



# DANIEL LICHTI

## BASS-BARITONE

### REVIEWS

#### **In Mendelssohn's Elijah with Toronto Mendelssohn Choir –**

“From the opening introductory declamation by Elijah, bass-baritone Daniel Lichti in the title role ‘put it all out there’. His voice boomed, he had come ready to make his Elijah one to be remembered. For Lichti to step in at the last moment and perform with such authority was extraordinary.”

**David Richards, TorontoConcertReviews.ca**

#### **In Schubert's Die Winterreise, Quebec City –**

"His delivery was powerful and flawless. During the softer, sadder moments he had control beyond reproach and sang with impassioned eloquence. There was a youthful embrace of the song that swept the listener into the life of the protagonist. It was emotional and warm."

**Catherine Musgrove, Quebec Chronicle-Telgraph**

#### **Performance of BWV 96, performed for the first time in the 109 years of the Festival –**

“Dan Lichti joined the performance near the end, and sang a lovely and evocative aria, complete with vivid text-painting from the orchestra.”

**David Ruhf, Bethlehem Bach Festival, May 22, 2016**

#### **Performance of the Easter Oratorio –**

“The program ended with Bach’s rousing Easter Oratorio, which was also a treat. Among my many favorite moments, surely Dan Lichti and Ben Butterfield singing the melismas of the B-section of the opening chorus with skill and ruddy enthusiasm stands tall.”

**David Ruhf, Bethlehem Bach Festival, May 22, 2016**

“Daniel Lichti possède un tel degré d'intimité avec le Winterreise de Schubert que son interprétation s'impose avec une force et une évidence impressionnantes! La maîtrise absolue du texte, de chacune de ses palpitations, le long et respectueux polissage de chaque note, de chaque phrasé, nous entraîne comme rarement, sans effet ni pathos inutiles, au cœur même de ce bouleversant chef d'œuvre.”

**Xavier Jacquelin, Chargé de l'Action Culturelle et des Relations Internationales  
CONSERVATOIRE A RAYONNEMENT REGIONAL DE LYON, 2013**

“It's difficult to recall a B-W Bach Festival with more potent or stylish soloists... As Jesus, bass-baritone Daniel Lichti summoned enormous warmth and majesty as he conveyed the prophet's mindset during the events leading to death.”

**Donald Rosenberg, The Plain Dealer, Cleveland, April 15, 2012**

#### **Worthington Artists**

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### REVIEWS (CONTINUED)

“Both Robbin and Lichti along with pianist Leslie De’Ath add a certain elevation to sentiments of romantic exploration in the same way that Wolf transforms the simplicity of the lyric to a more classical standard of high art. The singers, well known for their expertise in this repertoire, imbue the performance with superb tonal quality, warmth and grace.”

**Dianne Wells, The Wholenote, February 2011**  
**Hugo Wolf’s Italienisches Liederbuch (ANALEKTA)**

“Lichti, with his warm, gentle vibrato and smooth, soft grain, is in fantastic voice and sings these songs as if he has known them all of his life. Each one is full of musical and dramatic nuance. In “Was für ein Lied”, for example, after singing “What song can I sing that would be worthy of you?” he pleads in hushed tones, “Where can I find one?” It is one of many wonderful moments.

**Neil Croy, in Opera Canada, Winter 2010**  
**Italienisches Liederbuch by Hugo Wolf (ANALEKTA)**

“Local favourite bass-baritone Daniel Lichti filled the great hall with stentorian vocal prowess, first as Priest, and later as the Angel of Agony. His parts, while much shorter than the other soloists, played a substantial role, heightening the drama and providing a contrasting male timbre. Lichti sang with conviction and authority, a burnished, solid tone, wonderfully deep and resonating.”

**Stephen Preece, The Record, January 18, 2010**

“Bass-baritone Daniel Lichti has a voice that seems coated with pure silk. He sang with gusto and restraint as the material demanded.”

**Brian Hay**  
**Fairy Queen, Toronto Masque Theatre, 2009 Elora Festival**

“Bach was in good humour when he wrote the bass aria in the fifth movement. A small ensemble featuring a buoyant bassoon and organ accompanies one of the finest oratorio singers around, Canadian Bass-baritone Daniel Lichti.”

**Julie Amacher, Minnesota Public Radio, December 23, 2009**  
**The Bach Choir of Bethlehem CD (ANALEKTA)**

“She (Lisette Canton, Ottawa Bach Choir) has gathered a truly exceptional team of soloists—among the best I’ve ever heard. I’ve thrilled to the work of countertenor Daniel Taylor and tenor Benjamin Butterfield in fine recordings from Sony, Koch, and Dorian—they are just as impressive here. Soprano Agnes Zsigovics owns a limpid, emotionally naked instrument; her exquisite “Den Tod” duet with Taylor in the first cantata just about reduced me to tears. Bass Daniel Lichti’s resonant singing is just as affecting. Just wait until you hear his rendition of “Hier ist das Rechte Osterlamm” (same cantata).

**American Record Guide, July/August 2009**  
**Ottawa Bach Choir & Baroque Orchestra/Lisette Canton, “Jesu, meine Freude” CD**

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“Bass-baritone Daniel Lichti is primarily known in his native Canada, but his performance of Winterreise stands among the finest versions on disc. Lichti's voice is reassuringly solid from top to bottom, and his legato phrasing is seamless. Lichti invests the passages where Schubert calls for real power, such as the end of Gute Nacht, with piercingly intense resonance. The performers' interpretation emphasizes instability of the protagonist, and Lichti makes his emotional outbursts genuinely frightening without sacrificing tonal purity or musical values. The protagonist's mercurial mood changes show that this is obviously a man on the verge of being completely unhinged. While Lichti's German is excellent, it sounds just a little bit studied, without the easy spontaneity of a native speaker, but that's a minor quibble in such a strong and vibrant performance of the songs. Leslie De'Ath plays a mid-nineteenth century fortepiano that doesn't sound quite as dissimilar to modern pianos as those of Schubert's time. De'Ath is an ideal collaborator; he provides an understated, but expressive accompaniment that doesn't call undue attention to itself. Analekta's sound is clean, warm, and intimate, and the balance is excellent.

The emotional intensity and musicality of the performances and the high production values make this a version of the song cycle that should interest any lovers of Schubert.”

**Stephen Eddins, Assistant Classical Music Editor, All Music Guide**

“Mr. Lichti's voice is ideally suited to the interpretation of lieder and he uses it to its maximum effect. What impressed me, apart from the rich resonance of his timbre was his total control and full understanding of each variation in mood.”

**KZT, The Times of Malta, November 2009**

“While not cloying with sentimentality, the performance by Daniel Lichti and pianist Michael Laus brought out the concentrated, desolate emotional climate and the gloomy mood of the work. A spell was cast on the audience at the beginning of the performance and maintained throughout more than an hour of music.

Müller had written about his desire to find “a kindred spirit... who will hear the melodies in the words and deliver them back to me”. In Schubert he found such a spirit and in Lichti and Laus the two artists found excellent interpreters.”

**Cecilia Xuereb, The Sunday Times, Malta, November 19, 2009**

“One of the strengths of this new version is how well Lichti captures the mental instability and frustration of the dejected lover. It's always moving and sometimes gripping in its intensity... this is a sincere labor of love, full of life, intelligence and attention to text.”

**Rick Philipps, Opera Canada, December 2008  
Winterreise (ANALEKTA)**

“As Winterreise is surely one of the most remarkable achievements in the art of song ... Lichti's lush and expressive bass baritone is supremely suited to its realization.”

**David Olds, DISCoveries Editor, The Wholenote, December 2008**

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“Baritone Daniel Lichti echoed with his oak-solid masculine presence.”

**Stephen Preece, The Record**

“... the linear clarity of baritone Daniel Lichti (who earlier in the “Confutatis” was at his resonant, vehement best) to open the “Lacrymosa” was most moving.”

**Toronto Star, July 26, 2005**

“I can’t say enough about the music-making on this disc. It’s technically brilliant playing and singing offered with love and humility. Lichti is in great form... the whole recording is a delicate and graceful gift from a group of thoughtful souls.”

**Larry Beckwith, Wholenote DIScoveries , May 1, 2004  
The Soulful Bach and Telemann, Centaur Records**

“Bass Daniel Lichti was rock-solid, warm and engaging as always.”

**Natasha Gauthier, Ottawa Citizen, December 18, 2003**

“Lichti, singing more eloquently than I have ever heard him, filled his Elijah with conviction, passion and tenderness, pathos and power. His great aria It is enough was heartbreaking.”

**Ken Winter, The Globe and Mail, November 7, 2003**

“Lichti delivered a very human portrait of this troubled, broody and vengeful figure, his robust voice increasingly commanding, his sense of character as clear as his diction.”

**Geoff Chapman, Toronto Star, November 6, 2003**

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