

Sedlevičius, Modestas - Baritone

Biography



The Lithuanian baritone, **Modestas Sedlevičius**, is one of the most outstanding young Baltic singers of his generation; recently awarded 3rd place at the International DEBUT Competition in Germany, and 2nd place at the International Virgilijus Noreika Singing Competition in Lithuania.

Modestas was awarded a scholarship to attend the prestigious Accademia Teatro alla Scala in Milan in 2015 – 2016, he made his debut as the Papageno in an adapted version of Mozart's *Die Zauberflöte* for children, and returned as the **2nd Handwerksbursche** in Berg's opera *Wozzeck* and as **Servant of the Doge** in *I Due Foscari* alongside Plácido Domingo.

The 2023/24 season will bring Modestas back to Vienna at the Volksopera to sing **Dandini** in *La Cenerentola*, back to Anhaltisches Theater, Germany to sing **Giorgio Germont** in *La Traviata* and see his debut at Teatro Petruzzelli in Bari, Italy as **Don Fernando** in *Fidelio*.

Modestas' recent engagements include: **Giorgio Germont** in *La Traviata* at Anhaltisches Theater in Dessau, **Tell** in *Guillaume Tell* at the Bühnen Bern, **Dandini** in *La Cenerentola* at the Vienna Volksopera, Immling Festspiele in Bad Endorf, **Arnold** in *I Lituani* at the Lithuanian National Philharmonics in Vilnius and **Valentin** in *Faust* at the Theater St. Gallen. He took the title role in **Don Giovanni** in Essen, Koblenz, and sang **Fritz** in *Die Tote Stadt*, **Shaunard** in *La Bohème*, **Papageno** in *Die Zauberflöte* at the Nederlandse Reisopera and **Figaro** in *Il barbiere di Siviglia* at the Malmö Opera, Anhaltisches Theater Dessau, National Opera in Vilnius and Münchener Kammeroper.

Modestas Sedlevičius was a **finalist and winner of many singing competitions** such as the International DEBUT Competition for Singers, 3 Place and Orchestra award in 2020, the International Virgilijus Noreika Competition for Singers, 2 Place in 2017, the International Karlsruhe Competition for Contemporary Music, 2 Place in 2017, the International Klaudia Taev Competition, award for the best interpretation of Schubert's *Ave Maria* in 2017, the International Lions Competition, 3 Place and the award for the best interpretation of Mozart's *Aria* in 2017, *Das Lied* International Singing Competition, award for the most promising future talent in 2017, *Deutsche Romantik im Lied* Song Competition, 1 Place in 2015, International Louis Spohr Competition for Singers, 1 Place and audience award in 2015.

Besides his operatic career, Modestas is an **enthusiastic concert singer**. His repertoire includes Mahler's *Lieder eines fahrenden Gesellen*, Schumann's *Dichterliebe*, Schubert's *Winterreise* and many other French, Russian and German composers' songs and cycles.

Modestas began his music studies at the Music and Theater Academy with Prof. Deividas Staponkus, after completing his degree in Chemistry at Vilnius University in Lithuania. Shortly afterwards, Modestas undertook vocal studies at the University of Music and Performing Arts in Mannheim, Germany with Prof. Rudolf Piernay and Prof. Snežana Stamenković.

Repertoire

Opera

Berg, A.	Wozzeck	<i>2 Handwerksbursche</i>
Britten, B.	Pter Grimes	<i>Ned Keene</i>
Gluck, Ch.W.	Orfeo ed Euridice	<i>Orfeo</i>
Gounod, Ch.	Faust	<i>Valentin</i>
Korngold, E.W.	Die tote Stadt	<i>Fritz</i>
Leoncavallo, R.	Pagliacci	<i>Silvio</i>
Matesic, M.	Die Katze Ivanka	<i>Falana</i>
Mozart, W.A.	Don Giovanni	<i>Don Giovanni</i>
	La finta giardiniera	<i>Nardo</i>
	Die Zauberflöte	<i>Papageno</i>
Ponchielli, A.	I Lituani	<i>Arnoldo</i>
Puccini, G.	La Boheme	<i>Marcello</i>
		<i>Schaunard</i>
Rossini, G.	Il barbiere di Siviglia	<i>Figaro</i>
	La cenerentola	<i>Dandini</i>
	Guilluame Tell	<i>Guilluame Tell</i>
Verdi, G.	La Traviata	<i>Giorgio Germont</i>
Weber, C.M.	Der Freischütz	<i>Ottokar</i>

Symphonic/Oratorio

Bach, J.S.	Matthäus-Passion
	Weihnachtsoratorium
Beethoven, L.	Christus am Ölberg
Brahms, J.	Ein Deutsches Requiem
Dvorak, A.	Mass in D
Fauré, G.	Requiem
Garcia, J.M.N.	Missa Santa Cecilia
Haydn, J.	Die Schöpfung (Adam)
Mozart, W.A.	Mass in C Minor
Orff, C.	Carmina Burana
Telemann, G.Ph.	Die Donnerode

Reviews

DEBUT Competition, 2020

Mit seinem fulminanten Auftritt mit der Eigenlob-Arie des Figaro *Largo al factorum della città* aus Rossinis *Il Barbiere di Siviglia* erntete er (Modestas Sedlevicius) in der TauberPhilharmonie Beifallsstürme, weil er nicht nur phänomenal sang, sondern es spektakulär vermochte, mit ironischen Untertönen den Körper inklusive der Augenbrauen im Takt vibrieren zu lassen. So hat man wohl den *Figaro* noch nie gesehen.“

- *debut.de*

<https://www.debut.de/newspresse/news/news/article/debut-2020-karolina-bengtsson-gewinnt/>

Don Giovanni, Immling Festspiele in Halbing, 2019

Außer einer sehr schönen und klangvollen Baritonstimme brachte in der Titelpartie der Litauer Modestas Sedlevicius auch das für einen Don Giovanni nötige Charisma mit auf die Bühne. Es gelang ihm gut, die manipulativen, rücksichtslosen und egozentrischen, aber auch seine verwundbaren Momente sichtbar zu machen, dabei bot er mühelos ausgesungene Phrasen und gute Dynamik in Gesang wie Spiel.

- *Das Opernglas*

Der Freischütz. Immling Festspiele in Halbing, 2018

Großartig allerdings der noble Modestas Sedlevicius in seinem kurzen, aber prägnanten Auftritt als Ottokar.

- *www.br-klassik.de*

<https://www.br-klassik.de/aktuell/news-kritik/weber-freischuetz-gut-immling-kritik-100.html>

Il barbiere di Siviglia, Lithuanian National Opera, 2018

Modestas Sedlevičius delivered a sharp and funny Figaro. He's active, mobile, and has his own barbershop on wheels, which attracted everyone's attention just in time for his famous "Largo al factotum." His powerful and deep voice instantly and with no struggle filled the hall with vigorous vitality.

- *medium.com*

<https://medium.com/opera-in-review/sesto-quatrini-brings-new-life-to-lnobt-through-rossini-classic-fe5a30a3fbae>

Orfeo ed Euridice, Immling Festspiele in Halbing, 2017

Hervorragender Orfeo. Diese Herrlichkeit hat noch einen zweiten Namen: Modestas Sedlevičius. Der litauische Bariton, hörbar liedgeschult, packt das gleißende Glück und den stechenden Schmerz des Orfeo wie selbstverständlich in seine großartig geführte Stimme. Edel, zupackend, vor Leiden und Leidenschaft sich verzehrend.

- *www.br-klassik.de*

<https://www.br-klassik.de/themen/musik-festspiele-klassik/premierenkritik-orfeo-euridice-festspiele-immling-100.html>

La Cenerentola, Teatro Filharmonico in Verona, 2016

Dandini era Modestas Sedlevicius, interprete assolutamente carismatico, la cui notevole presenza scenica non è forse stata adeguatamente valorizzata dalla regia. Il timbro è caldo e avvolgente, la dizione tutto sommato precisa e la voce ben proiettata.

- *gbopera.it*

<http://www.gbopera.it/2016/02/verona-teatro-filarmonico-la-cenerentola/>

Ben caratterizzato il Dandini elegante ed al contempo un po' guascone di Modestas Sedlevicius, sicuro nella linea di canto ed efficace nella caratterizzazione scenica.

- *operaclick.com*

<http://www.operaclick.com/recensioni/teatrale/verona-teatro-filarmonico-la-cenerentola>

Modestas Sedlevicius (Dandini) ha voce baritonale molto ben emessa e ottima capacità nelle agilità che unite ad una presenza scenica efficace ne facevano un personaggio convincente.

- *ierioggiidomaniopera.com*

<https://ierioggiidomaniopera.wordpress.com/2016/02/08/teatro-filarmonico-di-verona-la-cenerentola/>

Ma la vera sorpresa di questa Cenerentola è il baritono Modestas Sedlevicius, un Dandini sicuro nella parte vocale quanto nel ruolo sulla scena...

- *operalibera.net*

<https://www.operalibera.net/wp/2016/01/01/spettacoli-2016/>