

Nicholas Mogg

Selected Reviews

CD: *The Other Erlking: Songs and Ballads of Carl Loewe*, Champs Hill Records (November 2021)

"The Lieder of Loewe is lesser-known music for many, making Mogg's advocacy of the composer in his newly released album both a timely and delightful debut. This survey of the 'North German Schubert' is instantly engaging and communicative... The label has a strong track record of drawing attention to artists of great promise, and we will watch the next moves Mogg makes with great interest."

- Martin Cullingford, *Gramophone* ('One to Watch')

"This is a fine and enjoyable debut from an outstanding young pair ... Mogg and Coleman capture this world beautifully, with the baritone's voice - relatively light but reassuringly incisive in timbre - conveying an impressive range and the pianist bringing real drama and virtuosity to the accompaniment ... it's good to hear these pieces, too seldom represented on disc, and welcome this handsome, intelligent and beautifully recorded debut from two fine young artists."

- Hugo Shirley, *Gramophone*

"Overall, Coleman and Mogg deliver, especially in the dramatic numbers. Mogg is comfortable across the enormous range and demonstrates much of the timbral flexibility these songs need" **- Natasha Loges, *BBC Music Magazine*******

"Mogg's baritone is free and true, and, relishing the colours and contours of the German texts, he projects richly at the bottom and with ease and clarity at the top. Mogg is a natural and engaging storyteller who allows himself, like one of Dickens' narrators, to be enchanted by his own tale, slipping into his characters' emotions as he relives their conversations or recounts their experiences. He's not afraid to embrace the hyperbole and sentimentality in which Loewe, again recalling Dickens, is prone to indulge, and rightly so since they fuel the dramatic and emotional surge of the songs."

- Claire Seymour, *Opera Today*

"Goethe's ballad Erlkönig set to music by Carl Loewe, or The Other Erlking as baritone Nicholas Mogg and pianist Jâms Coleman have become used to introducing this song to people who only know the famous Schubert setting. In some ways, Loewe is spookier with more of the dark forest atmosphere ... Mogg has a well-focused, dramatic baritone, great contrast at his best in the overtly theatrical songs... it's an excellent debut recital, and good to have Loewe framed so well."

- Andrew McGregor commenting on the album on *BBC Radio 3 Record Review*

"Nicholas Mogg and Jâms Coleman perform six ballads that have been part of the lieder repertoire for many years. Loewe's writing is very effective. His songs are performed with clear lucidity by Mogg and accompanied by the subtle sensitivity of pianist Coleman... Both Mogg's warm voice and perfect diction and the charming piano playing, a refined technique and powerful sound, make any listener fall in love. The two musicians evoke the atmospheres and colors of works immersed in an exciting romantic universe."

- Carme Miró, *Sonograma Magazine*

"This is a wonderfully engaging programme, each of the bigger ballads grabs you in just the right way, with Mogg and Coleman bringing out the story-telling element (and Mogg in particular seems to relish the grisly bits, and the whole recital ends with his masterly 'Da lag Her Oluf and war tot!'), as well as enjoying the sheer variety of Loewe's talent. He is a composer who it is tricky to exactly pin down, but here he has fine advocates."

- Robert Hugill, *Planet Hugill*****

Festspiele Mecklenburg-Vorpommern, recital at Mecklenburgisches Staatstheater Schwerin (August 2021)

"[Mogg] combined *Einsamkeit* and *Irrlicht* from Franz Schubert's *Winterreise* superbly with Robert Schumann's *Waldeggespräch* and Loewe's *Erlkönig* to explore the depths of human emotion. His vocal power and convincing expressions made listening to Manchester-born, Nicholas Mogg, a first-class experience. After the break, the two top musicians gave audible and visual proof that they rightly belong to the young elite. Arias from Puccini's *La Bohème* and Donizetti's *Don Pasquale* were not only convincingly sung; the stage presence of the two briefly transformed the recital into an operatic performance."

- Peter Scherrer, *Norddeutsche Neueste Nachrichten*

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

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"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**

"From the ensemble, baritone Nicholas Mogg proved by far the best. He pursued his love affair with more extreme gestures and, throughout the entire evening, thanks to his complete vocal commitment and tall appearance, was able to portray the many strange and comic situations to the audience."

- **Opera-online.com**

"The young baritone, Nicholas Mogg, must take on the task of performing three roles. On the one hand he is Doctor Joshua Dryer, then the decrepit and trembling Großfürst Paul, and finally the youthful hero, who at the beginning of the piece is more of an antihero, the waiter Albert. He masters each of his tasks without any difficulty. He sings his aria 'Die schönste Rose' with vigour and vocal shine, and when his role demands the drama to come to the fore, he allows it to do so. One wants to give the lovely but hapless, Albert, a nudge in the direction of the princess, and wishes at times he would (or could) be slightly less goofy. But that is a tiny grumble from a performance at the highest level."

- **Operngestalten.de**

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

"That said there was much to admire in his collaboration with Nicholas Mogg's flamboyant Dandini attired in kilt and mismatching socks, and clearly revelling in his comic creation. Possessed with a clear, well projected voice, Mogg consistently held the ear and eye. His will be a name to watch out for."

- **David Truslove, Opera Today**

"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******

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"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*

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*

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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**