

Arnold Bezuyen

Tenor



Tenor Arnold Bezuyen began his career at theatres in Augsburg and Bremen, singing parts such as Pinkerton, Rodolfo, Turiddu, the Singer in *Der Rosenkavalier*, Cassio, Ismaele, Alfredo, Alfred and Loge in *Das Rheingold*. With the latter role, he made his debut in 1998 at the Bayreuth Festival, with James Levine conducting; and in the same year, he recorded it on CD with Gustav Kuhn.

Since then, he has been engaged as a soloist every summer in Bayreuth. In 2006, he could be heard once more as Loge in Tankred Dorst's new production of the *Ring Cycle*, conducted by Christian Thielemann. Mr. Bezuyen was employed for two seasons at the Vienna State Opera, and is still closely associated with the Vienna opera house. Among other roles for Vienna, he has sung Tamino in *Die Zauberflöte*, Alfred in *Die Fledermaus*, Dr. Cajus in *Falstaff*, Erik in *Der Fliegende Holländer*, Alwa in *Lulu* and Matteo in *Arabella*.

Further steps in his artistic career have taken him to places such as Amsterdam, Bonn, Düsseldorf, Hamburg, Kassel, London, the Scala Milan, Naples, New York, Stuttgart, Tokyo and Valencia. Mr. Bezuyen has scored great success with parts such as David in *Die Meistersinger von Nürnberg* at the Royal Opera House, Covent Garden; as Schuysky in *Boris Godunov* at the Gran Teatro del Liceu, Barcelona; as Jim Mahoney in *Aufstieg und Fall der Stadt Mahagonny* in Bari; as Matteo in *Arabella* at the Deutsche Oper, Berlin; as Steva in *Jenufa* at the Hamburg State Opera; as Faust in Philippe Fenelon's *Faust* in Toulouse; and as Broucek in Janáček's *The Excursions of Mr. Broucek* in Frankfurt.

Arnold Bezuyen has worked with many renowned conductors, such as Sir Andrew Davies, Christoph Eschenbach, Adam Fischer, James Levine, Seiji Ozawa, Antonio Pappano, Jaap van Sweden and Christian Thielemann. In addition to his operatic work, he has developed an

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Arnold Bezuyen, cont'd.

extensive concert repertoire, which stretches from the Mozart and Verdi *Requiems* to pieces from the 21st century. Amongst his concert recitals, he has performed, for example, Mahler's *Das Klagende Lied* with the North German NDR Symphony Orchestra, Hamburg; Zemlinsky's *King Kandaules* in the Concertgebouw, Amsterdam; and Stravinsky's *Les Noces* with the Orchestre de Paris, conducted by Pierre Boulez.

His concert work has taken him to Santiago de Compostela with *Missa Solemnis*; to the Musikverein, Vienna and to Hamburg's Symphony Orchestra with Beethoven's *9th Symphony*; and to the Dortmund Philharmonic Orchestra with *Das Lied von der Erde*. Beside this, Arnold Bezuyen was part of the world premiere of Peter-Jan Wagemans' *Legende* and sang in Mahler's *Das Klagende Lied*, both in the Concertgebouw, Amsterdam. Additionally, he has appeared as Klaus Narr in Schönberg's *Gurre-Lieder* in Monte Carlo, and with the Berlin Philharmonic.

The 2008/2009 season saw Mr. Bezuyen in the Los Angeles Opera House for the first time, as Loge in a new production of the *Ring Cycle*. His concert work took him to Utrecht and Den Bosch with *Das Lied von der Erde*, as well as to Hamburg with Beethoven's *9th Symphony*. Following that, he was seen as Loge in Essen; in Kurt Weill's *The Seven Deadly Sins* at the Easter Festival in Salzburg, conducted by Sir Simon Rattle; and again as Loge at the Bayreuth Festival, conducted by Christian Thielemann.

In the 2009/2010 season, Mr. Bezuyen made his role debut as Mime in Lübeck's new production of *Siegfried*, conducted by Roman Brogli-Sacher. This was followed by Loge in two concert performances of *Das Rheingold* for Opera Ireland, conducted again by Roman Brogli-Sacher; performances at Bolzano (Bozen), in the Tirol, where he sang two parts in *Elektra* - Aegistheus, and a Young Servant; and the title role of Philippe Fénélon's *Faust* at the Palais Garnier in Paris. Upcoming engagements include a reprise of Loge in *Rheingold* for Los Angeles under James Conlon; Loge in Tankred Dorst's *Rheingold* in Bayreuth (Christian Thielemann conducting); covering Loge at the Metropolitan Opera; Boris in *Katja Kabanova* in Lisbon; and Bacchus in *Ariadne auf Naxos* in Bordeaux.

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Arnold Bezuyen

Repertoire

Opera

| | | |
|-------------|--|-------------------------------------|
| Beethoven | <i>Fidelio</i> | Florestan |
| Berg | <i>Wozzeck</i> | Tambour Major, Hauptmann |
| Berlioz | <i>La Damnation de Faust</i> | Faust |
| Britten | <i>Peter Grimes</i> | Grimes |
| Hindemith | <i>Das Nusch-nuschi</i> | Tum-Tum |
| Janáček | <i>Jenufa</i> | Laca, Steva |
| Mozart | <i>Idomeneo</i> | Idomeneo |
| | <i>Die Zauberflöte</i> | Tamino |
| Mussorgsky | <i>Boris Godunov</i> | Schuiskey, Dimitri |
| Offenbach | <i>Les Contes d'Hoffman</i> | Hoffman |
| Smetana | <i>Verkaufte Braut</i> | Hans |
| Strauss, R. | <i>Arabella</i> | Matteo |
| | <i>Ariadne auf Naxos</i> | Bacchus |
| | <i>Die Frau ohne Schatten</i> | Kaiser |
| | <i>Die Rosenkavalier</i> | Sänger |
| | <i>Salome</i> | Narraboth, Herodes |
| Tchaikovsky | <i>Eugene Onegin</i> | Lensky |
| Wagner | <i>Das Rheingold</i> | Loge |
| | <i>Der Fliegende Holländer</i> | Erik |
| | <i>Die Meistersinger von Nürnberg</i> | Stolzing, David |
| | <i>Die Walküre</i> | Siegmund |
| | <i>Lohengrin</i> | Lohengrin |
| | <i>Parsifal</i> | Parsifal |
| | <i>Siegfried</i> | Mime |
| Weber | <i>Der Freischütz</i> | Max |
| Weill | <i>Aufstieg und Fall der Stadt Mahagonny</i> | Jim |

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Arnold Bezuyen Repertoire, cont'd.

Concert and Oratorio

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|-----------|--------------------------|
| Bach | <i>Matthäus Passion</i> |
| Beethoven | <i>9th Symphony</i> |
| Donizetti | <i>Requiem</i> |
| Dvorak | <i>Requiem</i> |
| | <i>Stabat Mater</i> |
| Mahler | <i>8. Symphonie</i> |
| | <i>Lied von der Erde</i> |
| | <i>Klagendes Lied</i> |
| Verdi | <i>Requiem</i> |

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Press Reviews

Loge in *Das Rheingold*

"Much has been made of Freyer's elaborate, alien-looking costumes, which include face-covering masks and headgear as well as expression-freezing make-up. The singers have had to find new ways of getting their characters across, of conveying their emotions, and this they did extremely well, through body language and voice inflection. As the crafty Loge, god of fire, Arnold Bezuyen drips with vocal cunning, sweetly lyrical and cajoling when he's duplicitous, cackling merrily when he's gotten his way."

-Timothy Mangan, *The Orange County Register*, June 2010

"At a different point, he might have murmured, 'Lady Gaga.' As Loge, the wonderfully emotive tenor Arnold Bezuyen wore that strange diva's signature oversized shoulder pads. His hair and makeup, on the other hand, was reminiscent of Bono as MacPhisto: this devilish trickster could command an arena-rock crowd. And then there were his Converse sneakers, the uniform shoe of indie rock musicians like Kurt Cobain."

-Ann Powers, *LA Times*, June 2010

"Principally among these was, of course, Loge, which has become tenor Arnold Bezuyen's specialty ever since his Bayreuth debut in that role in 1998. His (rather predictable) Mephistophelian tuxedo fits him well: Bezuyen looks like he was made at least partly of fire, he lights across the stage as though dancing over hot coals, and the Scene 2 account of his travels was delivered with verve and even a touch of pathos. At Rheingold's end, as he stands witness to the unheeded cries of the Rhinemaidens and the consumption of the entire set in a tempest of red fabric, he appears confounded, almost mournful."

-Adeline Mueller, *MusicalCriticism.com*, June 2010

"And the singing soars only in spots -- Arnold Bezuyen's Mephistophelian Loge (blatantly decked in diabolical red) and Ellie Dehn's distressed immortal damsel Freia manage to transcend the earthbound muffle."

-Charles McNulty, *LA Times* blogs, June 2010

"Aus einer verlässlichen Besetzung ragte der herrlich breit-düstere Vitalij Kowaljow (Wotan) ebenso hervor wie der nicht nur darstellerisch mitreissende Arnold Bezuyen (Loge) und der auffallend energische Eric Halfvarson (Hagen)."

-Von Stephan Burianek, *Wiener Zeitung*, June 2010

Mime in *Siegfried*

"...nobelpreisverdächtig die Leistung von Arnold Bezuyen (sein Bayreuther Loge war eine der Top-Leistungen 2009). Er stellt als Mime klar, dass die Zeit der abgesungenen Tenöre in dieser Rolle ihrem Ende entgegen geht. ...er hat die überragenden stimmlichen Mittel für einen servilen und schmierigen Mime."

-Nordbayerischen Kurier

"Durch die Regie zur Hauptfigur gemacht, gerät Arnold Bezuyens Mime in den Focus der Neuproduktion. Der seit Jahren umjubelte Bayreuther Loge qualifiziert sich hier für eine neue Partie - respektive: setzt schon jetzt mit ihr Masstäbe. Endlich ein Mime, der nicht nur keift, sondern mit schönem Tenor betören kann, der schlanke Linien, aber auch strahlend-heldische Spitzentöne singt, dabei Text wie Musik in all ihren Schattierungen und Farben auslotet und auch noch jeden Handgriff im Takt der Musik tut. Heia wie fliegen die Eiskwürfel ins Glas und das Hämmerchen aufs Schwert! Schauspielerisch wie sängerisch eine Höchstleistung."

-Crescendo

"Eingelöst wird dieses Wagnerwunder von Sängerdarstellern mit Bayreuthformat: Bejubelt wurden der messerscharf charakterisierende Arnold Bezuyen als Mime..."

-Die welt

"...Der Niederländer Arnold Bezuyen gibt einen stimmlich und darstellerisch herrlich verschlagenen Mime..."

-DPA

"Arnold Bezuyen sprüht mit einem Höchstmass eben auch mimischer Beweglichkeit nur so von Ironie und aalglatterm Zynismus in seiner geriatrischen Werkstatt. Der Niederländer ist zudem mit seinem facettenreichen, mühelosen Tenor eine Idealbesetzung."

-Lübecker Stadtzeitung

Loge in *Das Rheingold*

"Wirklich überragende, festspielwürdige Leistungen boten im diesjährigen Ring des Nibelungen eigentlich nur Arnold Bezuyen als ein an Zwischentönen reicher Loge und die hinreissende Eva-Maria Westbroek als Sieglinde."

-Bühne

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Arnold Bezuyen, Press Reviews, cont'd.

Broucek in *Die Ausflüge des Herrn Broucek*

"The production draws strength from Arnold Bezuyen, whose ingenuous portrayal of the title role is so captivating that the setting becomes secondary. ...Bezuyen combines naturalness with vulnerability with such endearing understatement that we end up completely on his side."

-The Financial Times Europe

"...eine flexible, farbenreichen Stimme mit feinen Ausdrucksvariationen."

-Der Neue Merker

"Ein herausragendes, gefeiertes Frankfurt-Debut gab der international anerkannte Tenor Arnold Bezuyen als Broucek mit grosser Wandlungsfähigkeit und klarem, dramatischem Timbre."

-Giessener Allgemeine

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