

# Paul Whelan

Bass-Baritone



" King Claudius (Paul Whelan) gave a convincing portrait of a two-faced politician; ... Mr Whelan's vocal delivery heightened this contrast, with the smooth, rounded sound of Act 1 giving way to a crueller, angrier bass in the Act 2 duet."

**Seen and Heard International**

" The tall and imposing figure of New Zealand bass Paul Whelan in his Opera North debut creates a richly sonorous Banquo in his opening duet with Macbeth and really comes into his own as the Ghost of Banquo."

**Opera Britannia**

" There's strong work from her three deplorable suitors – most notably a vocally resplendent Antinoos from Paul Whelan, who like one or two other cast members collects three roles over the course of the evening."

**George Hall, The Stage**

Paul Whelan begins the 2017-18 season at the Lyric Opera of Kansas City in the role of Gremin *Eugene Onegin*. He travels to Norway for performances of Haydn *Creation* with the Norwegian Arctic Philharmonic Orchestra. Back in the US Mr. Whelan sings the role of Hagen in selections from *Götterdämmerung* with the Jacksonville Symphony.

In recent seasons, bass-baritone Paul Whelan stepped into the roles of Nettuno, Tempo and Antinoos *IL ritorno d'Ulisse in patria* at The Grange Festival for which he received enthusiastic reviews. He recently added the role of Sarastro *Die Zauberflöte* to his repertoire which he sang at Hawaii Opera Theatre; in Geneva he joined the Grand Theatre for their new production of *A Midsummer Night's Dream* as Quince, and he appeared at Gothenburg Opera for the role of Claudio *Hamlet* in a new production by Stephen Langridge for which he won sterling reviews.

Recent highlights include the role of Daland *Der fliegende Holländer* at Hawaii Opera Theatre and New Zealand Opera, Giorgio *I Puritani* at Boston Lyric Opera and Victorian Opera, and his role debuts as Nick Shadow *The Rake's Progress* for Opera New Zealand, Banco *Macbeth* at Opera North in the UK, and Titirel *Parsifal* with the City of Birmingham Symphony Orchestra under Andris Nelsons.


Other past successes include the artist's return to Opera Australia as Ramfis *Aida*, and an appearance at Grant Park Music Festival in Chicago for Beethoven's *Mass in C*. He sang Jesus in fully staged performances of *St. Matthew Passion* in Brisbane, and appeared as Seneca in a new production of *L'Incoronazione di Poppea* in Lille and Dijon. Other notable appearances include Theseus in the new production of *A Midsummer Night's Dream* for English National Opera, Collatinus *The Rape of Lucretia* for Opera Norway as well as Bach's *St. Matthew Passion* for the Leeds International Concert Season. Additionally, he appeared at Glyndebourne in two other roles: Claggart in their new production of *Billy Budd*, and Alidoro *La Cenerentola*. He sang his first Wotan in *Das Rheingold* with the Auckland Philharmonic to critical acclaim.

Significant appearances include the title role in *Bluebeard's Castle* with NBR Opera New Zealand; Four Villains *Les Contes d'Hoffmann* at Southern Opera; Argante in Handel's *Rinaldo* in Munich; Apollon in Gluck's *Alceste* at the Dresden Festival; a staged production of Bach's *St. John Passion* (directed by Deborah Warner), Schaunard in a new production of Leoncavallo's *La bohème*, Raimondo *Lucia di Lammermoor* all at English

National Opera; Escamillo *Carmen* at Welsh National Opera; and Harry *Joy Bliss* at Hamburg State Opera and world premieres of *The Assassin Tree* by Stuart MacRae in a joint production with the Royal Opera House and the Edinburgh Festival, and *Bird of Night* by Dominique Legendre, also for the Royal Opera House, Covent Garden.

Concert appearances include Stanford's *Songs of the Fleet* with Ulster Orchestra, Mountarat in Gilbert and Sullivan's *Iolanthe* with San Francisco Symphony, *The Dream of Gerontius* (Priest and Angel of Agony) which he sang at Grant Park Music Festival in Chicago, in Berlin, Salisbury and in New Zealand; the bass soloist in Mozart's *Coronation Mass* with Eugene Symphony Orchestra; a return to the London Bach Choir for *St. Matthew's Passion* at the Festival Hall; the world premiere of *Terra Incognita*, a symphonic cantata for bass soloist and choir written for the artist by Gareth Farr and performed by the New Zealand Symphony Orchestra.

Other orchestral engagements include *St. Matthew Passion* with the City of Birmingham Symphony Orchestra and London Bach Choir, Judas *The Apostles* at Leeds Festival, Mussorgsky's *Songs and Dances of Death* with the Ulster Orchestra recorded for BBC Radio 3; Walton's *Belshazzar's Feast* with the Orquesta Sinfonica de Madrid (broadcast live), a series of concerts with Sir Charles Mackerras and the Sydney Symphony Orchestra; Schoenberg's *Gurrelieder* at the Bolshoi Theatre in Moscow, Delius's *Sea Drift* in Osaka, Valens in Handel's *Theodora* with Scottish Chamber Orchestra, also presented in Winterthur, Switzerland.

Paul is a winner of the Cardiff Singer of the World Lieder Prize. Conductors with whom he has collaborated include Sir Simon Rattle, Kent Nagano, Richard Hickox, Yehudi Menuhin, Valery Gergiev, Gary Bertini, and Vassily Sinaisky; he has given recitals at Wigmore Hall, The Purcell Room, Cardiff's St David's Hall, Cheltenham Festival, BBC Pebble Mill, Perth Festival and at the Châtelet Theatre in Paris. Recordings include *A Midsummer Night's Dream* with the London Symphony Orchestra under Sir Colin Davis (Philips), Kurt Weill's *Silber See* under Markus Stenz (BMG); recordings with the BBC Philharmonic for Chandos and with the BBC Scottish Symphony for Hyperion. 

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