ~ Megaron Athens

**ANDREA CHENIER: Gérard** ~ Royal Opera Covent Garden; Teatro Sociale di Rovigo; Il Politeama di Catanzaro; Teatro Sociale di Trento; Teatro Goldoni di Livorno; Greek National Opera (GNO TV)

**UN BALLO IN MASCHERA: Renato** ~ Greek National Opera

**LA BOHEME: Marcello** ~ Greek National Opera

**CAVALLERIA RUSTICANA: Alfio** ~ San Francisco Opera; Théâtre Royal de la Monnaie; ROH Covent Garden; Odeon of Herodes Atticus; Greek National Opera.

**DON CARLO: Rodrigo, Marquis of Posa** ~ Teatro Nacional de São Carlos

**DON GIOVANNI: Leporello** ~ Greek National Opera

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**GIOVANNA D'ARCO: Giacomo** ~ Théâtre Royal de la Monnaie

**FAUST: Valentin** ~ Megaron Athens

**LA GIOCONDA: Barnaba** ~ Greek National Opera

**LOHENGRIN: Telramund** ~ Greek National Opera

**MACBETH: Title role** ~ Hamburgische Staatsoper

**MADAMA BUTTERFLY: Sharpless** ~ Odeon of Herodes Atticus

**MARATHON-SALAMIS: Xerxes** ~ Greek National Opera

**NABUCCO: Title role** ~ Hamburgische Staatsoper; Munich Festival; Bayerische Staatsoper; Teatro del Maggio Musicale Fiorentino; ROH Covent Garden; Palau de les Arts Reina Sofia Valencia; Staatstheater Stuttgart; Megaron Athens; Odeon of Herodes Atticus; Teatro Castello di Vigoleno; Teatro dell'Opera Giocosa di Savona

**LE NOZZE DI FIGARO: Figaro** ~ Greek National Opera

**OTELLO: Iago** ~ Oper Frankfurt; Odeon of Herodes Atticus; La Fenice di Venezia

**I PAGLIACCI: Tonio** ~ San Francisco Opera; ROH Covent Garden; Osterfestspiele Salzburg; Odeon of Herodes Atticus; Greek National Opera

**O PROTOMASTORAS: The Master** ~ Megaron Athens

**RIGOLETTO: Title role** ~ ROH Covent Garden; Théâtre Royal de la Monnaie; London Symphony Orchestra (Barbican Centre); Teatro La Fenice di Venezia; Teatro Massimo Palermo; Casa da Música, Porto; Greek National Opera; Concertgebouw Amsterdam

**SAMSON ET DALILA: Grand Prêtre** ~ Teatro G. Verdi di Trieste

**SIMON BOCCANEGRA: Title role** ~ Bayerische Staatsoper; Royal Opera Muscat; Concertgebouw Amsterdam; Greek National Opera

**SIMON BOCCANEGRA: Paolo Albiani** ~ ROH Covent Garden; Megaron Athens; Teatro Verdi Salerno

**STIFFELIO: Stankar** ~ Teatro La Fenice di Venezia; Oper Frankfurt

**TOSCA: Scarpia** ~ Deutsche Oper Berlin; Oper Frankfurt; Megaron Athens; Opera Ireland; Odeon of Herodes Atticus; Oper der Stadt Köln

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**LA TRAVIATA: Giorgio Germont** ~ Teatro La Fenice di Venezia; Greek National Opera; Glyndebourne Festival; Odeon of Herodes Atticus

**IL TROVATORE: Conte di Luna** ~ Teatro Real Madrid; Odeon of Herodes Atticus

**I VESPRI SICILIANI: Guido di Monteforte** ~ Megaron Athens

**LES VEPRES SICILIANI: Montfort** ~ Bayerische Staatsoper

## Concerts include

Joseph L'ENFANCE DU CHRIST (Megaron); Mephistopheles, Boser Geist, Pater Seraphicus SZENEN AUS GOETHES FAUST (Megaron); CARMINA BURANA (Megaron, Thessaloniki); MOZART - CORONATION MASS (Corfu). Gunther GÖTTERDÄMMERUNG (Megaron - Concert form); BRAHMS -EIN DEUTSCHES REQUIEM (Megaron); FAURÉ - REQUIEM (Greek National Opera); MENDELSSOHN - DIE ERSTE WALPURGISNACHT (Odeon of Herodes Atticus); WIGMORE HALL RECITAL in the Rosenblatt Recitals Series.

## Conductors and Directors with whom he has worked include:

Martin Andre; Philippe Auguin; Maurizio Benini; Bertrand de Billy; Giuliano Carella; Paolo Carignani; Myung Wun Chung; Giuseppe Finzi; Riccardo Frizza; James Gaffigan; John Eliot Gardiner; Leo Hussain; Alexander Joel; Lukas Karytinis; Axel Kober Nicola Luisotti; Gianluca Martinenghi; Diego Matheuz; Myron Michailidis; Carlo Montanaro; Pier Giorgio Morandi; Gianandrea Nosedà; Daniel Oren; Antonio Pappano; Renato Palumbo; Evelino Pidò; Carlo Rizzi; Daniele Rustioni; Nello Santi; Giovanni di Stefano; Christian Thielemann.

Daniele Abbado; Robert Carsen; Johannes Erath; Rudolf Frey; Yannis Kokkos; Stephen Langridge; David McVicar; Jakob Peters-Messer; Damiano Michieletto; Elija Moshinsky; Leo Muscato ; Nikos Petropoulos; Philip Stölzl; Graham Vick.

## Future Plans:

Scarpia TOSCA Odeon of Herodes Atticus; Title role NABUCCO: Hamburgische Staatsoper; Alfio CAVALLERIA RUSTICANA: Royal Opera Covent Garden, Greek National Opera: Tonio I PAGLIACCI: ROH Covent Garden, Greek National Opera: MACBETH: Verdi Festival Parma; RIGOLETTO: Greek National Opera; Gérard ANDREA CHENIER: Greek National Opera; Germont LA TRAVIATA: Royal Opera Covent Garden

## Recordings

PAGLIACCI: DVD Osterfestspiele Salzburg, cond. Christian Thielemann - Sony Unitel Classica; CAVALLERIA RUSTICANA PAGLIACCI: DVD ROH Covent Garden, cond. Antonio Pappano - Opus Arte

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## Reviews

[ANDREA CHENIER – Greek National Opera \(GNO TV\) streamed spring 2021](#)  
[Olyrix - 4/04/2021](#)

### **Révolutionnaire Classique : Andrea Chénier inaugure le Bicentenaire à l'Opéra National de Grèce**

En valet Carlo Gérard, Dimitri Platanias assume l'air intense qui ouvre l'opéra (juste après la courte intervention processionnelle du Majordome Marinos Tarnanas), de sa voix ample et robuste quand elle lance ses accents mais parfois un peu trop largement assise, quoique toujours avec grande aisance. De même et pour compenser, le chant et les paroles sont très articulés mais quelques syllabes sont jetées en-dehors et au-delà des lignes. Toutefois, son ascension (avec les révolutionnaires) est tout autant politique que vocale, ses qualités de chant se coordonnant de plus en plus pour renforcer la bravoure de sa prestation.

### **Opera Online - Thibault Vicq (tv.nationalopera.gr, mars 2021)**

Premier arrêt opératique insurrectionnel sur la scène du GNO Stavros Niarchos Hall : Andrea Chénier, le grand succès d'Umberto Giordano ancré dans la Révolution française et la Terreur, filmé à la fin du mois de janvier. Les trois interprètes principaux y sont toujours attendus au tournant ; mission superbement accomplie pour Marcelo Álvarez, Maria Agresta et Dimitri Platanias !

Le tour de passe-passe de Carlo Gérard est assuré par Dimitri Platanias, qui ne connaît que le beau dans ses émissions. Comme à la Royal Opera House en 2019, le baryton grec respire le confort d'élan véristes où la force produit sa sève dans l'orientation de la voix plutôt que dans sa densité. La longévité du souffle fait effectivement toute la différence : la rondeur de l'approche au son sculpte une série de notes qui trouvent parfaitement leur place les unes après les autres, sans hachures, sans angles. L'humanité « empêchée » et l'amertume coupable du personnage s'illustrent pour le meilleur à chaque instant. Il semble tirer un peu plus sur la fin, mais n'est-ce pas dans l'esprit du personnage?

### **ForumOpera.com - Yves Beuvarde - 02 Avril 2021 - Andrea Chénier – Athènes**

Un trio de très grandes voix, dont on ne sait par qui commencer tant leurs qualités et leur engagement sont équivalents : Gérard, le plus complexe, est l'imposant Dimitri Platanias, familier du rôle (Voix grand format). Ses moyens vocaux exceptionnels, la sobriété de son jeu, tout emporte l'adhésion. De son premier air, « Son sessant' anni », jusqu'à son ultime intervention, en n'oubliant pas sa pulsion « Perchè ti volli qui ? », son évolution psychologique est servie magistralement.

### **Wanderer – Claire-Marie Caussin – 31st Mars 2021**

D'Une révolution l'autre. Face à elle, Dimitri Platanias est un Gérard taciturne et solide vocalement, parfois un peu livré à lui-même en termes de direction d'acteurs, mais qui déploie par moments de beaux éclats dramatiques comme à la fin du « Nemico della patria » – et on se demande alors un peu ce que fait là un figurant lisant le journal, comme si de rien était, en arrière-plan.

### **ResMusica - Patrice Imbaud – Le 1 avril 2021**

Par un juste retour des choses, c'est à Athènes, sur la terre matricielle de la démocratie, que l'Opéra national de Grèce commémore en 2021 le bicentenaire de la Révolution grecque avec cette production d'Andrea Chénier d'Umberto Giordano reposant sur un trio vocal associant Marcelo Álvarez, Maria Agresta et Dimitri Platanias....

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Indiscutable titulaire du rôle, de Covent Garden à la Scala, Dimitri Platanius donne à son Gérard toute l'autorité, la jalousie et le remord nécessaires par son baryton puissant, profond et coloré

## GIOVANNA D'ARCO - Théâtre Royal de la Monnaie

**OperaOnline - Emmanuel Andrieu - 12th October 2019**

A leurs côtés, le baryton grec Dimitri Platanius campe un Giacomo de haut vol. Avec son cantabile d'une grande noblesse et son phrasé souverainement raffiné, il offre une incarnation bouleversante de son personnage.

**Olyrix - Soline Heurtebise - 15th October 2019**

Dimitri Platanius campe de son côté un Giacomo très assis, sûr et d'une profondeur de voix baryton sombre et serrée. Guttural et prononçant un accent italien folklorique, le rôle de Giacomo raisonne avec une grâce sûre, très opératique et enveloppée.

**ForumOpera.com - Camille de Rijck - 12th October 2019**

Dimitri Platanius dans un emploi dont l'étendue dramaturgique pourrait être résumée sur la face pile d'un timbre-poste parvient à tirer son épingle du jeu : par la ferveur de son chant, les couleurs de son instrument et ces aigus faciles qui semblent s'échapper de cet immense corps sans le moindre effort.

## ANDREA CHENIER - ROH Covent Garden - May/June 2019

**The Times - Richard Morrison - 21st May 2019**

Of course, nobody comes to Andrea Chénier for historical verisimilitude. A lush musical carpet of late romanticism, spiced by a few gavottes and military tunes, it's a showcase for great voices. And here you get one firing on all cylinders. Unfortunately, it doesn't belong to the two lovers. It's the Greek baritone Dimitri Platanius, singing with magnificent clarity and passion as the conflicted Gerard, a Scarpia with a conscience.

**Opera Magazine - Ditlev Rindom - August 2019**

Dimitri Platanius gave one of his most committed London performances yet as Gérard, marrying his always rock-steady baritone to increasing levels of introspection. "Nemico della patria" was rightly a highlight, propelled by Platanius's excellent breath control and his sure sense of scale.

**The Telegraph - Rupert Christiansen - 21st May 2019**

Similarly impressive was Dimitri Platanius as the majordomo-turned-Jacobin Gérard: his incisive baritone shaped his tormented third-act monologue "Nemico della patria" with exemplary style.

**OperaOnline - Sam Smith - 25<sup>th</sup> May 2019**

The three central performances are extremely strong, and really help to make the night what it is. Even within this, however, the highest accolades go to **Dimitri Platanius** as Gérard whose baritone combines absolute strength and security with an ability to convey immense sensitivity. He takes the stage by storm when he defies the Contessa by throwing off his servant's livery in Act I, and in Act III has the charisma to make us believe that he could persuade women to part with their treasures and sons for the revolutionary cause when others before him have failed.

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However, in 'Nemico della patria?!' we see just how sickened he has become at the thought that he is framing Chénier for the sake of his own passions.

## **Express – William Hartston – 23rd May 2019**

The part of Gérard is taken by Greek baritone Dimitri Platanias whose deep, powerful voice is gloriously resonant in Giordano's sumptuous arias.

## **LondonBoxOffice.co.uk – Stuart King – 22<sup>nd</sup> May 2019**

Dimitri Platanias on the other hand, delivered *Nemico della patria* as well as you'll hear on any recording.

## **Independent – Michael Church – 21<sup>st</sup> May 2019**

But Alagna is also supported by two outstanding singers in the other key roles. The Greek baritone Dimitri Platanias brings nobility to the character of Carlo Gérard, a rival in love who wrestles with his republican conscience over whether to shop Chénier.

## **Opera Today – Claire Seymour – 22<sup>nd</sup> May 2019**

Dimitri Platanias communicated all of the footman (and rival of Chénier) Carlo Gérard's complexity and inner struggles with conflicting loyalties and motives. His manner was a little rugged, but that's probably true to the role. Platanias had the rawness of an Iago in the more declamatory episodes, while in 'Nemico della patria' the baritone wrung every drop from every note.

## **Culture Whisper – Claudia Pritchard – 21<sup>st</sup> May 2019**

Greek baritone Dimitri Platanias as the sinister Gérard is a guilty pleasure, digging deep into a black heart

## **Bachtrack – Mark Pullinger – 21<sup>st</sup> May 2019**

Greek baritone Dimitri Platanias sings Carlo Gérard, the servant who throws off his livery to join the revolution, wonderfully. He has a rich, juicy sound and his monologue "Nemico della patria", where Gérard pens his indictment of Chénier, is fabulously delivered.

## **Londonist - Holli-Mae Johnson – 21st May 2019**

Dimitri Platanias agonises between desire and duty as Gerard, the jaded footman-turned revolutionary, delivering a splendid aria in Act 3.

## **BWW Review – Gary Naylor – 21<sup>st</sup> May 2019**

Platanias brilliantly expresses Gérard's torment in "Nemico della Patria"

## **Evening Standard – Barry Millington – 21<sup>st</sup> May 2019**

No less tortured are the conflicted emotions of the footman-turned-Jacobin Gérard, sung here with steely determination and fervour by Dimitri Platanias.

## **Sunday Times Culture – Hugh Canning – 26<sup>th</sup> May 2019**

He is superbly partnered by Sondra Radvanovsky as the self-sacrificial Maddalena di Coigny, and by Dimitri Platanias, doing a good imitation of an Italian dramatic baritone as the lower-born love rival, Carlo Gérard.

## **The Upcoming – Shawna Warmington-Brown – 22<sup>nd</sup> May 2019**

Greek baritone Dimitri Platanias as Carlo Gérard is also a pleasure, grounded throughout in both his physicality and vocals.

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## **Res Musica – Patrice Imbaud - 28<sup>th</sup> May 2019**

Dimitri Platanius dans le rôle de Gérard complète cet inoubliable trio, donnant toute sa mesure dans le III qui n'est pas sans rappeler Tosca de Puccini. Tout ici sonne juste, le geste et la note dans un véhément « Nemico della patria ». Le timbre est rond, la tessiture large, le legato bouleversant et le jeu convaincant, mêlant noblesse, fureur, amour, jalousie et finalement remords.

## **Plays To See - Tim Hochstrasser – 28th May 2019**

He is well matched by baritone Dimitri Platanius who brings a brooding intensity to his singing as well as a real menace in his predatory scene with Maddalena, the point at which Act Two of 'Tosca' seems nearest at hand.

## **The Article – Mark Ronan – 21st May 2019**

It generated thunderous applause, as there had been shortly before for Dimitri Platanius as Gérard, in his *cri de coeur* against the wrong turn the Revolution is taking in condemning to death a man like Chénier on trumped up charges.

## **The Sun Best.com – 23<sup>rd</sup> May 2019**

The part of Gérard is taken by Greek baritone Dimitri Platanius whose deep, powerful voice is gloriously resonant in Giordano's sumptuous arias.

## **Le Salon Musicale - Thomas Gobbetti – 31st May 2019**

Ottima anche la prestazione di **Dimitri Platanius** nei panni di Gérard. La potenza vocale del baritono greco conquista il pubblico nella famosa aria "Nemico della patria". Il boato più caloroso agli applausi finali sarà per lui.

## **WestEndExtra – Michael White - 7<sup>th</sup> June 2019**

And instead the laurels go to two singers you may not have heard of but who give the performances of their lives: Greek baritone Dimitri Platanius as Gerard, the tough revolutionary who turns out to have a conscience...

## **Olyrix – Mark Everist – 10<sup>th</sup> June 2019**

Carlo Gérard et le rôle-titre sont rarement absents de la scène pendant toute la soirée, Dimitri Platanius et Roberto Alagna offrent leurs intenses et durantes qualités communes avec la Maddalena de Radvanovsky. Le puissant baryton de Dimitri Platanius sait changer de registre avec agilité, en écho au zèle ardent du révolutionnaire engagé, et de "Nemico della patria" dans l'acte III où il cède aux passions moins nobles et doit affronter la réalité de ses actions. Ces deux airs chantés à l'avant de la scène sans aucune action scénique sont couronnés par des applaudissements du public interrompant le spectacle.

## **LES VEPRES SICILIENNES - Bayerische Staatsoper München**

### **I Klassik Begeistert - Der Klassik-Blog - Andreas Schmidt – 23rd November 2018**

In der anderen Tiefstimmenrolle des Guy de Montfort begeistert der griechische Bariton Dimitri Platanius. Mit seinem warmen, dichten Bariton singt er ganz wunderbar und verkörpert sowohl die väterliche Liebe als auch das kompromisslose Herrschen auf hervorragende Art und Weise.

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## **CAVALLERIA RUSTICANA & I PAGLIACCI - San Francisco Opera – September 2018**

**San Francisco Chronicle - Joshua Kosman 8th September 2018**

...and Platanius, whose singing as the malevolent Tonio – and especially in the opera's prologue – displayed a wondrous new fluency and luster.

**San Francisco Examiner - James Ambroff-Tahan 10th September 2018**

...the smoldering baritone Dimitri Platanius, who was making his SFO debut.

**Opera Warhorses - William on September 26, 2018 in 2005-2018: William's Reviews**

**Review: A Second Look at San Francisco Opera's "Pagliacci" – September 16, 2018**

Recognizing that Leoncavallo's (and "Cavalleria" composer Mascagni's) appearance is a curiosity of Cura's production, I found it effective (and spectacularly sung by Platanius).

**Theatrius - Pamela Feinsilber - 19th September 2018**

The only singer with a large role in both operas is the charismatic baritone Dimitri Platanius, as Alfio, the cuckolded husband in "Cavalleria," and Tonio, the malevolent clown in "Pagliacci." I certainly hope that he—and in fact all these magnificent performers—will be in San Francisco again soon.

**Opera Warhorses – William (William's Reviews) - 9th September 2018**

As "Cavalleria's" Alfio, Platanius delivered what is required of the role – a strong baritone voice that, in a few phrases, makes clear the inner outrage the character feels at the insult to his honor in a community in which one's honor is crucial to his persona.....Greek baritone Dimitri Platanius wonderfully sang "Pagliacci's" famous Prologue, dressed as Ruggiero Leoncavallo, the opera's composer, in a period suit. Platanius gave a gripping portrait of the sinister Tonio, whose reaction when Nedda rejects his unwanted advances was to alert the dangerously jealous Canio to Nedda's infidelity. Platanius proved convincing as one of true villains in the traditional repertory of dramatic baritones.

**Operawire - Lois Silverstein – 17th September 2018**

**Headline - Great Singing From Ekaterian Semenchuk, Dmitri Platanius - Steal The Show**

The "Cav" Cast

Alfio, Lola's husband, sung by baritone Dimitri Platanius in his SFO debut, appeared earnest, forthright, and deliberate. His hail-fellow-well-met appearance at the outset, effectively disguised the degree to which his rage might go. Buoyant and friendly, he sang with strong resonance and confidence.....

**The "Pag" Team**

He sang with vigor and pathos and appealed as he pushed us away. We took pity on him even as he clawed at Nedda, who subsequently whipped him. He wrapped himself in the stage-within-a-stage curtain, his poignant aria, while not as compelling as it might have been, was moving and resonant. It was hard to forget it, or let it go.

**CAVALLERIA RUSTICANA - Théâtre Royal de la Monnaie - March/April 2018**

**Bachtrack – Patrice Lieberman – 8th March 2018**

l'Alfio imposant et hâbleur de Dimitri Platanius

**Opera Traveller 20/3/2018**

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Dimitri Platanias sang Alfio with ease. It seems almost churlish to suggest that there would be something negative in the way that he sang that music with such security, but in a way the elemental struggle that Alfio goes through felt a little underplayed given the ease with which he negotiated the role. That said, to hear it sung so well was indeed a pleasure after hearing quite a few barkers over the years. His baritone is in excellent shape.

## **Olyrix - Soline Heurtebise – 8th March 2018**

Alfio de son côté, figuré par Dimitri Platanias, brutal baryton et puissant de graves profonds, s'assure une présence remarquable, malgré un rôle presque trop discret pour la voix de son interprète.

## **ForumOpera.com – Claude Jottrand – 6th March**

L'autre couple de la distribution, Josè Maria Lo Monaco (Lola) et Dimitri Platanias (Alfio) est également excellent, mais dans un registre plus sobre.

## **LaLibre.be – Nicolas Blanmont – 8th March 2018**

Les hommes ne sont pas en reste, qu'il s'agisse de Teodor Ilincai (Turiddu) ou de Dimitri Platanias, excellent de brutalité animale en Alfio.

## **giornaledellamusica.it- Alma Torretta – 6 March 2018**

convincente assai anche l'Alfio di Dimitri Platanias

## **RIGOLETTO – ROH Covent Garden – December 2017- January 2018**

### **Express - William Harston – 15th December 2017**

It was difficult to watch the excellent Greek Baritone Dimitri Platanias in the same costume without making unfair comparisons with Hvorostovsky, but he rose to the challenge very well, singing the part with strength and snarling admirably, even if his bounding around on the crutches did not match the late Russian's almost gymnastic efforts.

### **Bachtrack – David Karlin – 15th December 2017**

Dimitri Platanias has sung the title role of Rigoletto many times in many houses. On the evidence of last night at Covent Garden, he's still improving: the voice is still rounded and suffused with warmth in the fatherly exchanges, but compared with the last time I saw him in the role, back in 2012, he has acquired an extra hard edge which heightens the contrasts and the drama, most particularly in the great Act 2 "Cortigiani". Platanias seemed to inspire Sofia Fomina as Gilda: their duets were the high points of the evening, a marvel of expressivity of interwoven voices. Verdi is perhaps the greatest of all composers to have expressed in music the love of a father for his daughter – his distress at the death in childhood of his own daughter is well documented – and Rigoletto is perhaps the finest of all examples: these passages should be sublime and Platanias and Fomina duly delivered. .... Another of Platanias' qualities seemed to be the ability to adapt without being fazed to whatever tempi conductor Alexander Joel threw at him.

### **Classical Source. - Alexander Campbell – 21st December 2017**

However, Rigoletto is really about the baritone and his interactions with Gilda and Sparafucile. Platanias has sung the role in this staging before, but here his singing and depth of characterisation have developed enormously, and his vocal control was exemplary. The duet

**APA Artists' Management / Alexandra Mercer**

Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: alexandra@mercerauk.com - www.apaartistsmanagement.com

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with Andrea Mastroni's cavern-voiced Sparafucile was thrilling and chilling in equal measure – two

singers at their peak – and with Lucy Crowe's Gilda, she and Platanius were a great partnership. Again in Act Two there were some treasurable moments – Crowe's Padre, in voi parla un angelo per me consolator (Father, through you a consoling angel speaks) really emphasised that, and Platanius had indeed just done that to perfection!

## **MusicOMH – Sam Smith – 24th December 2017**

Dimitri Platanius is excellent in the title role, really convincing as a man who is constantly battling against being lumbered with every disadvantage in life. His baritone conveys the right senses of grit and heft for the role, and yet is remarkably smooth as it shows an impeccable mastery of phrasing. In this way, Platanius offers us the best of both worlds,

## **The Guardian – Tim Ashley – 21st December 2017**

Rigoletto is played by the Greek baritone Dimitri Platanius, imposing on stage, handsome of voice, and deeply touching in his duets with Sofia Fomina's Gilda, where we get a real sense of Rigoletto's solicitous affection for his daughter.

## **Mark Ronan's Theatre Reviews – Mark Ronan – 15th December 2017**

Platanius and Fomina made an extraordinary pairing as Rigoletto and Gilda, never more so than after their Act II duet when she admits what has happened and he promises himself vengeance with the same determination we see reflected in her Act III disobedience at remaining in town and giving up her life. Like father like daughter. A revelation. From their lovely duet in Act I to the perfect vocal control in her beautiful solos and his engaging warmth inside a rough exterior, their emotionally gripping performances gave full sense to the final moments of tragedy.

## **OperaWire – Sophia Lambton – 16th December 2017**

For all its sleep-inducing spectacle there is nevertheless a saving grace. Returning to the title role, Dimitri Platanius layers this iconic character with something other baritones have easily omitted. His Rigoletto is not only cursed and publicly, horrifically derided; he's a long-suffering invalid. It's no comedic hunchback. Platanius not only uses his two canes to founder on the stage throughout the whole performance, he equips his voice with its own fragile stagger: a pulsating vibrato. It is the grouchy instrument of a hefty, portentous low baritone; yet even at the character's most fearsome moments – when ordering the Duke's imminent murder, for example – one can sometimes hear the breathiness characteristic of a physically impaired old man for whom a long walk is a struggle. His is a Rigoletto who can damn the courtiers with weighty, declamatory insults in his attack, "Cortigiani, vil razza dannata" – and at the same time curse the heavens for endowing him with no fate but to make the public laugh with a lengthy plaintive diminuendo. It isn't a superlative exploration of the scale of gradations Rigoletto could canvass – either interpretatively or dynamics-wise. His lament at the snatching of his daughter is more an outraged condemnation than a father's abrupt panic. And yet Platanius convinces us that Rigoletto – a Verdian anti-hero that we customarily associate with pompous, clichéd and bombastic singing – is a vulnerable and doting father.

**RIGOLETTO – ROH Covent Garden – streamed into cinema's 16<sup>th</sup> January 2016**

**Glam Adelaide – Kim Clayton – 12<sup>th</sup> February 2016**

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Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: [alexandra@mercerauk.com](mailto:alexandra@mercerauk.com) - [www.apaartistsmanagement.com](http://www.apaartistsmanagement.com)

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Greek baritone Dimitri Platanius sang the title role of Rigoletto. He is a large man and he captured the role with eloquence. Rigoletto is a sad, corrupt and cursed man who, with his physical disabilities, is able to gather some sympathy to himself, and the audience are meant to have a love-hate relationship with him, which is exactly what Platanius' performance captures. His first scene with Gilda clearly underlines his love and tenderness as a father.

## LA TRAVIATA – Glyndebourne Festival Opera

Sunday Express - William Hartston – 3rd August 2017

The Greek baritone Dimitri Platanius sang with huge power and really looked the part of the bullying patriarch...

## Michael Church's Blog – 16th August 2017

Meanwhile the Greek baritone incarnating Germont this month – Dimitri Platanius – sings and acts with such resonant warmth that one readily believes both his rigid attitude to morality and his eventual sympathy with the 'fallen' woman.

## Bachtrack - Mark Pulinger – 2nd August 2017

Barrel-chested Greek baritone Dimitri Platanius unleashed a glorious, rich sound as Germont, which rolled around the house. There are few more juicy sounding Verdi baritones around, evidenced in a terrific "Di Provenza"....

## Seen and Heard International – Colin Clarke - 4th August 2017

Greek baritone Dimitri Platanius enjoyed a fine evening vocally as Giorgio. His acting could have been a step more involved, but he was in beautiful, burnished voice.

## SIMON BOCCANEGRA – Concertgebouw Amsterdam

Bachtrack ~ Jenny Camilleri – 17th September 2017

Platanius's performance was a range of vocal peaks. Rock-solid and thrillingly robust, his voice has a touch of gruffness that makes the rugged past of the pirate-turned-politician all the more credible. One could crave a little plangency, but his is not that kind of voice. It is a powerful, skillfully steered vehicle. Bringing the warring councillors to order comes naturally to the commanding Verdi specialist. But he could also pare down his ample baritone when necessary. In his touching death scene he struck a vein of tenderness when Boccanegra recalls his two great loves, Maria and the sea.

## Place de L'Opera ~ Laura Roling – 18th September 2017

De verschillende kanten van Boccanegra – liefhebbende vader, gefrustreerd politicus, idealistische dromer en gepassioneerd man – werden door de Griekse bariton Dimitri Platanius magistraal tot uitdrukking gebracht. Platanius is een échte Verdi-bariton, met een warme, karaktervolle stem, waarmee hij niet alleen moeiteloos boven orkestgeweld uitkomt, maar ook de tederste, honingzoete muzikale lijnen feilloos kan uitspinnen.

Transl.: *The Greek baritone Dimitri Platanius interpreted the different aspects of Boccanegra – loving father, frustrated politician, idealistic dreamer and passionate man – brilliantly. Platanius is a true Verdi-baritone. He has a warm voice full of character allowing him to rise above the power of the orchestra, but which at the same time allows him to spin out flawlessly the most tender and honeyed musical lines.*

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## Sunday Express - William Hartston – 3rd August 2017

The Greek baritone Dimitri Platanias sang with huge power and really looked the part of the bullying patriarch...

## MACBETH – Hamburgische Staatsoper

Tamino Klassikforum - Ralf Reck -05.03.2017

The Greek baritone of Dimitri Platanias (Macbeth) began as a black bass, but soon showed that he beherschte the height; he sang beautiful voice, with high Legatokultur, without disturbing vibrato and with great conviction. Platanias today proved to be a worthy successor of Piero Cappuccilli and Franz Grundheber.

## STIFFELIO – Oper Frankfurt November 2016

Place de L'Opera -2nd November

De grote man van de avond was de Griekse bas Dimitri Platanias, die een fenomenale vertolking van Stankar gaf. Platanias had recent in München veel succes als Boccanegra, één van zijn paraderollen. Zijn enorme woede-uitbarstingen en zijn vertwijfeling toen Raffaele ontkomen leek te zijn, maakten grote indruk. Zijn leven kreeg weer zin toen die schoft opnieuw ten tonele verscheen, zodat hij hem alsnog kon doden. Een vreemde figuur, die Stankar. Hij is steunpilaar van een strenggelovige sekte die vergevingsgezindheid hoog in het vaandel heeft staan, maar als privépersoon is hij een 'oog om oog'-natuurmens. *(The hero of the evening was the Greek bass singer Dimitri Platanias. His rendition of Stankar was phenomenal. Recently he also had great success in Munich with his star role as Boccanegra. His terrific outbursts of anger and his despair when Raffaele appeared to have escaped were impressive. His life became meaningful again when this blackguard reappeared and he could finally kill him. Stankar is a strange character. He is a pillar of an extreme religious sect in which forgiveness is an essential element, but in private life he is a "tooth for tooth" primitive man).*

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## **Online Merker - Werner Häußner - 4th November 2016**

In Frankfurt's Neueinstudierung von Verdis „Stiffelio“ hat Dimitri Platanias eine solche Stimme nach der Hexen Art: Die Wucht, mit der er den auf seinen Ehrenkodex fixierten alten Stankar singt, ist überwältigend. Wenn er im dritten Akt seiner Freude an der bevorstehenden Rache Raum verschafft, schnappt der Sänger im Sturm des Gefühls beinahe über: Stimme und Atem, so verkündet Stankar, fühle er versagen vor der inneren Wallung des unaussprechlichen Glücks – eine diabolische Herzenswallung. In solchen Momenten ist Platanias' mächtiger Bariton in seinem Element, da wirft ihn keine Klangwoge aus dem Orchester aus der Bahn.

## **NABUCCO ROH - ROH Covent Garden June 2016**

### **What'sOnStage - Mark Valencia - London West End - 16th June 2016**

What the title character affords is a golden role for a Verdi baritone, which is why Dimitri Platanias (who shares this revival with Domingo) is the one to hear. The Greek singer is fast establishing himself as the most exciting exponent of this repertoire working today, and he doesn't disappoint. Whether sane or crazed, imperious or broken, his Nabucco is sung with the kind of warm, mellow power, evenly distributed across his range, that makes you want to revoke the man's passport and chain him to our shores.

### **Opera Today - Claire Seymour - 18th June 2016**

But, Domingo is sharing the role with Greek baritone Dimitri Platanias, and on this occasion the latter proved himself a stylish Verdian, with a voice that can rove from heroic to suave, from ringing to whispered, and a dramatic presence equal to the task of representing a King who is both crazed tyrant and tender father.

Platanias's blazing baritone is even across the range and beautifully coloured. Its sureness and consistency, and his confident musicianship, offers him dramatic freedom; powerfully built, whether vicious destroyer or vulnerable patriarch, he commands the stage. At his first entry, Platanias's King is both dismissively imperious and disturbingly unstable: when he snatches the crown and declares himself King and God of the Babylonians, his repeated assertions of his own divinity ('Non son più re, son dio') signal his impending insanity. He has both the tragic grandeur of Othello and the paranoid delusion of Lear.

Subsequently, when Nabucco pleads for Fenena's life ('Oh di qual onta aggravasi questo mio crin canuto') he becomes a Rigoletto - the role in which Platanias made his debut at Covent Garden in 2012 - a desperate father suffering the loss of the one thing in the world that he loves with selfless honesty. In the final Act, miraculously restored to health and reason - his prayers to the God of Judah answered - Platanias recovered his regal rectitude, leading the final chorus with stentorian power and persuasiveness.

### **James Karas Reviews and Views - James Karas - 19<sup>th</sup> June 2016**

The title role is sung alternately by Placido Domingo, the grand old man of opera and the relative newcomer, Greek baritone Dimitri Platanias making his Royal Opera House role debut. He gives a signature performance. From the arrogant king to the

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Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: [alexandra@mercer.uk.com](mailto:alexandra@mercer.uk.com) - [www.apartistsmanagement.com](http://www.apartistsmanagement.com)



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unhinged ruler and humiliated father, he achieves simply superb vocal resonance and emotional range. Just listen to his delivery of *Deh perdonà* (Have mercy on a delirious father) where the great king is reduced to begging for mercy for his daughter from a slave who scorns him.

## **Plays To See – Enza de Francisci – 19<sup>th</sup> June 2016**

Above all, what keeps the opera alive is, undoubtedly, Nabucco himself interpreted by the great Dimitri Platanias who, not long ago, was back at the Royal Opera House as Alfio in Mascagni's *Cavalleria rusticana* and Toni in Leoncavallo's *Pagliacci*. The Greek Baritone dominates the stage with his imperial presence. His powerful voice brings Nabucco to life with zest, passion and vigour. Platanias, together with the magnificent orchestra, invites strong cheers from the audience all around the auditorium, especially when Nabucco is struck down – centre stage and under the spotlight – as he declares himself to be God. The role of Nabucco had been performed earlier this month by the mighty Plácido Domingo and, though I have not seen the Spanish tenor interpret the title role, Platanias in this performance is very much the star and the saving grace of the entire production.

## **Theatre.News.com – Paul Chapinal -18th June 2016**

...the madness and confusion of Nabucco absolutely palpable as played tonight by Dimitri Platanias

## **Planet Hugill – Robert Hugill - 1<sup>st</sup> July 2016**

Dimitri Platanias, whom we last saw in Cav & Pag at Covent Garden, made a strong Nabucco, using his physical presence to create a thuggish King but showing that he has enough suaveness to shape Verdi's lines. This is vocal writing in which we can still see the young composer's links to late Donizetti, and Platanias showed a pleasing ability to fill the phrases strongly, but keep the tone even throughout the range, and enlivened by a nice warmth of tone. In the second half, when Nabucco wanders half-mad, Platanias was both convincing and moving...

## **CAVALLERIA RUSTICANA & I PAGLIACCI – ROH Covent Garden - December 2015**

### **The Sunday Times - Hugh Canning – 13<sup>th</sup> December 2015**

The same goes for Dimitri Platanias's vengeful Alfio and vindictive Tonio, although the Greek baritone has the outstanding voice on stage.

### **The Spectator – Michael Tanner – 10<sup>th</sup> December 2015**

Dimitri Platanias, a loutish Alfio in *Cav.*, gave a stupendous performance of the noble Prologue, and then in the body of the work was quite loathsome...

## **Fanáticos da Ópera/Opera Fanatics – 5 December 2015**

O barítono Dimitri Platanias também cantou dois papéis, Alfio na primeira e Tonio na segunda ópera. Tem uma voz poderosíssima, muito expressiva e bem timbrada. Também achei que a interpretação foi melhor em *Pagliacci* onde, logo no prólogo, foi absolutamente sensacional.

**APA Artists' Management / Alexandra Mercer**

Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: alexandra@mercer.uk.com - www.apartistsmanagement.com

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## **www.planethugill.com - Robert Hughill – 4th December 2015**

Dimitri Platanius made a strong, and slightly scary Alfio (you could certainly imagine his Mafiosi friends)...

Dimitri Platanius was a strongly nasty Tonio, projecting the character's self-loathing whilst in the prologue (done as 'himself') he produced a stupendous performance singing with strength, subtlety and superbly supported phrases.

## **A Younger Theatre - Rebecca Gwyther – 5th December 2015**

In Cavalleria Rusticana the duet between Alfio and Santuzza tells of twisted revenge, tension and bitterness, sung through the power of Dimitri Platanius and the purity of Eva-Maria Westbroek. In Pagliacci it is again Dimitri Platanius that impresses, absorbing the audience in the 'play within a play' style with the opening prologue.

## **The Guardian – Fiona Maddocks – 6th December 2015**

Hardly having a chance to show his worth as Alfio in Cav, the Greek baritone Dimitri Platanius came into his own as the hideous, rapacious Tonio,

## **Evening Standard – Barry Millington - 4th December 2015**

Dimitri Platanius, Alfio in Cavalleria, came into his own with a potently voiced Tonio in Pagliacci.

## **HarpersBazaar.co.uk – 3<sup>rd</sup> December 2015**

The Greek Bass-Baritone Dimitri Platanius sings both Alfio and Tonio with dark intensity.

## **Opera Today – Claire Seymour – 10<sup>th</sup> December 2015**

Platanius's baritone acquired fullness and suavety; the prologue of Pagliacci was riveting from the first, and he introduced nuances to his voice that had been absent in Cavalleria.

## **The Critics' Circle – Robert Thicknesse – 8<sup>th</sup> December 2015**

From the prelude, done with a lot of style and feeling by Platanius, things are on a different plane of engagement,

## **Mark Ronan Theatre Reviews – 4<sup>th</sup> December 2015**

Dimitri Platanius was a terrific vocal presence with a superb opening solo to set Leoncavallo's opera in progress

## **WhatsOnStage – Mark Valencia – 4th December 2015**

Aleksanders Antonenko and Dimitri Platanius grace both operas, the tenor as Turiddu and Canio, the baritone first as his rival Alfio, then as his colleague Tonio. Platanius is in rousing form with a steady delivery that never palls despite the gruffness that's required of him.

## **Classical Source – Peter Reed – 3rd December 2015**

...his spivvy salesman Alfio and twisted Tonio seethed with fury and loathing, both vividly and blackly-sung roles and blood-brothers to Iago and Rigoletto.

## **Independent – Michael Church – 4th December 2015**

Dimitri Platanius's vividly-drawn Alfio.

....and Platanius the bitterly insidious Tonio, with both giving charismatic performances.

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Email: alexandra@mercerc.uk.com - www.apaartistsmanagement.com

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## **Bachtrack – Mark Pullinger, 04 December 2015**

....his baritone is gloriously rich and smooth throughout its range and his Pagliacci Prologue purred along.

## **MusicOMH – Keith McDonnell – 6th December 2015**

.....yet Platanius excelled in both roles.

## **Sean and Heard International - Colin Clarke – 6th December 2015**

Dimitri Platanius took Alfio and Tonio respectively, catching their darker emotions well.

## **Opera-Online - Sam Smith – 6th December**

Both the voices of Aleksandrs Antonenko (who plays Turridu and Canio) and Dimitri Platanius (Alfio and Tonio) are characterised by firmness, security, precision and expansiveness, although their respective tenor and baritone ranges see these attributes manifest themselves in different ways.

## **Financial Times - Richard Fairman – 7th December 2016**

.....sings with unfailing strength as Alfio and Tonio.

## **Harper's Bazaar – George Smart – 3rd December 2015**

The Greek Bass-Baritone Dimitri Platanius sings both Alfio and Tonio with dark intensity.

## **culturewhisper.com -**

....while Dmitri Platanius shines in Alfio's rollicking *Il cavallo scapita* and Tonio's Prologue.

## **The arts desk.com - Alexandra Coghlan – 4th December 2015**

It's the equal and opposite balance to Dimitri Platanius's Prologo – laconic humour turning to sudden vocal violence.

## **Il Giornale della Musica – Salvatore Morra – 7<sup>th</sup> December 2015**

Dimitri Platanius, Tonio/prologo, espone, non al proscenio ma nel suo camerino, la poetica del vero, con gran voce e fisicità - enfatizzata con lucida intelligenza dal regista, senza reticenza nel mostrare tutta la diversità del ruolo in rapporto a Canio.

## **Operaonline - Sam Smith – 10<sup>th</sup> December 2015**

Si l'intelligence de la mise en scène contribue au succès de la soirée, le plateau vocal est à l'avenant. Les voix font montre d'une force exceptionnelle sur scène. Tant celle d'Aleksandrs Antonenko (qui incarne Turiddu et Canio) que celle de Dimitri Platanius (Alfio et Tonio) se démarquent par leur solidité, leur assurance, leur précision et leur projection, quand bien même leur tessiture respective de ténor et de baryton se manifeste de façon différente.

## **Opernwelt - Wiebke Roloff – February 2016**

Der griechische Verdi-Bariton Dimitri Platanius, als Alfio in "Cavalleria" solide, aber nicht auffällig, legt sich als Tonio erst richtig ins Zeug, beginnt in seiner großen Soloszene, dem Prolog, auf fesselnde Weise mit den Farben zu spielen.

## **CultureWhisper – 3rd December 2015**

Dimitri Platanius shines in Alfio's rollicking *Il cavallo scapita* and Tonio's Prologue

**APA Artists' Management / Alexandra Mercer**

Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: [alexandra@mercerc.uk.com](mailto:alexandra@mercerc.uk.com) - [www.apartistsmanagement.com](http://www.apartistsmanagement.com)

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## **AIDA – Torino Regio Torino – October 2015**

**Liricament.it - Claudio Fenoglio – 23rd October 2015**

Encomiable è l'*Amonasro* di Dimitri Platanias che, dotato di voce piena, squillante e ben timbrata, sa fraseggiare, dosare gli accenti e usare la parola alla maniera verdiana.

## **I PAGLIACCI - Osterfestspiele Salzburg- March 2015**

**Opera Magazine - John Allison - June 2015**

Such a line up also made it hard for Pagliacci to match these vocal stakes, though Dimitri Platanias brought a smooth, rich baritone and keen dramatic intelligence to Tonio.

**Opernwelt [www.opernwelt.de](http://www.opernwelt.de) - Markus Thiel - Mai 2015**

....und Dimitri Platanias (Tonio) machen ihre Sache Fabelhaft.

**Gramophone (DVD) - Hugo Shirley - December 2016**

and Dimitri Platanias sings eloquently as a subtly malevolent Tonio

## **NABUCCO - Staatstheater Stuttgart – January/February 2015**

**Online Merker – Udo Klebes - 21st January 2015**

Neben ihrem zu Herzen gehenden, von Reue geprägten Sterbegesang imponierte sie besonders durch kluges Steuern ihrer Duett-Konfrontation mit Nabucco, in dem ihre Unerbittlichkeit und ihr Triumph über den vom Blitz geschlagenen König von Dimitri Platanias zusätzlich angestachelt ist. Der international gefragte Grieche gehört inzwischen ohne Zweifel zu den erstklassigen Vertretern eines mit schönem Legato, natürlicher Phrasierung, warmem Timbre und einer Top-Höhe ausgestatteten Verdi-Interpreten. So ausgeglichen er seinen Bariton präsentiert, so spielerisch wandelbar zeigt er sich in den wechselnden Höhen und Tiefen des babylonischen Herrschers.

## **OTELLO – Oper Frankfurt - November/December 2014**

**Operatraveller - 16th November 2014**

Platanias has an exceptional instrument. The voice is rock solid and even throughout the range. The tessitura holds no terrors for him and he tears up the stage as Jago. The Credo was sung with a genuine rare strength and the voice is big with real amplitude.

## **SIMON BOCCANEGRA – Bayerische Staatsoper – October 2014 (Title role)**

**Munich and Co - Luc Roger – 12th October 2014**

En Boccanegra il émeut avec sa voix riche, profonde, puissante et sombre, et son beau jeu d'acteur qui sait rendre les transformations de Simon Boccanegra: le pirate qu'il fait ressembler à un parrain de la pègre se transmue en un doge tourmenté certes mais qui sait porter avec force la dignité de sa fonction. Platanias dispose aussi d'une expressivité émotionnelle rare pour évoquer les déchirements et les doutes intérieurs de Simon Boccanegra.

**Bachtrack – Benedikt Zacher – 11<sup>th</sup> October 2014**

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Dimitri Platania schließlich gab den Simon Boccanegra sehr souverän und mit großem Einfühlvermögen

## **RIGOLETTO – ROH Covent Garden – (relayed to Trafalgar Square) September 2014**

**The Spectator – Michael Tanner – 4th October 2014**

I can't imagine .....whom I have seen in the title role, ever being as persuasive as Dimitri Platania, who may be the best Rigoletto I have ever seen. More bug-like than any of his predecessors in this production, he has a sumptuous but grainy true bass (sic) and can modulate from ranting, shaking rage to abject pleading with peerless continuity

**BRF - Hans Reul -9th May 2014**

Aber vor allem ist Dimitri Platania in der Titelrolle des Rigoletto hervorzuheben. Er singt nicht, er spielt nicht den Rigoletto, er ist förmlich Rigoletto. Nur selten erlebt man es so intensiv, dass ein Sänger sich mit einer Figur identifiziert. Selbst noch beim minutenlangen Schlussapplaus hat man den Eindruck, Platania steckt immer noch in diesem Rigoletto.

**Forumopera.com – 9th May 2014 Claude Jottrand**

La distribution est largement dominée par le Rigoletto du baryton grec Dimitri Platania. Outre qu'il arbore magnifiquement le physique de l'emploi (la bosse en moins), il met dans son interprétation une telle force dramatique, une telle intensité qu'à tout moment il convainc. La voix est charnue, corsée, puissante, colorée, irréfutable de vérité.

## **TOSCA – Oper Frankfurt - December 2013**

**Online Merker - Gerhard Hoffmann – 11<sup>th</sup> December 2013**

Die absolute vokale Überraschung des Abends bot allerdings Dimitri Platania, sein herrlich timbrierter Bariton strömte weich dahin, verlor selbst in den expressiven Passagen nicht den nuancierten Farbreichtum. Die Prachtstimme erschien für den fiesen Scarpia fast zu schön, doch verstand es der griechische Sänger in trefflicher Mimik diese Charakterzüge umzusetzen.

## **RIGOLETTO – Barbican, London Symphony Orchestra, 15th September 2013**

**Opera Magazine - Yehuda Shapiro – November 2013**

Experienced from the centre stalls, the voices rang out thrillingly, notably that of Dimitri Platania, Covent Garden's Rigoletto in spring 2012. His is not a huge, rolling sound – more compact and focused, and of almost tenorial clarity towards the top. With his dignified brooding presence and scrupulous musicianship, including a delicate voix mixte, Platania caught the jester's tragedy without emoting profusely or pushing his tone out of shape. His lyrical singing could perhaps be more caressing, but this was a real Italianate baritone, in consummate command of his role.

**Seen and Heard International by Jim Pritchard - 16th September 2013**

The Greek baritone Dimitri Platania looks like a huge pit-bull but sang here like a Verdi 'god'. His Covent Garden debut was as Rigoletto and this was broadcast to cinemas worldwide. As in that David McVicar production, there his Rigoletto is clearly a 'victim' from the opera's beginning to its end and in his outbursts he rails against the injustices he feels he is suffering from, as well as, the curse of Count Monterone on him and the Duke because of the latter's violation of his daughter. His acting as before was emotionally engaging and compelling throughout and despite some enthusiastic applause interrupting his performance from time to

**APA Artists' Management / Alexandra Mercer**

Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: alexandra@mercera.uk.com - www.apaartistsmanagement.com

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time he never once stepped out of character, always remaining admirably focussed on the ensuing drama. His Act II aria 'Cortigiani, vil razza dannata' and duet 'Si! Vendetta, tremenda vendetta!' were obvious highlights and even though some might quibble that Platanius lacks a true Verdian legato, his is such a very powerful – and instinctive – performance that this does not matter whatsoever.

## **www.classicalsource.com - Reviewed by Peter Reed**

The Greek baritone Dimitri Platanius, who played the title role in the Royal Opera's revival in 2012, has hugely extended his emotional range as the jester. Even without accoutrements of costume and hunchback, you could feel him battling with the weight of Monterone's curse, his uncompromising loathing of the Duke and his court, his disarming tenderness towards his daughter Gilda, and the subtle complexity of his anxiety over her abduction (which was a stand-out moment, with plenty of stiff competition, in this performance). His control of phrase and colour was a perfect fit for the music, and with Nosedà at the helm, Platanius's portrayal of Rigoletto's self-disgust and inner conflict was astoundingly three-dimensional – the tragedy and irony of his 'Look at me now, world' in Act Three, when he thinks he's clinched the Duke's death, was unforgettable.

## **Opera Britannia by Mark Pulinger – Monday 16th September 2013**

Of the three principal singers, only Dimitri Platanius brought any insight into his role. I missed his Rigoletto at Covent Garden in 2012, but was impressed enough with his Paolo this summer there in Simon Boccanegra to make me wish he was singing the doge himself. His baritone is big and bold, with a rich, velvety warmth to it, enabling him to ride the orchestra in great long phrases. He uses his instrument imaginatively. Rigoletto's great monologue "Pari siamo" featured a decent range of dynamic response and expression and he fulminated convincingly in "Cortigiani". Big moments weren't fudged – the cries of "Ah, la maledizione!" rang out, as did the interpolated A flat at the end of "Si, vendetta" duet.

## **The Guardian – Tim Ashley - 17th September 2013**

Nosedà's approach was very much matched by that of his Rigoletto, dark-voiced Greek baritone Dimitri Platanius, who persuasively captured the seething rage and potential violence beneath the jester's obsequious servility

## **SIMON BOCCANEGRA – ROH Covent Garden, June/July 2013 (role Paolo Albani)**

### **Opera Britannia – Sebastian Petit – 28 June 2013**

Finally we were lucky to have set against Hampson's Doge Dimitri Platanius' pit-bull of a Paolo. Platanius revelled in the dramatic opportunities and sang the role in full-bronzed tones befitting a full Verdi baritone. His short aria at the opening of Act 2 was a model of concentrated drama.

### **Bachtrack – David Karlin – 28<sup>th</sup> June 2013**

As his eventual murderer Paolo, Dimitri Platanius sang almost as powerfully and comprehensively outacted him.

### **Express - William Hartson – 5<sup>th</sup> July 2013**

With hugely impressive performances from Ferruccio Furlanetto, as his sworn enemy Fiesco, Dimitri Platanius as the scheming courtier Paolo, and.... this adds up to a quartet of leading male roles that drive the production forward, both musically and dramatically, to magnificent effect.

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Mobile: +44 (0)7710 378719 - Tel: +44 (0)189 686 0276

Email: [alexandra@mercerc.uk.com](mailto:alexandra@mercerc.uk.com) - [www.apartistsmanagement.com](http://www.apartistsmanagement.com)



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## **What'sOnStage – Mark Valencia – 3<sup>rd</sup> July 2013**

...was magnetic as the turncoat Paolo, a man eaten away by jealousy and resentment. Platanius floated some heavenly notes above the water-borne strings that open the opera before descending fiercely, two hours later, into a hell of the character's own making. Startling stuff.

## **The Times – Hilary Finch – 2<sup>nd</sup> July 2013**

Darker still, in the very abyss of moral chaos, is the inky baritone of Dimitri Platanius, making his role debut as an all but demonic Paolo, with resentment and self-cursing coiled in his voice.

## **The Spectator - Michael Tanner – 13<sup>th</sup> July 2013**

Dimitri Platanius makes a really hateful Paolo, one only wishes the opposition to him were stronger.

## **Ms OperaGeek – 14<sup>th</sup> July 2013**

Dimitri Platanius was a marvelous Paolo, a role that is often undercast at the Met even with its importance in the plot. I particularly enjoyed his scene where he debates over how to kill Boccanegra, with poison or with a knife. He was dramatic, and he was far from undercast in his role as Paolo.

## **MusicalCriticism.com – Michael Migliore – 19<sup>th</sup> July 2013**

Dimitri Platanius as Paolo, was every bit as good as when I saw him in Rigoletto last year. His strong yet supple vocal lines are imbued deeply with thrilling color and nuances, which he rounds off with a syrupy sound.

## **TheArtsDesk.com – Ismene Brown – 28<sup>th</sup> June 2013**

but I kept thinking that Platanius, a squat, powerful Paolo with more intensity to his voice, might make out a more arresting Boccanegra.

## **Financial Times – Richard Fairman – 2<sup>nd</sup> July 2013**

...and Dimitri Platanius's sturdy Paolo to anchor this strangely wayward cast – the two performers on stage who alone felt completely comfortable with their roles and stood ready to deliver the goods.

## **SIMON BOCCANEGRA - Royal Opera House, Muscat Oman – December 2012**

### **The Times of Oman – Sarah Macdonald – December 2012**

Platanius's strong, powerful voice was a beautiful contrast to his subtle, yet effective performance as Simon. His emotions seemed true and raw, especially in the scene when he discovers his daughter.

## **RIGOLETTO – ROH Covent Garden, March/April 2012**

### **MusicalCriticism.com – Michael Migliore – 4<sup>th</sup> April 2012**

Baritone Dimitri Platanius, making his house debut as Rigoletto, received a rare – and well-deserved – standing ovation for his performance. He sings with unparalleled passion and a sense of style that is at the least captivating and at its best hauntingly sublime.

## **Music OMH – Opera Reviews – Lottie Greenhow - 30<sup>th</sup> March 2012**

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Email: alexandra@mercerc.uk.com - www.apartistsmanagement.com

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Dimitri Platanius commanded the stage as a wholly believable Rigoletto. A robust and mellifluous baritone, with a startlingly large range, he conveyed all the pathos that the role requires whilst injecting all Rigoletto's coarse humour into his jester scenes. Throwing himself completely into the role, he squeezed every last drop of emotion from Gilda's death scene, and appeared to take his bows looking somewhat shaken (receiving a well-deserved standing ovation in the process).

## **The Spectator – Michael Tanner – 14<sup>th</sup> April 2012**

Dimitri Platanius, in the title role, has a magnificent voice, and used it with sensitivity and passion

## **Mark Ronan's Theatre Reviews - 2012**

..with Dimitri Platanius an outstanding Rigoletto. His lovely tone in Act I elicited my sympathy, and in Act II his heartfelt *la mia figlia*, followed by his condemnation of the courtiers came over with huge power.

## **Sunday Times – Culture – Hugh Canning 8<sup>th</sup> - April 2012**

Platanius scored with the audience for his generous, easy legato and commitment

## **Seen and Heard International – Jim Pritchard -March 31, 2012**

a very powerful performance and a significant house debut

## **The Arts Desk - by Alexandra Coghlan -Saturday, 31 March 2012**

Beautifully even through the range and strong at the extremes, his is a quality baritone.

## **Bachtrack – David Karlin -30<sup>th</sup> March 2012**

Dimitri Platanius gave us a wonderfully warm and rounded rendition of the title role, at his best in the tender moments between father and daughter where his richness of voice is very appealing

## **The Sunday Telegraph – John Allison -8th April 2012**

Dimitri Platanius projects a powerful baritone as the tormented Rigoletto, carrying off the scabious, cockroach-like characterisation well

## **The Guardian – George Hall – 10th April 2012**

Dimitri Platanius offers an awe-inspiring baritone in the title role

## **Time Out – Jonathan Lennie – 5<sup>th</sup> April 2012**

Platanius steers a steady line between pathos and bathos, showing unwavering stamina in a superbly controlled vocal performance

## **Seen and Heard International – Jack Buckley – 18<sup>th</sup> April 2012 (via satellite)**

...a remarkably impressive and chilling performance from a thrilling singer.

## **The Telegraph - Rupert Christiansen -3rd April 2012**

A big bruiser of a baritone with a terrific instrument, he sang with a blazing power that earned him an enthusiastic ovation

## **Pamela Hickman's concert critique blog 22<sup>nd</sup> April 2012**

The role of the hunchback court buffoon Rigoletto, is played by Greek baritone Dimitri Platanius, making his Covent Garden debut. His huge voice and all-encompassing stage

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presence are matched by his intensity, total involvement, vitality and facial expression. At each stage of the plot, one reads the emotion of the moment in his eyes. Those eyes burst into flame as he turns on the courtiers, screaming at them, calling them “you evil damned race”, with the orchestra reflecting his gestures with incredible energy and violence. And then he is so different - so tender - when enquiring about his daughter. The court jester turns out to have an enormously noble and dignified side to him. Platanias’ performance was moving and real.

## **Fandango – MadamaButterfly - 25th April 2012**

Excellent! Dimitri Platanias was mesmerizing as Rigoletto,superb!

## **The Jerusalem Post - Uri Eppstein - 18<sup>th</sup> April 2012**

In the title role, Dimitri Platanias was an overpowering stage personality. His sonorous baritone was even darker and more powerful than Sparafucile’s not-quite-so-black bass, represented by Matthew Rose. Rigoletto’s final outcry “La maledizione” was the performance’s real, powerful climax.

## **OneStopArts – David Karlin – 31st March 2012**

Dimitri Platanias gave us a wonderfully warm and rounded rendition of the title role, at his best in the tender moments between father and daughter where his richness of voice is very appealing.