

Jukka Rasilainen

Bass-Baritone



The Finnish bass-baritone **Jukka Rasilainen** studied in Rome with maestra Tina Sciapini-Rella. While still a student, he debuted in *Don Giovanni* (Leporello) under the direction of Gian Carlo del Monaco. 1985-86 he became a member of the Opera Studio Zurich. Between 1986 and 1993, he had a fixed contract as a bass-baritone and heroic baritone with the Städtische Bühnen Dortmund and the Vereinigte Städtische Bühnen Krefeld/Mönchengladbach. There he acquired a large repertoire, including the following: *Wozzek* (title role), *Lucia di Lammermoor* (Raimondo), *Falstaff* (title role), *Nabucco* (title role), *Salome* (Jochanaan), and *Tosca* (Scarpia). In 1991, Mr. Rasilainen debuted in Flensburg in Wagner's opera *Der Fliegende Holländer* in the title role. He then sang this part with great success in more than 12 productions at the Vienna State Opera, State Opera Unter Den Linden Berlin, Deutsche Oper Berlin, Saxon State Opera Dresden, Tokyo, and Savonlinna. In 1992 he debuted at the Saxon State Opera Dresden, and he is still linked to this house through a residential contract. There, he participated in 10 new productions and premières: *The Freeshooter* (Kaspar), *Tosca* (Scarpia), *The Cunning Little Vixen* (Forester), *Tristan und Isolde* (Kurwenal), *Le Nozze di Figaro* (Figaro), *Aida* (Amonasro), *Il Tabarro* (Michele), *Carmen* (Escamillo - twice, in a production of Harry Kupfer as well as in the new production of Konstanze Lauterbach), *Rakes's Progress* (Nick Shadow), *Das Rheingold* (Wotan), *Die Walküre* (Wotan), *Siegfried* (Wanderer) and in *Frau ohne Schatten* (Barak). The additional repertoire he sang in Dresden includes: *Der Fliegende Holländer* (title role), *Fidelio* (Pizarro), *Don Giovanni* (Leporello), *Le nozze di Figaro* (Count), *Lohengrin* (Heerufer), and *Salome* (Jochanaan). In 1993 he debuted in *Nabucco* (Zaccharia) at the Bregenz Festival. In addition, he has been a regular guest at the National Opera Finland since 1994, where he already sang the following parts: *Otello* (Jago), *Tosca* (Scarpia), *Rheingold* (Wotan), *Walküre* (Wotan), *Siegfried* (Wanderer), *Carmen* (Escamillo) and *Frau ohne Schatten* (Barak).

In 2000 he sang Wagner's new Ring Cycle in Helsinki in a production of Götz Friedrich's. In 1997, Osmo Vänskä contracted him for the BBC Proms Festival in London as a solo singer in Sibelius' "Kullervo Symphony" (Kullervo). In 1995 he debuted as Amfortas in *Parsifal* at the Opéra De Montpellier. He sang this part also in 1998 at the Royal Opera House Covent Garden with Plácido Domingo as Parsifal, at the Teatro Dell' Opera Di Roma, at the Opéra Bastille De Paris and at the Saxon State Opera Dresden. From 2000 to 2002, Mr. Rasilainen sang the new *Ring of the Nibelung* (Wotan, Wanderer) in a production of Robert Wilson and under the

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Jukka Rasilainen, cont'd.

direction of Franz Welser-Möst at the Zurich Opera House. Another important première was Strauss' *Elektra* (Orest) in a production of Martin Kušej and under the direction of Christoph von Dohnany in 2003, again in Zurich.

In 2003 he sang in *Lohengrin* (Telramund) at the Edinburgh Opera Festival under the direction of Donald Runnicles in a production of Keith Warner, *Siegfried* (Wanderer) in Tokyo, *Tristan und Isolde* (Kurwenal) and *Falstaff* (title role) in Taiwan, and he debuted at the Bavarian State Opera in *Arabella* (Mandryka) and *Fidelio* (Pizarro). In 2004 he received the title Kammersänger at the Saxon State Opera from the Free State of Saxony. In 2005 he debuted in *Der Fliegende Holländer* (title role) at the Bayreuth Festival. Additional highlights of the season 2005-2006 have been *Tristan und Isolde* (Kurwenal) with Ben Heppner and Waltraud Meier in a production of Peter Sellars and under the direction of Esa-Pekka Salonen, and a new production of the *Ring of the Nibelung* at the Théâtre Du Châtelet (Wanderer, Wotan) produced by Robert Wilson and under the direction of Christoph Eschenbach. His engagements for the season 2006-2007 include the following productions: *Das Rheingold* (Wotan), *Siegfried* (Wanderer), *Die Walküre* (Wotan), *Carmen* (Escamillo), *Tristan und Isolde* (Kurwenal), *Frau ohne Schatten* (Barak) and *Der Fliegende Holländer* (title role) at the Saxon State Opera Dresden, a Wagner concert tour in the Tonhalle Zurich, the Salle Stravinski Montreux, the Casino Basle, the Casino Geneva and the Tonhalle St. Gallen, and *Der Fliegende Holländer* (title role) at the Bavarian.

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Repertoire

Beethoven	<i>Fidelio</i>	Don Pizarro
Berg	<i>Wozzeck</i>	Wozzeck
Bizet	<i>Carmen</i>	Escamillo
Britten	<i>Peter Grimes</i>	Balstrode
Janáček	<i>Das schlaue Fuchslein</i>	Förster
Leoncavallo	<i>I Pagliacci</i>	Tonio
Mozart	<i>Don Giovanni</i>	Don Giovanni
	<i>Le Nozze di Figaro</i>	Conte d'Almaviva, Figaro
Offenbach	<i>Les Contes d'Hoffmann</i>	Lindorf, Coppélius, Miracle, Dapertutto
Puccini	<i>Il Tabarro</i>	Michele
	<i>Tosca</i>	Scarpia
R. Strauss	<i>Arabella</i>	Mandryka
	<i>Elektra</i>	Orest
	<i>Die Frau ohne Schatten</i>	Barak
	<i>Salome</i>	Jochanaan
Stravinsky	<i>The Rake's Progress</i>	Nick Shadow
Verdi	<i>Aida</i>	Amonasro
	<i>Falstaff</i>	Sir John Falstaff
	<i>Nabucco</i>	Zaccharia
	<i>Otello</i>	Iago
Wagner	<i>Der Fliegende Holländer</i>	Holländer
	<i>Lohengrin</i>	Der Heerrufer des Königs, Friedrich von Telramund
	<i>Parsifal</i>	Amfortas
	<i>Das Rheingold</i>	Wotan
	<i>Siegfried</i>	Der Wanderer
	<i>Tristan und Isolde</i>	Kurwenal
	<i>Die Walküre</i>	Wotan
Weber	<i>Der Freischütz</i>	Kaspar

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Press Reviews

Kurwenal from *Tristan und Isolde*

"Jukka Rasilainen's compassionate account of Kurwenal... contributed to the production's emotional temperature as well."

- *LA Philharmonic at Avery Fisher Hall - NEW YORK TIMES*

Telramund from *Lohengrin*

"Telramund was wonderfully sung by the Finnish baritone Jukka Rasilainen, who proved to be a superb interpreter of the part vocally and dramatically. His voice is rich but at the same time has a wonderfully incisive and cutting quality, and has a huge amount of power, as he demonstrated when accusing Lohengrin in the later stages of Act Two with the entire orchestra playing at full stretch behind him."

- *Edinburgh International Festival - THE CLASSICAL SOURCE*

"Jukka Rasilainen sung with a power and dignity that redeemed the role. His clear baritone and fine enunciation brought fire to the angry exchange with Ortrud at the start of Act II."

- *Edinburgh International Festival - THE INDEPENDENT*

Orest from *Elektra*

"...Jukka Rasilainen gave Orest great power with his rich, elegant voice and insistent interpretation."

- *Zurich - DAS OPERNGLAS*

Wotan from *Siegfried*

"From the vocal point of view, this night belongs to Jukka Rasilainen as Wotan, who handles this important part with his smooth baritone without any sign of fatigue."

- *Zurich - BERNER*