



Reviews - Miklós Sebestyén

Tchaikovsky, Eugene Onegin, Wales Millennium Centre, 2017

Having impressed as Dosifei in Khovanschina, Miklós Sebestyén returned successfully as Prince Gremin, investing the character with dignity and intelligence and singing forcefully and thoughtfully. Indeed, his aria about love ("Love is no respecter of age") in the penultimate scene of the opera quite properly) drew from the audience a greater volume of spontaneous applause than anything else in the opera. (I was pleased to see that he has been engaged for the company's productions of La forza del destino and Don Giovanni in 2018.)

- *seenandheard-international.com, 2017*

Tchaikovsky, Eugene Onegin, Wales Millennium Centre, 2017

With the exception of a very fine Miklós Sebestyén as a suitably battle scarred, eye-patch wearing, aging but rock solid, Prince Gremin, who is the foil to the young, pompous and frankly silly Eugene Onegin, the stars of the cast are the female singers.

- *www.asiw.co.uk, 2017*

Tchaikovsky, Eugene Onegin, Wales Millennium Centre, 2017

"Sebestyén (the Khovanschina Dosifei) excellent here too as Gremin."

- *www.theartsdesk.com, 2017*

Mussorgsky, Khovanshchina, Wales Millennium Centre, 2017

'There is mesmerising singing from Miklos Sebestyen as Dosifei the leader of the traditionalists who oppose reforms of the unseen Patriarch Nikon'.

- *www.asiw.co.uk, 2017*

Mussorgsky, Khovanshchina, Wales Millennium Centre, 2017

'Miklós Sebestyen is Dosifei, the spiritual leader of a large flock who decide to end their lives in flames. The voice is striking in its tone and makes for great theatre every time he is on stage.'

- *thesprout.co.uk, 2017*

Mussorgsky, Khovanshchina, Wales Millennium Centre, 2017: Five stars for WNO's unmissable production

'The cast sing and act brilliantly. While Marfa (Sara Fulgoni) glides crazily, prophetically between factions, the Khovanskys (Robert Hayward and Adrian Dwyer) sink into degradation. Murder and self-immolation end their plotting, the latter at the behest of the Old Believers, led with disturbing command by Miklos Sebestyen's Dosifei.'

- *www.independent.co.uk, 2017*

Mussorgsky, Khovanshchina, Wales Millennium Centre, 2017: Russia's tragedy becomes the world's in compelling revival

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'Robert Hayward's Ivan is the big vocal presence, but it is the dignified authority of Miklós Sebestyén's performance as the believers' leader, Dosifei, that helps carry the evening, and Simon Bailey is similarly imposing as Shaklovity. Tomáš Hanus conducts with passion.'

- *www.theguardian.com, 2017*

Mussorgsky, Khovanshchina, Wales Millennium Centre, 2017

'Miklós Sebestyén's generous bass provided great contrast as the thoughtful and spiritual Dosifei, also revealing reserves of authoritative power particularly at the point where Dosifei is roused to anger in response to the views of Khovansky and Golitsyn. It's a great part and he made the most of it.'

- *www.classicalsource.com, 2017*

Mussorgsky, Khovanshchina, Wales Millennium Centre, 2017

'Of significant note in this performance is the Budapest born Miklós Sebestyén in respect of both his singing and his acted portrayal of Dosifei, the leader of the Old Believers'

- *seenandheard-international.com, 2017*

Verdi, Macbeth, WNO, 2016:

"The contrast between Miklós Sebestyén's sweet, even bass-baritone as Banquo and Luis Cansino's rougher but more shaded sound as Macbeth was an inspired bit of casting..."

- *http://www.birminghampost.co.uk, 2016*

Rossini, Moses in Egypt, Welsh National Opera, 2014

"As performed by the Hungarian bass Miklós Sebestyén, Mosè was a commanding figure with an exceptionally strong, lyrical bass voice (wholly different from the buffo bass we often associate with Rossini)"

- *Simon Rees, bachtrack.com*

Rossini, Moses in Egypt, Welsh National Opera, 2014

"Miklós Sebestyén a sonorous and imposing presence as Moses"

- *Richard Bratby, The Birmingham Post, 21 Nov 2014*

Moses in Egypt, G. Rossini, Welsh National Opera, October 2014

"Miklós Sebestyén's Mosè, hair mischievously tweaked to suggest devil's horns, channelling Marc Chagall, is a vocal force."

- *Rian Evans, The Guardian, 5 Oct 2014*

Moses in Egypt, G. Rossini, Welsh National Opera, October 2014

"...What little Rossini give Moses to utter is eloquently declaimed by Miklos Sebestyen..."

- *Rupert Christensen, The Telegraph, 4 Oct 2014*



Don Carlo, Metropolitan Opera New York, 2013

"Basso Miklos Sebestyen was a very impressive Friar (the Ghost of Charles V), drawing a round of applause for his sustained low F-sharp in the St. Juste scene of Act I."

- *Oberon's Grove, 26 Feb 2013*

Aida, Metropolitan Opera New York, 2012/2013

"Sebestyén was an effectively regal king, and evoked the Pontius-Pilate element of his character very well at the end of Act II, where he is torn between his advisors about the fate of the captured Ethiopians."

- *Dominic Wells, Opera Britannia, 2013*