
Nicholas Mogg

Selected Reviews

Abraham Märchen im Grand-Hotel (Albert, Grand Duke, Dryser), Staatsoper Hamburg Studio (September 2020)

"The baritone Nicholas Mogg plays Albert, the totally head-over-heels waiter who has a secret, expressively and wittily sings his love songs with a wonderful timbre without kitsch"
- **Daniel Kaiser, NDR**

Rossini *La Cenerentola* (Dandini), West Green House Opera (July 2019)

"Initially cutting a swathe in a blaze of tartan, Nicholas Mogg has a high old time as Dandini while maintaining meticulous control of his lean, resonant baritone."
- **Yehuda Shapiro, The Stage*******

"Several performances stand out in particular with Nicholas Mogg revealing a baritone of great aesthetic refinement, nuance and depth as he really relishes playing Dandini masquerading as the Prince."
- **Sam Smith, MusicOMH*******

National Opera Studio 40th Anniversary Concert, Cadogan Hall (January 2019)

"In the scene with Balstrode his interlocuter was Nicholas Mogg, who later appeared as Guglielmo, again showing himself to be a baritone of energy, eloquence and sophistication"
- **Yehuda Shapiro, Opera Magazine**

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,

Nicholas Mogg

Selected Reviews

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**

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**