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# Michael Mofidian

## Selected Reviews

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**TIPPETT A Child of our Time**

**Edinburgh International Festival August 2023**

“Glasgowborn bass Michael Mofidian -on superb form-”

**Keith Bruce, *The Herald***

“Michael Mofidian was an authoritative narrator, his dramatic clear voice cutting through Tippett's vibrant music”.

**David Smythe, *bachtrack***

**BEETHOVEN 9<sup>th</sup> Symphony**

**BBC Proms July 2023**

“Michael Mofidian carried real gravitas in that first vocal statement”.

**Helen Grime, *SeenandHeard International***

**MOZART Don Giovanni**

**Glyndebourne Festival Opera (May June 2023)**

“Michael Mofidian's Masetto [...] contributed positively to a performance of authentic musical substance”

**Emanuele Senici, *Opera Magazine***

Mofidian and Randem are similarly outstanding: he's sweet, affectionate and touching despite the bluster; her Vedrai Carino is meltingly lovely.

**Tim Ashley, *The Guardian***

Michael Mofidian was an endearing Masetto;

***Financial Times***

The evening's finest singing came from Michael Mofidian's sturdy Masetto

**Mark Pullinger, *Bachtrack***

In a cast whose youth makes sense of the sex-driven fable, these eye-catching rising artists are joined by other fresh faces, including the very impressive Royal Opera-trained bass Michael Mofidian as bridegroom Masetto

**Claudia Pritchard, *Culture Whisper***

Michael Mofidian's wonderfully down-to-earth Masetto

**Rachel Halliburton, *The Arts Desk***

Best of the team are Victoria Randem's sparky Zerlina and Michael Mofidian's Masetto, both alert and wise to their mistreatment.

**George Hall, *The Stage***

There is some super singing to enjoy, though, not least from Victoria Randem as Zerlina and Michael Mofidian as Masetto...Mofidian's Masetto was no walk-over, though, his dark-hued baritone expressive of his stature.

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Claire Seymore, *Opera Today*

"Michael Mofidian exudes force and vigour as her enraged fiancé Masetto, but remains musically agile, not heavy handed."

Curtis Rogers, *Classical Source*

### BACH St Johns Passion Barbican Hall (April 2023).

"The mahogany darkness of Michael Mofidian's bass ensured that this Christ had an implacable presence, his words imbued with conviction and truth."

Claire Seymour, *Opera Today*

"Mofidian displayed a deep, broad and quite dark bass that felt highly compelling, and contributed handsomely to making this such an engaging performance all round."

Sam Smith, *MusicOMH*

### Le Maire (Jenûfa ) Grand-Théâtre de Genève (May 2022)

*Michael Mofidian et Céline Kot personnifient dignement le maire du village et sa femme.*

"Michael Mofidian and Céline Kot interpret the village's mayor and his wife with dignity."

Paul-Andre Demierre, *Crescendo Magazine*

*les voix belles et timbrées de [...] Michael Mofidian (le maire)*

"The beautiful and warmly coloured voices of [...] Michael Mofidian (the mayor)"

Charles Sigel, *Forum Opera*

*On notera les prestations remarquées même si de courtes durées [...] de la basse Michael Modifian (le maire du village) dont le charme vocal ne cesse de nous plaire.*

"One particularly notices the short but significant performances [...] of bass, Michael Mofidian (the village mayor), whose vocal charm pleases us to no end."

Jacques Schmitt, *Resmusica*

### LULLY Atys, Idas & Phobétor

#### l'Opéra Royal de Versailles with Geneva Grand Theatre, Jeune Ensemble (March 2022)

*l'émerveillement opère grâce aux superbes aigus doux et tendres des ténors et à la magnifique basse proche de l'infrason de Michael Mofidian.*

"...the wonder operates thanks to the superb soft highs of the tenors and the magnificent bass close to the infrasound of Michael Mofidian."

Tancrède Lahary, *Forum Opera*

### PUCCINI Turandot, Mandarin

#### Accademia Nazionale di Santa Cecilia, Antonio Pappano (March 2022)

*Una Turandot indimenticabile ieri sera all'Accademia Nazionale di Santa Cecilia. [...] Michael Mofidian (Un Mandarin)*

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*sono stati acclamati con una standing ovation di oltre dieci minuti da un pubblico internazionale in una Sala Santa Cecilia sold out.*

"An unforgettable Turandot last night at the Accademia Nazionale di Santa Cecilia. [...] Michael Mofidian (A Mandarin) [was] acclaimed with a standing ovation of over ten minutes by an international audience in a sold-out Sala Santa Cecilia.

**Fabiana Raponi, Teatrionline**

**LULLY Atys, Idas & Phobétor**

**Geneva Grand Theatre, Jeune Ensemble (March 2022)**

*Michael Mofidian (Idas / Phobétor) donne un charme particulier à la scène du sommeil d'Atys par son timbre profond et noir, son legato et sa longueur de souffle, apportant une noblesse à ses quelques phrases.*

"Michael Mofidian (Idas / Phobétor) gives a special charm to Atys' sleep scene with its deep, black timbre, legato and breath length, bringing nobility to his few sentences." **CJM, Olyrix**

*Parmi les autres rôles, on ne peut passer sous silence le baryton-basse Michael Mofidian (Idas/Phobétor/Un songe funeste) dont la voix profonde chargée d'harmoniques, timbrée à souhait, parfaitement conduite, la diction impeccable rappelle, dans un tout autre registre, l'admirable Samuel Ramey dont les murs de l'institution lyrique genevoise vibrent encore d'un souvenir vivace.*

"Among the other roles, we cannot ignore the bass-baritone Michael Mofidian (Idas/Phobétor/Un songe fatale) whose deep voice charged with harmonics, stamped at will, perfectly conducted, the impeccable diction recalls, in a completely different register, the admirable Samuel Ramey whose walls of the Geneva opera still vibrate with a vivid memory."

**Jacques Schmitt, Res Musica**

**BIZET Les Pêcheurs de perles, Nourabad**

**Geneva Grand Theatre, Jeune Ensemble (December 2021)**

*De son côté, Michael Mofidian se révèle le plus intéressant des personnages, bien que le moins exposé de la distribution. Son Nourabad rayonne naturellement, avec solidité, sur une remarquable voix sombre. Comme ses collègues masculins de plateau, le Britannique offre une articulation et une diction claires, qui rendent le texte intelligible sans avoir à consulter les surtitres, ce qui n'est pas rien.*

"For his part, Michael Mofidian is the most interesting of the characters, although the least exposed of the cast. His Nourabad radiates naturally, with solidity, on a remarkable dark voice. Like his male set colleagues, the Briton offers a clear articulation and diction, which makes the text intelligible without having to consult the surtitles, which is not nothing."

**Sylvie Bonier, Le Temps**

*...l'impeccable Michael Mofidian aux graves de bronzes dans "Sombres divinités".*

"...the impeccable Michael Mofidian with bronze bass in "Dark Deities"

**Charles Sigel, Forum Opera**

*On signalera aussi la belle prestation de Michael Mofidian en Nourabad aux graves percutants.*

"We will also mention the beautiful performance of Michael Mofidian in Nourabad with striking bass."

**Claudio Poloni, Concerto Net**

*A ses côtés, la basse britannique Michael Mofidian (Nourabad) fait aussi preuve d'une belle tenue vocale ainsi que d'une*

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*impeccable prononciation de la langue française.*

"At his side, the British bass Michael Mofidian (Nourabad) also shows a beautiful vocal hold as well as an impeccable pronunciation of the French language."

**Jacques Schmitt, *Res Musica***

*Le quatuor vocal met en valeur l'élégant baryton-basse Michael Mofidian...*

"The vocal quartet showcases elegant bass-baritone Michael Mofidian..."

**Vincent Borel, *Concert Classic***

"Charming, spry Michael Mofidian sounded fantastic as Nourabad, and brought lightness and good humour to every scene he was in."

**Elodie Olson-Coons, *Bachtrack***

"Michael Mofidian's Nourabad possesses the authority and peremptory declamation of the high priest."

**Paul-André Demierre, *Crescendo Magazine***

**DONIZETTI Anna Bolena, Lord Rochefort**

**Geneva Grand Theatre, Jeune Ensemble (October 2021)**

"...bass-baritone Michael Mofidian (Lord Rochefort), the Grand Théâtre de Genève integrates a very beautiful voice into its Jeune Ensemble." - **Jacques Schmitt, *Res Musica***

"In Lord Rochefort, the Scotser Michael Mofidian also manages to exist fully, with his robust bass-baritone instrument and this ability to fully enter the role of a bruised brother, ready, remaining proud and standing, to face death."

**Pierre Géraudie, *Olyrix***

**MOZART Così fan tutte, Don Alfonso**

**Lammermuir Festival, Scottish Opera (September 2021)**

"Michael Mofidian, a puckish Don Alfonso (the game show host), and Catriona Hewitson, an agile all-purpose Despina, are class manipulators."

**Ken Walton, *The Scotsman***

**WILLIAMS Serenade & MACMILLAN Premiere When Soft Voices Die**

**First Night of the Proms (August 2021)**

"Michael Mofidian's pitch-dark bass, [...] delivered Shelley's words eloquently."

**Erica Jeal, *The Guardian***

**MOZART Don Giovanni, Masetto**

**Royal Opera House (July 2021)**

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"Michael Mofidian's excellent bass is heard to good effect as Masetto."

**Richard Fairman, *Financial Times***

"... complemented by the fine bass Michael Mofidian as Masetto."

**Colin Davison, *British Theatre Guide***

"...fine singing from both Zuzana Marková and Michael Mofidian."

**Claire Seymour, *Opera Today***

**Recital: BRAHMS Four Serious Songs & SCHUBERT Die schöne Mullerin  
With Jams Coleman, Leeds Lieder (April 2021)**

"The four songs are serious indeed, and Mofidian and Coleman gave us a serious, intent performance. Mofidian's voice has a dark chestnut quality to it which impelled the music into deep territory and for all his relative youth there was something Old Testament Prophet about his performance."

"... it was Mofidian who movingly brought the cycle to a close singing the stream's lullaby to the young man, bleak and infinitely sad."

**Robert Hugill, *Planet Hugill***

**Recital for BBC Radio 3  
with Julia Lynch (piano), City Halls Glasgow (July 2020)**

"Bass-baritone Michael Mofidian thrilled to the depths with songs themed around isolation; he possesses a voice of maturity and weight."

**Amanda-Jane Doran, *colinscolumn.com***

"Mofidian, of Iranian descent but born and bred in Glasgow, has an immense, dark-hued voice that's even-toned from top to (very deep) bottom. A lifetime of playing dying tsars in epic Russian operas clearly awaits him, should he really want it."

**Richard Morrison, *The Times***

**HANDEL Susanna, Chelsias  
Royal Opera House Linbury Theatre (March 2020)**

"Michael Mofidian, as Susanna's father Chelsias, and Blaise Malaba, as one of the seedy Elders, both impress with their weighty bass roles. "

**Stephen Pritchard, *The Observer***

"Michael Mofidian and Patrick Terry are outstanding as Chelsias and Joachim ..."

**Barry Millington, *The Evening Standard***

"...Michael Mofidian as Chelsias, and Yaritza Véliz as Daniel gave notice of impressive bass and mezzo voices respectively."

**Richard Fairman, *The Financial Times***

"...the Scottish-Iranian bass, Michael Mofidian excels as her [Susanna's] father, Chelsias."

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**Martin Kettle, *The Guardian***

“...especially notable ... Michael Mofidian’s firm Chelsias...” **George Hall, *The Stage***

“Two singers stood out as the finished Handelian article., both with professional careers in this repertory already assured, indeed already taking place. Michael Mofidian (Chelsias) was sadly underused: Handel gave him just two arias to bookend the evening; but the quality of the bass was never in doubt, and the ease with which such a big voice negotiated the florid passages was altogether remarkable. More Handel please, Mr Mofidian!”

**Roger Parker, *Opera***

### **VERDI Otello, Montano**

**Royal Opera House (December 2019)**

“Michael Mofidian’s Montano made you wish that the role had more to do ...”

**Melanie Eskenazi, *musicOMH.com***

“Among the many supporting roles, Michael Mofidian’s Montano is distinguished by the quality of his timbre, and his stage presence.”

**Pietro dall’Aglio, *Connessi all’Opera***

### **MASSENET Werther, Johann**

**Royal Opera House (September 2019)**

“Jette Parker Young Artist Michael Mofidian again impresses in the cameo role of Johann...”

**Alexandra Coghlan, *Broadway World***

### **Jette Parker Young Artists Summer Performance**

**Royal Opera House (October 2019)**

“Mofidian’s athletic Figaro was characteristically bronzed of tone ...”

**Yehuda Shapiro, *Opera***

“...Michael Mofidian blossomed as Golaud (in Pelléas), adeptly darkening his voice for this sinister role (he’d make a fine Nick Shadow in *The Rake’s Progress*). “

**Louise Flind, *Opera Now***

### **PUCCINI Tosca, Angelotti**

**Royal Opera House (May 2019)**

“Michael Mofidian’s vital Angelotti ...”

**Neil Fisher, *The Times***

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"Michael Mofidian's sturdy Cesare Angelotti ..."

**Jim Pritchard, *Seen and Heard International***

"...Michael Mofidian, a valiant Angelotti ...added lustre."

**Fiona Maddocks, *The Observer***

**HENZE Phaetra, Minotaurus**

**Royal Opera House Linbury Theatre (May 2019)**

"Mofidian reveals a handsome, focused bass when Minotaurus, a silent presence for much of the evening, finally sings in the closing scenes."

**Tim Ashley, *The Guardian***

"... Michael Mofidian makes something surprisingly sympathetic out of the Minotaur."

**George Hall, *The Stage***

"...bass Michael Mofidian impresses again with a late cameo as the Minotaur."

**Alexandra Coghlan, *Broadway World***

"...the most arresting character in stage is the all-stomping, all-dancing Minotaur, played by Scottish-Iranian bass-baritone Michael Mofidian..." -

**William Hartston, *The Express***

"... Michael Mofidian was impressive in the Minotaur's closing pronouncements."

**Andrew Clark, *Financial Times***

"Michael Mofidian's resonant tones aid his baleful omnipresent Minotaur significantly."

**Alexander Campbell, *classicalsource.com***

"...bass-baritone Michael Mofidian was a superb, strutting Minotaur who sang comparatively little yet dominated the action."

**- Mark Valencia, *Bachtrack***

"A shame the mostly silent role of the Minotaur means we don't hear more from true bass Michael Mofidian."

**- David Nice, *the arts desk***

"Michael Mofidian's Minotaur revealed his voice only at the end, a resonant bass that filled the space ominously..."

**- Jonathan Cross, *Opera***

**VERDI La Forza del Destino, Alcalde**

**Royal Opera House (March 2019)**

"...an Alcalde full of promise from Jette Parker Young Artist Michael Mofidian." - **Flora Seymour, *Broadway World***

"Michael Mofidian, surely one to watch, as an imposing Alcalde ..."

**- Roger Parker, *Opera***

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"It was good to see new young bass Michael Mofidian as Alcide ..." - **Richard Fairman, *Financial Times***

**BACH St John Passion**  
**Jesus College, Cambridge choir (March 2018)**

"Bass-baritone Michael Mofidian's Jesus had thunderous clarity." - **Michael Church, *The Independent***

**MOZART Don Giovanni, Leporello**  
**Royal Academy Opera (November 2017)**

"Michael Mofidian's Leporello was the best thing about British Youth Opera's Don Giovanni last September and once again he impressed as the put-upon manservant. Mofidian's baritone effortlessly oozes character and his comic nous was welcome as he baited Elvira with Giovanni's labelled conquest-memorabilia, or mimicked his master's magnetism in the Act 2 trio."

- **Claire Seymour, *Opera***

**Recital**  
**Oxford Lieder Festival (October 2017)**

"Choosing a wide-ranging programme of Brahms, Rachmaninov, Wolf and Sibelius, they proved exceptional... Mofidian, from the first, still note of the Brahms (Unbewegte laue Luft, which opens on the word "motionless"), showed himself a singer of immense talent, capable of linguistic and musical dexterity and, in a couple of the songs, a good comic actor too. That he looks a bit like a young Jonas Kaufmann has nothing to do with anything but I just thought I'd mention it."

- **Fiona Maddocks, *Observer***

**MOZART Don Giovanni, Leporello**  
**British Youth Opera (September 2017)**

"The action is smartly and coherently organised and the requisite laughs are generated by the charcoal-toned Leporello of Michael Mofidian, stealing scenes with his edgy comedy. He, like the entire cast, delivers the partially updated rhyming translation with crisp clarity (there are no surtitles)." - **Yehuda Shapiro, *The Stage***

"The irresistible energy and wit came from Leporello, Glaswegian Michael Mofidian, also an imaginative singer."

- **Fiona Maddocks, *Observer***

"Michael Mofidian's Leporello was a very clever assumption – balancing the buffo elements with a rather nastier side – and he sang with suavity." - **Alexander Campbell, *ClassicalSource***

**Russian song recital**  
**with Sholto Kynoch (piano) and Guy Johnston (cello), Kings Place (May 2017)**

"Mofidian sang with a lovely focused and vibrant tone, finding something expressively sexy in the songs... Rather

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impressively Mofidian managed to make the philosophication rather engaging, and the later songs moved from dark intensity to rapture, reaching great lyric beauty at the end.” - **Robert Hugill, *planethugill.com***

**NICHOLAS JACKSON** *The Rose and the Ring, King Valoroso*  
**Drapers' Hall (April 2016)**

“In Scenes 1 and 2, the steady decorated triplets... said much about the sluggish pomposity of King Valoroso XXIV, a role sung impressively by Michael Mofidian who used his stentorian but warm bass to convey the King’s self-absorbed inanity. Mofidian, whose diction was superlative, threw himself enthusiastically into a range of minor parts — coachman, gaoler, officer and porter; and in the latter role demonstrated a tangy cockney accent.” - **Claire Seymour, *Opera Today***