

MICHAEL WEYANDT

Baritone

REVIEWS

As Mrs. Pig in Shostakovich's *The Tale of the Silly Baby Mouse* with On Site Opera:

“Now and then you witness a debut so happy and so rich with potential that you can't wait to share the news.... the supple baritone Michael Weyandt was a compassionate Mrs. Pig.” Steve Smith, *The New York Times*, June 25, 2012.

As Fernando in Handel's *Almira* with operamission:

“The soprano Christy Lombardozzi brought a rich, lush voice and impetuosity to the role of the conflicted Almira, who secretly yearns for Fernando, movingly performed here by the virile, ardent baritone Michael Weyandt.” Anthony Tommasini, *The New York Times*, May 30, 2012.

“As his handsome master Fernando, the Queen's lovelorn secretary who is always being discovered in deceptively compromising situations, Michael Weyandt brought a lovely virile baritone to a role originally written for a low tenor, a casting decision which paid off as his voice effectively contrasted with the two tenors and two basses.” DeCaffarrelli, *Parterre Box*, www.parterre.com, accessed May 29, 2012.

As Brother in Weill's *The Seven Deadly Sins* with the Castleton Festival Opera:

“Each of the singers seemed to have a gift for interpreting the varying moods of Weill's cabaret-style score. Particular highlights in this production include the family's male quartet members slipping easily into ‘Gluttony's’ surprising barbershop quartet—perhaps a first in the world of opera....” Terry Ponick, *The Washington Times*, July 11, 2011.

On his performance in the 2011 George London Foundation competition:

“I was impressed with...baritone Michael Weyandt, who showed good sense of propulsion, line and breath control in the Queen Mab aria, from *Roméo et Juliette*.” Brian Kellow, *Opera News*, May 2011.

As Junius in *The Rape of Lucretia* with the Castleton Festival Opera:

“Michael Weyandt did a muscular turn as the ambitious Junius....” Joshua Kosman, *San Francisco Chronicle*, March 26, 2011.

“Michael Rice was strong as Collatinus, as was Michael Weyandt as Junius.” *The Opera Tattler* blog, www.operatattler.com, accessed March 27, 2011.

As Masetto in *Don Giovanni* at the Tanglewood Music Center:

“Masetto, too, was smarter than the average peasant; Michael Weyandt, his baritone bright and clean, captured his awareness of both the situation and his powerlessness to change it.” Matthew Guerrieri, *Boston Globe*, July 29, 2009.

“Each member of the cast contributed fine acting (Elizabeth Reiter's Zerlina was especially fresh and engaging), and the singing was, with one exception, excellent.... Michael Weyandt was an unusually attractive Masetto....” Judith Malafrente, *Opera News*.

“Elizabeth Reiter’s fully inflected, knowing but adorable Zerlina showed a fresh light lyric voice ready to assume this role anywhere. Dressed like 1950s high school sweethearts, she and Michael Weyandt’s game, excitable Masetto made a cute, sonorous peasant couple.” David Shengold, *Gay City News*, August 29, 2009.

As Herr Fluth in Nicolai’s *Die Lustigen Weiber von Windsor* at Indiana University:

“Special kudos must be given to the luxuriously rich voices of Michael Weyandt (Herr Fluth), piquant in color and with excellent German enunciation, and Cody Medina (Herr Reich) strong, steady and stately.” Charles H. Parsons, *Opera News Online*, January 2009, vol 73, no. 7.

“The overly jealous Fluth (Ford) gained notable, oversized characterizations from baritones Michael Weyandt and Kenneth Pereira.” Peter Jacobi, *Bloomington Herald Times*, October 27, 2008.

As Guglielmo in Mozart’s *Così fan tutte* at the Tanglewood Music Center:

“Michael Weyandt was a solid Guglielmo.” Jeremy Eichler, *The Boston Globe*, August 13, 2007.

As Pete Dayton in Olga Neuwirth’s *Lost Highway* at the Miller Theater, New York City:

“Youth suited the three good principals onstage: Alice Teyssier, Michael Weyandt and Barry Bryan.” Bernard Holland, *The New York Times*, February 26, 2007.

“Michael Weyandt handled his rangy, florid music gracefully, and made a sympathetically naïve Pete.” Joanne Sydney Lessner, *Opera News Online*, February 23, 2007.

“Baritone Michael Weyandt stood out as the persecuted auto-mechanic Pete, singing with a clear high baritone and showing great confidence as an actor.” Marc Geelhoed, *Deceptively Simple* blog, accessed February 24, 2007.

“Michael Weyandt was an appropriately moody fellow fatally attracted to the tempresses played by Teyssier.” Laura Kennelly, *Art Matters* blog, lkennelly.googlepages.com, accessed February 9 2007.