

# APA Artists' Management



## **DIMITRI PLATANIAS – Baritone**

**Rigoletto – debut at ROH Covent Garden**

*Two figures are dominant, and they are the two who matter most: John Eliot Gardiner, conducting Rigoletto for the first time, 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. Visually he's not the most grotesque of Rigolettos; perhaps he feels that his costume, a proto-Hell's Angel black-leather get-up, is weird enough. But he projects bags of character with his voice alone – a voice that I would like to hear much more.*

**Richard Morrison – The Times – 1st April 2012**

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. 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 Nosedà was greeted with great enthusiasm, leading **Hugh Canning** in **The Sunday Times Culture – 22 September 2013** to write: *Plataniyas, meanwhile must now be the great white hope among younger Verdi baritones.*

Outstanding recent engagements include his debut at the Bayerische Staatsoper as **SIMON BOCCANEGRA**, *Iago* **OTELLO** at Oper Frankfurt, *Tonio* **I PAGLIACCI** at the *Osterfestspiele Salzburg* (released on DVD), his debut at Palau de les Arts Reina Sofia singing **NABUCCO** and his highly acclaimed performances, combining both *Alfio* **CAVALLERIA RUSTICANA** and *Tonio* **I PAGLIACCI** at the Royal Opera Covent Garden (released on DVD). He made his role debut as *Stankar* **STIFFELIO** at Teatro La Fenice di Venezia and he returned to the Royal Opera Covent Garden to sing **NABUCCO**, repeating this role to make his debut at the Teatro del Maggio Musicale Fiorentino. He returned to sing the role of *Stankar* **STIFFELIO** at Oper Frankfurt and the Dutch online opera magazine *Place de L'Opera* said: *De grote man van de avond was de Griekse bas Dimitri Plataniyas, die een fenomenale vertolking van Stankar gaf. (The hero of the evening was the Greek "bass" singer Dimitri Plataniyas. His rendition of Stankar was phenomenal).* His most recent role debut was in the title role of Verdi's **MACBETH** at the Hamburgische Staatsoper and Ralf Reck of Tamino Klassikforum said: *Plataniyas erwies sich heute als würdiger Nachfolger von Piero Cappuccilli und Franz Grundhebe (Plataniyas today proved to be a worthy successor to Piero Cappuccilli and Franz*

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*Grundheber*). To begin season 2017-18 he returned to the Concertgebouw Amsterdam for a very successful **SIMON BOCCANEGRA** and to ROH Covent Garden for **RIGOLETTO**, streamed in cinemas internationally. In season 2018/19 he returned to Théâtre Royal de la Monnaie for **Alfio CAVALLERIA RUSTICANA** and made his US debut at San Francisco Opera as both **Alfio CAVALLERIA RUSTICANA** and **Tonio I PAGLIACCI** about which Joshua Kosman of the San Francisco Chronicle said: *and Platanius, whose singing as the malevolent Tonio – and especially in the opera's prologue – displayed a wondrous new fluency and luster*; and James Ambroff-Tahan of the San Francisco Examiner called him: *the smoldering baritone Dimitri Platanius, who was making his SFO debut and Opera Warhorses referred to the I Pagliacci Prologue as *spectacularly sung by Platanius*.*

## 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** ~ Teatro Sociale di Rovigo; Il Politeama di Catanzaro; Teatro Sociale di Trento; Teatro Goldoni di Livorno

**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

**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** ~ Munich Festival; Bayerische Staatsoper; Teatro del Maggio Musicale Fiorentino; ROH Covent Garden; Palau de les Arts Reina Sofia Valencia; Staatstheater

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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

**SIMON BOCCANEGRA: Paolo Albani** ~ 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

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

**IL TROVATORE: Conte di Luna** ~ Odeon of Herodes Atticus

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

## 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.

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

Martin Andre; Maurizio Benini; Bertrand de Billy; Daniele Callegari; Giuliano Carella; Paolo Carignani; Myung Wun Chung; Giuseppe Finzi; 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; 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:

**Title role NABUCCO:** Hamburgische Staatsoper, Greek National Opera; **Alfio CAVALLERIA RUSTICANA:** Royal Opera Covent Garden; **Tonio I PAGLIACCI:** ROH Covent Garden; **Title role SIMON BOCCANEGRA:** Greek National Opera; **Guy de Montfort LES VÊPRES SICILIENNES:** Bayerische Staatsoper; **Gérard ANDREA CHENIER:** Royal Opera Covent Garden, **Conte di Luna IL TROVATORE:** Teatro Real Madrid; **Germont LA TRAVIATA:** Greek National Opera; **Iago OTELLO:** Megaron Athens; **Title role WOZZECK:** Greek National Opera.

## Recordings

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

## Reviews

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

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

...and Plataniás, 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 10<sup>th</sup> September 2018

....the smoldering baritone Dimitri Plataniás, 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 Plataniás).

### **Theatrus - Pamela Feinsilber - 19th September 2018**

The only singer with a large role in both operas is the charismatic baritone Dimitri Plataniás, as Alfio, the cuckolded husband in "Cavalleria," and Tonio, the malevolent clown in "Pagliacci."

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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) - 9<sup>th</sup> 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 – 17<sup>th</sup> September 2018

**Headline - Great Singing From Ekaterian Semenchuk, Dimitri 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**

Dimitri Platanius 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 Platanius, brutal baryton et puissant de graves profonds, s’assure une présence remarquée, malgré un rôle presque trop discret pour la voix de son interprète.

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

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L'autre couple de la distribution, Josè Maria Lo Monaco (Lola) et Dimitri Plataniàs (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 Plataniàs, excellent de brutalité animale en Alfio.

## **giornaledellamusicait- Alma Torretta – 6 March 2018**

convincente assai anche l'Alfio di Dimitri Plataniàs

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

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

It was difficult to watch the excellent Greek Baritone Dimitri Plataniàs 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 Plataniàs 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". Plataniàs 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 Plataniàs and Fomina duly delivered. .... Another of Plataniàs' 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. Plataniàs 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 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 Plataniàs 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 Plataniàs had indeed just done that to perfection!

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

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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**

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.

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## **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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The Greek baritone Dimitri Platanius 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 Platanius (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. Platanius 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 Platanius, die een fenomenale vertolking van Stankar gaf. Platanius 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 Platanius. 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*

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*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).*

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

In Frankfurt's Neueinspielung 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 **Erreur ! La référence de lien hypertexte est incorrecte.** (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

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to health and reason - his prayers to the God of Judah answered - Platanius 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 Plácido Domingo, the grand old man of opera and the relative newcomer, Greek baritone Dimitri Platanius making his Royal Opera House role debut. He gives a signature performance. From the arrogant king to the unhinged ruler and humiliated father, he achieves simply superb vocal resonance and emotional range. Just listen to his delivery of *Deh perdona* (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 Platanius 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. Platanius, 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, Platanius 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 Platanius

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

Dimitri Platanius, 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 Platanius 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, Platanius 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

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The same goes for Dimitri Plataniás'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 Plataniás, 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 baritono Dimitri Plataniás 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.

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

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

Dimitri Plataniás 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 Plataniás and the purity of Eva-Maria Westbroek. In *Pagliacci* it is again Dimitri Plataniás 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 Plataniás came into his own as the hideous, rapacious Tonio,

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

Dimitri Plataniás, 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 Plataniás sings both Alfio and Tonio with dark intensity.

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

Plataniás's baritone acquired fullness and suavity; 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 Plataniás, things are on a different plane of engagement,

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## **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 – 4<sup>th</sup> 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 – 3<sup>rd</sup> 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 – 4<sup>th</sup> December 2015**

Dimitri Platanius's vividly-drawn Alfio.

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

## **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 – 6<sup>th</sup> December 2015**

....yet Platanius excelled in both roles.

## **Sean and Heard International - Colin Clarke – 6<sup>th</sup> December 2015**

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

## **Opera-Online - Sam Smith – 6<sup>th</sup> December**

Both the voices of Aleksanders Antonenko (who plays Turiddu 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 – 7<sup>th</sup> December 2016**

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

## **Harper's Bazaar – George Smart – 3<sup>rd</sup> 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 – 4<sup>th</sup> December 2015**

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

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## **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.

<http://www.kultiversum.de/Opernwelt/Panorama-Tratsch-und-Tod.html>

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

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

## **[AIDA – Torino Regio Torino – October 2015](#)**

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

Encomiabile è l'Amonasro di Dimitri Platanius 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 Platanius 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 Platanius (Tonio) machen ihre Sache Fabelhaft.

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

and Dimitri Platanius 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

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und ihr Triumph über den vom Blitz geschlagenen König von Dimitri Platania 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**

Platania 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. Platania 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**

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

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interprétation une telle force dramatique, une telle intensité qu'à tout moment il convainc. La voix est charnue, corsée, puissante, colorée, irréprochable 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 Platanias, 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 Platanias, 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, Platanias 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 Platanias 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 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 Platanias 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 Platanias, 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, Platanias's portrayal of Rigoletto's self-disgust and inner conflict was astoundingly three-dimensional – the tragedy and

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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**

Nosedá'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.

### **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**

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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**

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).

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## **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 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

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# *APA Artists' Management*

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.

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