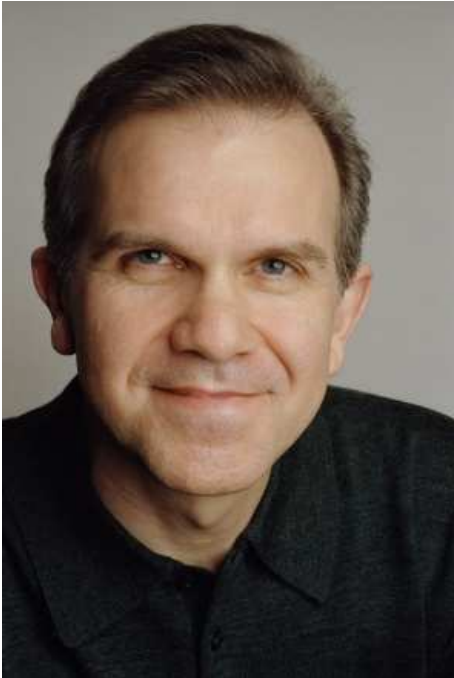


Robert Brubaker

Tenor



Robert Brubaker has established himself as a leading tenor in opera companies throughout the United States and Europe, praised for the clarity and power of his voice and the impact of his acting. As *Opera News* summed it up when writing about his Golitsin in the new Andrei Serban production of Mussorgsky's *Khovanshchina* at the Bastille, unveiled in December, 2001, "Brubaker once again showed that, for sheer stamina in high-lying music, he has few rivals."

Recent engagements include the Kaiser in *Die Frau Ohne Schatten* with Deutsche Oper Berlin; Laca in *Jenufa* at the English National Opera; Boris in *Katya Kabanova* at the Theater an der Wien; Mephistopheles in the premiere of Busoni's *Doktor Faust* at Teatre de la Maestranza in Seville; a return to the Glyndebourne Festival for the world premier of the new opera, *Love and Other Demons*, composed by Peter Eötvös; Herodes in *Salome* in Bologna; Alviano in *Die Gezeichneten* at Los Angeles Opera; a

reprise of Don Ygnacio in *Of Love and Other Demons* at Opera National du Rhin in Strasbourg; Loge in *Das Rheingold* at Teatro de la Maestranza in Seville; Mao Tse-Tung in *Nixon in China* at the Metropolitan Opera; the title role in *Der König Kandaules* for Vienna Volksoper; and Captain in *Wozzek* at Santa Fe Opera. Upcoming includes the Witch in *Hänsel und Gretel* and Mime in the Ring Cycle at the Metropolitan Opera; Mime in *Siegfried* at Seville; appearances with Opera Theatre of St. Louis and Dallas Opera in 2013; and returns to the MET in upcoming seasons.

Other career highlights include Mime in *Siegfried* at the Metropolitan Opera conducted by James Levine and broadcast internationally; his appearances at the Salzburg Festival in the title role of Zemlinsky's *Der König Kandaules*, and as Alviano in *Die Gezeichneten*, both with Kent Nagano; as Count Pierre Bezukhov in *War and Peace* with the Opéra National de Paris, directed by Francesca Zambello; Mephistopheles in the Metropolitan Opera's premiere of Busoni's *Doktor Faust*; Golitsin in *Khovanshchina* at the Metropolitan Opera, Opéra National de Paris, Maggio Musicale Fiorentino and Gran Teatre del Liceu in Barcelona; Albert Gregor in *The Makropulos Case* at the Metropolitan Opera opposite Catherine Malfitano; the same

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Robert Brubaker, cont'd.

role at Houston Grand Opera and English National Opera, where it was also recorded for Chandos Records with Sir Charles Mackerras; Bacchus in *Ariadne auf Naxos* at Covent Garden on opening night of Antonio Pappano's first season as music director; Guido Bardi in Zemlinsky's *Eine Florentinische Tragödie* with James Conlon conducting; Aegisth in *Elektra*, and Herodes in *Salome* at Teatro alla Scala; his Glyndebourne Festival debut singing his first Laca in a revival of Nicholas Lehnhoff's acclaimed production of Janáček's *Jenufa*, followed by the same role for his Dallas Opera debut; the title role in *Peter Grimes* with the Canadian Opera Company conducted by artistic director Richard Bradshaw, with the Teatro Municipal de Santiago, with the English National Opera and at Aldeburgh; and the title role in Zemlinsky's *Der Zwerg* at the Opéra National de Paris and Teatro dell'Opera di Roma.

Mr. Brubaker has also performed Dimitri in *Boris Godunov* at the Opéra National de Paris; Gherman in *Pique Dame* with Olga Guryakova as Lisa at Montpellier Opera; the same role at Teatro San Carlo in Napoli and the Hamburg Staatsoper; Siegmund in *Die Walküre* with Teatro Real in Madrid and also with Austin Lyric Opera; Jimmy Mahoney in *The Rise and Fall of the City of Mahagonny* at Deutsche Oper Berlin; Edward Fairfax Vere in *Billy Budd* at Teatro Carlo Felice in Genoa; Dick Johnson in Puccini's *La fanciulla del West* at Austin Lyric Opera and in concert with the Melbourne Symphony; Arbace in concert performances of *Idomeneo* with the Munich Philharmonic led by then-music director James Levine; Bacchus in *Ariadne auf Naxos* at the Teatro Real in Madrid; Erik in *Der Fliegende Holländer* at the Teatro Verdi in Trieste and at the Gran Teatre del Liceu in Barcelona; and Chairman Mao in *Nixon in China*, Don José in *Carmen*, Jim Mahoney in *The Rise and Fall of the City of Mahagonny*, Filke in *From the House of the Dead*, and Sergei in an acclaimed revival of the David Poutney production of *Lady Macbeth of Mtsensk* for English National Opera.

Mr. Brubaker appears on DVD, as Count Pierre Bezukhov in *War and Peace* with the Opéra National de Paris, directed by Francesca Zambello and directed by Gary Bertini available on TDK; and as Alviano Salvago in Franz Schreker's *Die Gezeichneten* from the Salzburg Festival, directed by Nikolaus Lehnhoff and conducted by Kent Nagano. Mr. Brubaker can be heard on audio recordings as the title role in *Der König Kandaules* from the Salzburg Festival conducted by Kent Nagano, available on Andante Records; Gregor in *The Makropulos Case* conducted by Sir Charles Mackerras and Boris in *Katya Kabanova* conducted by Carlo Rizzi (slated for future release) on Chandos Records ; and on Naxos American Classics' recording of *Avodat Shabbat* by Herman Berlinski, conducted by Gerard Schwartz.

Mr. Brubaker, a Mannheim, Pennsylvania native, received his degree from the Hartt College of Music in Hartford, where he studied with David Ray Smith. He and his wife now reside in New York City, where he studies with Bill Schuman.

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Robert Brubaker

Repertoire

Beethoven	<i>Fidelio</i>	Florestan
Berg	<i>Wozzeck</i>	Hauptmann
Britten	<i>Billy Budd</i>	Edward Fairfax Vere
	<i>Peter Grimes</i>	Peter Grimes
Busoni	<i>Doktor Faust</i>	Mephistopheles
Hindemith	<i>Mathis der Maler</i>	Schwalb
Janáček	<i>From the House of the Dead</i>	Filka/Luka
	<i>Jenufa</i>	Laca
	<i>Katya Kabanova</i>	Boris, Tichon
	<i>The Makropulos Case</i>	Albert Gregor
Leoncavallo	<i>I Pagliacci</i>	Canio
Mussorgsky	<i>Boris Godunov</i>	Dimitri
	<i>Khovanshchina</i>	Golitsin
Prokofiev	<i>War and Peace</i>	Count Bezukhov
Puccini	<i>La Fanciulla del West</i>	Dick Johnson
Schoenberg	<i>Moses und Aron</i>	Aron
Schreker	<i>Die Gezeichneten</i>	Alfiano Salvago
Shostakovich	<i>Lady Macbeth of Mtsensk</i>	Sergei
Strauss	<i>Ariadne auf Naxos</i>	Bacchus
	<i>Die Frau ohne Schatten</i>	Kaiser
	<i>Elektra</i>	Aegisth
	<i>Salome</i>	Herodes
Wagner	<i>Das Rheingold</i>	Loge, Mime
	<i>Die Walküre</i>	Siegmund
	<i>Siegfried</i>	Mime
Weber	<i>Der Freischütz</i>	Max
Weill	<i>Rise and Fall of the City of Mahagonny</i>	Jimmy Mahonney
Zemlinsky	<i>Der König Kandaules</i>	Kandaules
	<i>Der Zwerg</i>	Der Zwerg
	<i>Eine Florentinische Tragödie</i>	Guido Bardi

Robert Brubaker

Press Reviews

The Metropolitan Opera - Mao Tse-Tung in *Nixon in China*

"... in the long scene in which Nixon meets the frail yet feisty Mao, here the tenor Robert Brubaker in a performance that captures the chairman's authoritarian defiance and rapacious self-indulgence."

-Anthony Tommasini, *The New York Times*, 02/03/2011

"Tenor Robert Brubaker handled Mao's high tessitura impeccably, creating an indelible image of a ruthless, wily fighter, despite his age and decrepitude. Mr. Sellars had him barely able to walk, wracked with physical spasms and prone to narcolepsy, but it didn't stop him from being sexually serviced by one of the secretaries during the final act."

-Heidi Waleson, *Wall Street Journal*, 02/08/2011

"Tenor Robert Brubaker, unfazed by the stratospheric range of Chairman Mao's outbursts, created an eerie character, verging on a mad-scientist caricature."

-James Jordan, *New York Post*, 02/04/2011

"Robert Brubaker lends a wicked glint to the surprisingly mischievous Mao."

-David Sheward, *Backstage*, 02/04/2011

"In the second scene, Nixon huddles with an aged but still ferocious Mao Tse-tung... In Robert Brubaker's impressive performance, the Chairman scoffs at America's foreign wars and declares China ready to repel an invasion of Western money."

-Justin Davidson, *New York Magazine*, 02/04/2011

Seville - Loge in *Das Rheingold*

"Estupendo el 'Loge' de Robert Brubaker, acaso la voz mas wagneriana de todas junto con a irreprochable y densisima."

-Ismael Cabral, *El Correo de Andalucia*, 11/05/2010

(Marvelous the 'Loge' by Robert Brubaker, perhaps the most Wagnerian voice of all, flawless and solid.)

Particularmente nos gusto el 'Loge' de Robert Brubaker, el fuego de un personaje paradójicamente oscuro, inasible, escurridizo como su agil vehiculo electrico con el que dibujaba una y otra vez el leitmotiv que lo distingue: menuda voz de tenor bien impostada, de clara vocalizacion y tornasolada como su caracter."

-Carlos Tarin, *ABC de Sevilla/Cultura*, 11/05/2010

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Robert Brubaker, *Press Reviews, cont'd*

(We particularly liked the 'Loge' of Robert Brubaker, a fire of a paradoxically dark character, elusive, slippery as his agile electric vehicle: what a fine tenor voice well projected, clearly vocalized and iridescent as his character.)

"De entre los hombres, destacaría en primer lugar el Loge del ya conocido en Sevilla Robert Brubaker, color adecuado para el más interesante de los personajes de este prólogo, desenvoltura escénica y buena técnica fueron sus mejores armas."

-Pedro Coco, *Mundoclassico.com*, 11/05/2010

(Of the men, I would highlight first the Loge of Robert Brubaker (known in Seville), with the appropriate color for the most interesting of the characters in this prologue: stage poise and good technique were his best weapons.)

Los Angeles Opera - Alviano in *Die Gezeichneten* (*The Stigmatized*)

"Robert Brubaker has little competition as Alviano. He was extraordinarily moving in the role as a tormented cross-dressing outsider in a Salzburg Festival production conducted by Kent Nagano five years ago. Hobbling on crutches this time, he was less intriguing but no less affecting."

-Mark Swed, *Los Angeles Times*, 4/11/2010

"The strength of this production lies in its two protagonists: American Robert Brubaker makes his LA Opera debut as Alviano Salvago, the deformed hunchback, creator of the paradise island 'Elysium'... Brubaker wrings out every ounce of human misery..."

-Christie Grimstad, *ConcertoNet.com*, 4/10/2010

"Robert Brubaker's sturdy tenor poignantly communicated Salvago's struggle between the sensual and the spiritual."

-Allan Ulrich, *Financial Times*, 4/16/2010

"Robert Brubaker offers a greater believability, along with a rich, deeply inflected tenor in the role of Alviano. He's a Strauss expert, and it shows."

-Marc Porter Zasada, *Los Angeles Downtown News*, 4/14/2010

"Allerdings gelingt nur jenen Solisten, die ihre Partien bereits an anderen Bühnen verkörpert haben, die intendierte musikdramatische Wirkung ... Robert Brubaker, in Salzburg ein Crossdresser, ist nunmehr ein mit zwei Krücken glaubhaft agierender Spastiker Alviano, mit einer faszinierenden Bandbreite stimmlicher Ausdrucksmöglichkeiten."

-Von Peter P. Pachtl, *Neue Musikzeitung*, 4/13/2010

(However, only those soloists who already played their parts in other houses had the intended effect of music drama ... Robert Brubaker, a crossdresser in Salzburg, now with two crutches is a plausible acting spastic Alviano, with a fascinating range of vocal expression.)

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Robert Brubaker, *Press Reviews, cont'd*

Barcelona - Gran Teatre del Liceu - Hérode in *Salome*

"Le reste de la distribution s'est montré à la hauteur sans exception. Robert Brubaker - déguisé en Karl Lagersfeld, qui sait pourquoi? - a été un Hérode violent, couard, méprisable, et, sans défaut vocal; il a mis son timbre ingrat au service de la caractérisation de son personnage qui ne l'était pas moins."

-Jaime Estapà i Argemí, *Webthea.com*, 7/3/2009

(The rest of the cast brought itself up to the heights without exception. Robert Brubaker - disguised as Karl Lagersfeld, though one does not know why? - was a Hérode more violent, more cowardly, more despicable, and, without vocal defect; he put his ungrateful stamp to the service of the characterization of his personage that was not less.)

The Metropolitan Opera - Mime in *Siegfried*

"The tenor Robert Brubaker triumphed as Mime. His singing captured the sneering wiles and befuddled fits of this complex character, at once foolish and danger."

-Anthony Tommasini, *The New York Times*, 4/19/2009

"Outstanding newcomers to the MET Ring included the grotesque but human members of the Alberich clan - Robert Brubaker's stupendous Mime, a foster parent from Hell..."

-David J. Baker, *Opera News*, July 2009

Seville - Herodes in *Salomé*

"...the great Robert Brubaker..."

-*El Periódico*, 6/21/2009

English National Opera - Laca in *Jenufa*

"Tom Randle's Steva... is sharply contrasted with Robert Brubaker's Laca, whose repressed violence gradually gives way to a deep but clumsy tenderness, so that his first, tentative embrace with Jenufa really does feel like the opening of a door to a new world... Strong stuff, finely done."

-*The Guardian*, 3/16/2009

"Robert Brubaker was convincing as the long suffering Laca..."

-*MusicalCriticism.com*, 3/16/2009

"Robert Brubaker delivered a heartfelt performance as Laca."

-*MusicOMH*, 3/14/2009

"As his unloved half-brother Laca, Robert Brubaker's blend of hatred and love pours out in his high-charged vocalism."

-*The Stage*, 3/13/2009

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Robert Brubaker, *Press Reviews, cont'd*

Teatro de la Maestranza, Sevilla, Spain - Mephistopheles in *Doktor Faust*

"Entre los cantantes sobresalio con mucho el tenor Robert Brubaker como mefistofeles, absolutamente perfecto en todos sus comtidos y tan superior al resto que incluso parecia amplificado."

-*La Razon*, 10/23/2008

(Among the singers the tenor Robert Brubaker as Mephistopheles excelled by far, absolutely perfect in all his assignments and so superior to the rest that he even seemed amplified.)

"Sobre todo en la primera parte levanto un muro sonoro que solo traspaso holgadamente el pequeno Brubaker, esplendido en todo momento, creible y muy ductile."

-*ABC*, 10/23/2008

(Only Brubaker comfortably comes through the orchestral wall of sound, beautiful at all times, credible and highly flexible.)

"... a su lado, el Mefistofeles de este cuento de marionetas - en su original - se acrecentaba como una verdaderamente diabolica sombra, pues, a la postre, la quebradiza mueca del tenor Robert Bubaker capto mas la atencion de todos con su matizada dccion y su torrente vocal, transformado en grito en algun momento olvidable. El Joker de la funcion - con multiples personalidades aunque con un vestuario siempre mosqueantemente similar - no quito importancia a la voz mas redonda de la noche..."

-*El Correo de Andalucia*, 10/22/2008

(... At his side, the Mephistopheles of this story of marionettes - in the original - were increasing as a really diabolical shadow, so, at last, the fragile grimace of the tenor Robert Brubaker catches the attention of all with his multicolored diction and his vocal power transformed into shout in a forgetful moment. The Joker of the function - with multiple personalities though with a wardrobe always suspiciously similar - does not remove the importance of the most "round" voice of the night...)

DVD of Golitsyn in *Khovanshchina*, recorded in Barcelona

"Robert Brubaker's Golitsyn is suave, sly, pettish and alarming in his sudden losses of control, and well sung to boot."

-*Opera Magazine*

Opéra National de Paris - *Der Zwerg*

"The towering achievement was Robert Brubaker's interpretation of the dwarf. Manipulating a grotesque puppet attached to his arms and feet, he sang the tortuous pages of this Expressionist piece with bronzed courage."

-*Opera News*

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Robert Brubaker, Press Reviews, cont'd

Opéra National de Paris - *Boris Godunov*

"... above all [was] the false Dimitri of Robert Brubaker. The American tenor's voice is outstanding in this repertoire, tireless and metallic, every phrase conquered with disconcerting ease and a cleverly constructed stage persona leading from timid monk to haughtily arrogant Tsar."

-Stephen Mudge, *Musical America*

"The most impressive singing at the first performance Oct. 18 was delivered by the tenor Robert Brubaker as the false Dmitri, on his shifty way to the throne, and Olga Borodina as the grossly ambitious Marina."

-David Stearns, *International Herald Tribune*

Metropolitan Opera - *Doktor Faust*

"As Mephistopheles, tenor Robert Brubaker conveys the sinister quality of his role without sacrificing vocal beauty."

- Howard Kissel, *New York Daily News*

"Robert Brubaker's peppery high tenor is perfect for Mephistopheles—he gives a virtuoso performance."

- Peter G. Davis, *New York Magazine*

"He coped manfully with the impossibly high tessitura [and] summoned considerable power and illuminated the sardonic platitudes with welcome restraint."

- Martin Bernheimer, *Financial Times*

"The vocal pressure seldom lets up: The unrelenting focus on the two leading characters calls for heroic singing, provided abundantly by Thomas Hampson as Faust and Robert Brubaker as Mephistopheles."

- Shirley Fleming, *New York Post*

"The tenor Robert Brubaker captures the needling, oily qualities of Mephistopheles."

- Anthony Tommasini, *New York Times*

Metropolitan Opera - *The Makropulos Case*

"... brightly incisive as Albert Gregor..."

- *Financial Times*

English National Opera - *Lady Macbeth of the Mtsensk District*

"Robert Brubaker, in his best work yet at the Coliseum, was outstanding as Katerina's lover, terrier-like in his pursuit of her, a sewer rat in his later desertion, and he made light of the role's terrifying vocal demands."

- Rodney Milnes, *London Times*

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Robert Brubaker, Press Reviews, cont'd

English National Opera - *Peter Grimes*

"The American tenor Robert Brubaker is singing Grimes for the first time. He has also just taken Otello into his repertory, and it shows - big, heroic sound that he can fine down for a stirringly sensitive account of the hut monologue. He makes no false claims on our sympathy; this Grimes is aggressive, paranoid, deranged rather than visionary, which makes his relationship with Vivian Tierney's highly equivocal, prying Ellen more than usually explosive."

- Rodney Milnes, *London Times*

"Among the principals, interest centered on a newcomer to the title role, the American tenor Robert Brubaker. In terms of scale his performance is in the rough, tough tradition of Jon Vickers as opposed to the refinement of Peter Pears. But as Vickers (or for that matter Richard Cassilly) amply demonstrated, the heroic tenor voice provides manifold possibilities for the exploration of the part, and Brubaker's fiery articulation of the text and huge dynamic variety were remarkably impressive, as was a demeanour that gave a certain crazed grandeur to this [production's] comfortless vision."

- George Hall, *Opera*

English National Opera - *Nixon in China*

"Robert Brubaker put in an incredible performance as the aged leader."

- *Opera*

English National Opera - *From the House of the Dead*

"Robert Brubaker's tenor is thrilling as Luka."

- Tim Albery, *Evening Standard* (London)

English National Opera - *Carmen*

"That Robert Brubaker manages to make mummy's boy Don José more than risible is an achievement; to steal the show with it - a miracle."

- *The Scotsman*

"Tenor voices at ENO are rarely as confident and problem-free as Brubaker's."

- *Financial Times*

"An outstanding José whose singing encompasses both the lyricism for his duet with Micaëla and the verismo violence of the later acts."

- *London Times*

English National Opera - *Rise and Fall of the City of Mahagonny*

"Tenor Robert Brubaker led the Mahagonny cast in style, vocally and dramatically."

- *Opera News*

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Robert Brubaker, Press Reviews, cont'd

Kentucky Opera - Salome

"Brubaker sang with exceptional control over color and dynamic projection, reveling in one of Strauss' most intricate acting assignments."

- *Louisville Journal Courier*

Ariadne auf Naxos

"Robert Brubaker's sexy Bacchus, who makes an impossible role believable."

- *Financial Times*

"Robert Brubaker navigated his fiendish challenges with agility..."

- *Evening Standard*

"Petra Lang's Ariadne and Robert Brubaker's Bacchus sustain their final duet in a way that sheds all artifice and touches the opera's emotional core."

- *The Guardian*



Robert Brubaker (left) as the Captain in Wozzeck

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