

# STEPHENS ARTISTS MANAGEMENT

*International Representation*

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## James Moellenhoff

*Bass*

American singer James Moellenhoff has established himself as one of the most sought-after basses of our time. Hailed for his sonorous voice and dignified, moving characterization of roles such as **Gurnemanz** in *Parsifal*, **Zaccaria** in *Nabucco* and **Boris Godunov**, he is equally well known for his comedic gifts in roles such as **Osmin** in *Die Entführung aus dem Serail* and the intensity of his villainous portrayals of **Hagen** in *Götterdämmerung* and **Sparafucile** in *Rigoletto*.

The 2011/12 season at Leipzig Opera will see Mr. Moellenhoff portray **Banco** in a new production of Verdi's *Macbeth*. He will also return to sing **Sarastro** in *Die Zauberflöte*, **Pogner** in *Die Meistersinger*, **Gurnemanz** in *Parsifal*, and in a role debut as **Kalchas** in Gluck's *Iphigénie en Aulide*. In fall 2011, he will also perform Sarastro with Austin Lyric Opera.

In previous seasons at Leipzig Opera, Mr. Moellenhoff has performed the Wagner roles of **König Marke** in *Tristan und Isolde*, **Heinrich der Vogler** in *Lohengrin*, **Daland** in *Der fliegende Holländer*, **Veit Pogner** in *Die Meistersinger*, **Gurnemanz** in *Parsifal*, **Fafner** in *Das Rheingold*, and **Hunding** in *Die Walküre*. He has also lent his immeasurable stage presence to the roles of **Il Commendatore** in *Don Giovanni*, **Geronte** in *Manon Lescaut*, **Sarastro** in *Die Zauberflöte*, and **Il Re** in *Aida*.

James Moellenhoff has performed at many of opera's most prestigious houses with numerous prominent conductors. In 2007 he made his Royal Opera Covent Garden debut as **Hagen** under Maestro Antonio Pappano. That same year he performed **König Marke** in *Tristan und Isolde* in Montreal with Maestro Kent Nagano and reprised his acclaimed portrayal of **Hagen** in *Götterdämmerung* at Swedish Royal Opera in Stockholm. In 2008 Mr. Moellenhoff took the stage for the first time at Deutsche Oper in Berlin singing **Sarastro** in *Die Zauberflöte*. With Leipzig Opera he performed his **König Marke** at Hong Kong Opera and as a guest artist he has sung **Hagen** at the Lisbon Opera House, **Landgraf** in *Tannhäuser* at Gera/Altenburg, **Padre Guardiano** in *La Forza del Destino* at the Schwerin Festspiel, and in an internationally praised Giancarlo del Monaco production of *Manon Lescaut* he sang **Geronte** under the baton of Riccardo Chailly.

Equally at home on the concert stage, James Moellenhoff's varied concert repertoire includes, among others, Haydn's *Creation*, Händel's *Messiah*, Rossini's *Stabat Mater*, Beethoven's *9th Symphony* (recently performed at Gera/Altenburg) and *Missa Solemnis* (recently performed in Mannheim), Bach's *St. Matthew Passion*, and the *Requiems* of Mozart and Verdi.

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### Upcoming & Recent Performances

Banco	<i>Macbeth</i>	Oper Leipzig	2011/12
Sarastro	<i>Die Zauberflöte</i>	Oper Leipzig	2011/12
Pogner	<i>Die Meistersinger</i>	Oper Leipzig	2011/12
Gurnemanz	<i>Parsifal</i>	Oper Leipzig	2011/12
Kalchas	<i>Iphigenie en Aulide</i>	Oper Leipzig	2011/12
Sarastro	<i>Die Zauberflöte</i>	Austin Lyric Opera	2011
König Marke	<i>Tristan und Isolde</i>	Oper Leipzig in Hong Kong	2010/11
König Marke	<i>Tristan und Isolde</i>	Oper Leipzig	2010/11
Gurnemanz	<i>Parsifal</i>	Oper Leipzig	2010/11
Hunding	<i>Die Walküre</i>	Oper Leipzig	2010/11
Hagen	<i>Götterdämmerung</i>	Teatro São Carlo	2009/10
Landgraf	<i>Tannhäuser</i>	Gera/Altenburg	2009/10
Padre Guardiano	<i>La Forza del Destino</i>	Schwerin Festspiel	2009/10
Il Re	<i>Aida</i>	Oper Leipzig	2009/10
Fafner	<i>Das Rheingold</i>	Oper Leipzig	2009/10
Heinrich der Vogler	<i>Lohengrin</i>	Oper Leipzig	2009/10

### Roles Performed

#### Beethoven

Rocco ..... *Fidelio*

#### Berlioz

Narbal ..... *Les Troyens*

#### Britten

Collatinus ..... *Der Raub der Lukretia*

#### Mozart

Sarastro ..... *Die Zauberflöte*

Osmin ..... *Die Entführung aus dem Serail*

Il Commendatore ..... *Don Giovanni*

#### Mussorgsky

Boris ..... *Boris Godunov*

Tscherewik ..... *Der Jahrmarkt von Sorotschinzi*

#### Nicolai

Falstaff ..... *Die lustigen Weiber von Windsor*

#### Puccini

Timur ..... *Turandot*

Geronte ..... *Manon Lescaut*

Colline ..... *La Bohème*

Bonze ..... *Madama Butterfly*

#### Smetana

Kezal ..... *Die verkaufte Braut*

#### R. Strauss

Truffaldin ..... *Ariadne auf Naxos*

#### Stravinsky

Father Trulove ..... *The Rake's Progress*

#### Tchaikovsky

Fürst Gremin ..... *Eugene Onegin*

#### Verdi

Il Re ..... *Aida*

Il Grand Inquisitore ..... *Don Carlo*

Silva ..... *Ernani*

Padre Guardiano ..... *La Forza del Destino*

Banco ..... *Macbeth*

Zaccaria ..... *Nabucco*

Sparafucile ..... *Rigoletto*

#### Wagner

Daland ..... *Der fliegende Holländer*

König Heinrich ..... *Lohengrin*

Pogner ..... *Die Meistersinger von Nürnberg*

Gurnemanz ..... *Parsifal*

Fafner ..... *Das Rheingold*

Hunding ..... *Die Walküre*

Fafner ..... *Siegfried*

Hagen ..... *Götterdämmerung*

Landgraf ..... *Tannhäuser*

König Marke ..... *Tristan und Isolde*

#### Weber

Eremit ..... *Der Freischütz*

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### Concert & Oratorio

<b>J. S. Bach</b> .....	<i>St. Matthias Passion</i>	<b>Haydn</b> .....	<i>Creation</i>
<b>Beethoven</b> .....	<i>9<sup>th</sup> Symphony</i>	<b>Mozart</b> .....	<i>Requiem</i>
<b>Beethoven</b> .....	<i>Missa Solemnis</i>	<b>Rossini</b> .....	<i>Stabat Mater</i>
<b>Händel</b> .....	<i>Messiah</i>	<b>Verdi</b> .....	<i>Requiem</i>

### Conductors

Karen Kamensek	Kent Nagano	Adam Fischer
Johnathan Nott	Ira Levin	Kirill Petrenko
Lothar Zagrosek	Marc Albrecht	Oleg Caetani
John Axelrod	Catherine Rückwardt	Karl-Heinz Steffens
Keri-Lynn Wilson	Antonio Pappano	Asher Fisch
Günther Neuhold	Claude Schnitzler	Mario Venzago
Riccardo Chailly	Axel Kober	Leopold Hager
Walter Gugerbauer	Massimo Zanetti	Leif Segerstam
Jun Märkl	Frank Beermann	Herbert Blomstedt
Harmut Haenchen	István Dénes	Gregor Bühl

### Directors

Martin Schüler	Peter Konwitschny	Hermann Keckeis
Guy Joosten	Florian Leibrecht	Olivier Tambosi
Dietrich Hilsdorf	Chris Alexander	Robert Carsen
Ralf Nürnberger	Ulrich Engelmann	Kai Luft
Werner-Michael Esser	Giancarlo del Monaco	Stein Wenge
David Mouchter-Samorai		

### Awards

San Francisco Opera Regional Finalist  
Metropolitan Opera Regional Finalist  
Chicago Lyric Opera School Finalist  
National Federation of Music Clubs Finalist  
NATS Southwest Region Finalist

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### Opera Repertoire

Beethoven		Tchaikovsky	
Rocco .....	<i>Fidelio</i>	Prince Gremin .....	<i>Eugene Onegin</i>
		Sourin .....	<i>Pique Dame</i>
Berlioz		Verdi	
Narbal .....	<i>Les Troyens</i>	Il Re .....	<i>Aida</i>
		Il Grande Inquisitore .....	<i>Don Carlo</i>
Britten		Il Frate .....	<i>Don Carlo</i>
Snug, The Joiner .....	<i>A Midsummer Night's Dream</i>	Silva .....	<i>Ernani</i>
Collatinus .....	<i>The Rape of Lucretia</i>	Banco .....	<i>Macbeth</i>
		Zaccaria .....	<i>Nabucco</i>
Mozart		Sparafucile .....	<i>Rigoletto</i>
Il Commendatore .....	<i>Don Giovanni</i>	Wagner	
Osmin .....	<i>Die Entführung aus dem Serail</i>	Daland .....	<i>Der fliegende Holländer</i>
Sarastro .....	<i>Die Zauberflöte</i>	König Heinrich .....	<i>Lohengrin</i>
		Pogner .....	<i>Die Meistersinger von Nürnberg</i>
Mussorgsky		Gurnemanz .....	<i>Parsifal</i>
Boris Godunov .....	<i>Boris Godunov</i>	Fafner .....	<i>Das Rheingold</i>
Tscherewik .....	<i>Der Jahrmarkt</i>	Hunding .....	<i>Die Walküre</i>
		Fafner .....	<i>Siegfried</i>
Nicolai		Hagen .....	<i>Götterdämmerung</i>
Falstaff .....	<i>Die lustigen Weiber von Windsor</i>	Landgraf .....	<i>Tannhäuser</i>
		König Marke .....	<i>Tristan und Isolde</i>
Puccini		Weber	
Geronte di Revoir .....	<i>Manon Lescaut</i>	Hermit .....	<i>Der Freischütz</i>
Timur .....	<i>Turandot</i>	Kuno .....	<i>Der Freischütz</i>
Smetana			
Kezal .....	<i>Die verkaufte Braut</i>		
R. Strauss			
Truffaldino .....	<i>Ariadne auf Naxos</i>		
Baron Ochs .....	<i>Der Rosenkavalier</i>		

### Concert Repertoire

Bach .....	<i>Magnificat, St. Matthew Passion</i>	Händel .....	<i>Messiah</i>
Bach .....	<i>B minor Mass</i>	Mozart .....	<i>Requiem, Coronation Mass</i>
Beethoven .....	<i>Mass in C Major</i>	Rossini .....	<i>Stabat Mater</i>
Beethoven .....	<i>Missa Solemnis</i>	Rossini .....	<i>Petite Messe Solennelle</i>
Beethoven .....	<i>9<sup>th</sup> Symphony</i>	Verdi .....	<i>Requiem</i>

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## Reviews

“Charisma and intelligence of response also represented the twin hallmarks of James Moellenhoff’s Gurnemanz.”

MUSICWEB-INTERNATIONAL

“In a stage design created by Paul Walters over 45 years ago, James Moellenhoff brought us a Gurnemanz of heart-warming humanity, quiet, yet penetrating tones, exemplary diction and a warm, full, flowing, bass voice, securing his place among the ranks of his renowned and glorious predecessors in this opera house.”

Susanne Kaulich, MANNHEIMER MORGEN

“The central character is Osmin --- a plump, lively, loveable, jolly harem master, full of life and vigor. James Moellenhoff embodied this character in an interpretation that was as vocally commanding as it was dramatically convincing.”

Wolfgang Denker, NORDDEUTSCHE ZEITUNGEN

“Unrestrained enthusiasm was reserved for only one of the soloists, James Moellenhoff, as the old Count Silva, whose passion for his ward, Elvira, is at the root of the ensuing tragedy... James Moellenhoff sings this role with tremendous power and vocal richness, while never appearing blustering. He was completely deserving of the resounding ovations with which the audience rewarded him.”

Dieter Lintz, NPR RADIO

“James Moellenhoff earned a rousing chorus of bravos for his vocal triumph as Elvira’s guardian – a man who wants only to marry his ward... The warmth and dignity that he brings to the character of Silva, place him, without question, beyond reproach.”

Martin Möller, TRIERISCHER VOLKSFREUND

“The Grande Inquisitore of James Moellenhoff, with his magnificent legato and his equally-magnificent dramatic intensity brought an additional impulse to the production - one that lingered right through to the opera’s closing scene.”

Stefan Koch, MANNHEIMER MORGEN

“James Moellenhoff proves himself to be a Boris who can transform the opera’s elements of Russian demonicism into something human and who hauntingly varies his powerful voice to reflect both his pride and his increasing derangement.”

Simon Neubauer, FOYER KULTURJOURNAL

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