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# Nicholas Mogg

## Selected Reviews

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### ***Dido and Aeneas (title) / Jonas / I Will Not Speak, English Touring Opera, Hackney Empire (October 2018)***

"There are performances of blazing conviction by ... Nicholas Mogg's Aeneas."

-**Tim Ashley, *The Guardian***

"Nicholas Mogg who is an excellent Aeneas."

-**Sam Smith, *MusicOMH*\*\*\*\*\***

"The main work was Purcell's watertight *Dido and Aeneas* (1689), with Sky Ingram and Nicholas Mogg assured in the title roles."

-**Fiona Maddocks, *The Observer***

"Rarely does Purcell's vivid setting of Nahum Tate's libretto find such convincing exponents as in Sky Ingram's impassioned *Dido*, Nicholas Mogg's clearly conflicted *Aeneas*...each sort out the intensity of meaning contained within Purcell's notes as well as expertly delivering the notes themselves, including the most highly decorated passages."

-**George Hall, *Opera Now***

### ***Dove Flight (Steward), Royal Academy Opera (March 2018)***

"Nicholas Mogg and Michael Mofidian displayed promising baritone and bass voices."

-**Richard Fairman, *Financial Times*\*\*\*\***

"baritone Nicholas Mogg as the randy Steward, big in voice and personality"

-**Stephen Pritchard, *The Guardian*\*\*\*\*\***

"Olivia Warburton and Nicholas Mogg were well-matched as the bright-eyed, bushy-tailed cabin crew."

-**Claire Seymour, *Opera Magazine***

### ***Mozart Don Giovanni (Title Role), Royal Academy Opera, Round Chapel (November 2017)***

"Nicholas Mogg was a patrician Giovanni, his strong, elegant baritone conveying a confident urbanity"

-**Claire Seymour, *Opera Magazine***

"Nicholas Mogg, deft, funny and confident as Giovanni. The supper scene went from hilarity to horror brilliantly, Giovanni was as romantically defiant as you could wish, the mix of jokes and seriousness was nicely judged"

-**Robert Thicknesse, *Opera Now***

"At first, Nicholas Mogg's cleanly sung Giovanni seems too nice, but as the opera progresses, a darker character emerges, becoming diabolical, almost demented."

-**Nick Kimberley, *Evening Standard*\*\*\*\*\***

### ***Mozart at Teatime, Royal Over-Seas League, Edinburgh Fringe (2017)***

"Mogg's exaggerated facial expressions during his two arias from *The Magic Flute* were entirely in keeping with his comic character."

- **The Herald**

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### **Handel *Messiah*, Wolverhampton Grand Theatre (2017)**

"...but it was bass Nicholas Mogg who impressed most, not only with the clarity of his voice but also some very powerful performances of the arias Why do the nations so furiously rage and The trumpet shall sound."

**-Wolverhampton Express and Star**

### **Handel *Ormisda* (Erismeno), London Handel Festival (2017)**

"Nicholas Mogg asserted his strong and powerful baritone in the role of the malevolent Erismeno." **- MusicOMH**

### **Bach *St Matthew Passion*, Barbican Hall (2016)**

"Nicholas Mogg's "Der Heiland fällt...Gerne will ich mich bequemen" was beautifully smooth, his slurs expertly managed." **- Seen and Heard International**

"Nicholas Mogg's dark-toned singing suited Pilate" **- Classical Source**

"Although it has not always paid off to bring members of the choir forward to sing the solo arias, there were fine efforts here from [...] Nicholas Mogg and Ashley Riches." **- Financial Times**

### **Handel *Athalia* (November 2015)**

"Most impressive was the bass Nicholas Mogg as Abner, captain of the Jewish forces, who brought out the drama of his music especially in "When storms the proud to terrors doom"." **- Classical Source**

"Nicholas Mogg brought a very strong and secure bass voice to the character of Abner, the Captain of the Jewish forces." **- MusicOMH**

### **Oxford Lieder Recital (October 2015)**

"The first was given by baritone *Nicholas Mogg*, who won this year's Oxford Lieder Young Artist Platform and it was easy to see why, as not only is the voice remarkably well focused but his presence is alive and he communicates warmly, introducing the songs with relaxed confidence. He brought a profound yearning to Fauré's *Vaisseaux, nous vous aurons aimés en pure perte* and a sensitive integrity to Schubert's *An die Musik*. I look forward to hearing him again soon." **- Lark Reviews**