



CHRISTOPHER ROBERTSON

Baritone

In recent seasons Christopher Robertson has emerged as one of the most important young baritones on the opera scene, having already appeared with many leading opera companies throughout the world including the Metropolitan Opera, Teatro alla Scala, San Francisco Opera, Berlin Deutsche Oper, Bavarian State Opera, Covent Garden. He was also invited by the New York City Opera, New National Theatre in Tokyo, Washington Opera, Michigan Opera Theatre, Pittsburgh Opera, Opera Company of Philadelphia and Opera Pacific.

Mr. Robertson's recent performances include his signature role of Giorgio Germont in *La Traviata*, followed by *La forza del destino* (Don Carlos di Vargas) at the New National Theatre in Tokyo, where he will return in 2007 to sing *Madama Butterfly* (Sharpless); Amfortas in *Parsifal* at the Teatro Carlo Felice in Genova; his first performances of the High Priest of Dagon in *Samson et Dalila* with Opera Pacific. Back in Italy he makes his debut at the Teatro Lirico in Cagliari in the role of Priester Fotus in rare performances of Martinu's *The Greek Passion*. In 2006 he appeared at the Teatro Real de Madrid for *Les dialogues des Carmélites*, in Enschede for *I due Foscari* (Francesco Foscari) and at the Teatro Regio di Torino in *Die Zauberflöte*. In January 2007 he sang *Il Trovatore* (Il conte di Luna) at the New Israeli Opera in Tel Aviv.

Forthcoming engagements include *Tristan und Isolde* (Kurwenal) at the Teatro Municipal in Santiago (Chile).

Christopher Robertson performed widely throughout North and South America and Europe. Highlight of his past performances includes the role of Conte di Almaviva in *Le nozze di Figaro* at the New National Theatre in Tokyo, the role of Altair in a concert performance of Strauss' *Die Ägyptische Helena* with the American Symphony Orchestra opposite Deborah Voigt (a recording of this performance is available on Telarc). He debuts at the Teatro alla Scala as Agammemnon in Gluck's *Iphigénie en Aulide* under the baton of Riccardo Muti and later returned for *Les Dialogues des Carmélites* (Marquis de la Force). After his debut as Marcello in *La Bohème* at the Metropolitan Opera, he later returned for performances of the title role in *Don Giovanni* under the direction of James Levine, Sharpless in *Madama Butterfly*, and Albert in *Werther* opposite Susan Graham and Thomas Hampson. He made his debut with San Francisco Opera as Amonasro in *Aida* and returned in performances of the title role in *Rigoletto*, Germont (*La Traviata*), Enrico in *Lucia di Lammermoor*, and the title role in the world première of Chukadjian's *Arshak II*. With Houston Grand Opera he has performed Mr. Redburn in *Billy Budd*, and most recently, Kurwenal in *Tristan und Isolde* under the baton of Christoph Eschenbach. In 2000 he sang his highly acclaimed first performances of the title role in *Falstaff* with the Minnesota Orchestra and Jeffrey Tate. Christopher Robertson has appeared with Vancouver Opera as Jaroslav Prus in *The Makropoulos Case*, Zurga in *Les pêcheurs de perles*. His first performances of Ford in *Falstaff* were with l'Opéra de Montreal, where he returned for Scarpia in *Tosca*. In South America, the baritone made his debut in Santiago, Chile as Sharpless, returning in later seasons as Guglielmo in *Così fan tutte*, Zurga in *Les pêcheurs de perles*, and Marcello.

Mr. Robertson has also performed extensively in Europe. He portrayed Don Fernando in *Fidelio* at the Teatro Carlo Felice in Genoa under the baton of Lorin Maazel and made his debut with Teatro Comunale di Firenze as Ford in a new production of *Falstaff* under the direction of Antonio Pappano. In Italy also appeared at the Teatro Bellini in Catania as Riccardo in *I puritani* in performances recorded and released on the Nuova Era Label. He was heard as Zurga (*Les pêcheurs de perles*) at the Teatro dell'Opera di Roma. He made his debut at the Covent Garden in concert performances of Verdi's *Aroldo*, and appeared with English National Opera as Germont in a new production of *La traviata* staged by Jonathan Miller. In Germany Christopher Robertson first joined the Bavarian State Opera in Munich as Conte di Almaviva, and he made his debut with Berlin State Opera as Orestes in *Iphigénie en Tauride*. He made his debut with Frankfurt Opera as Guglielmo and returned to sing Orestes and Harlekin in *Ariadne auf Naxos*. Performances in France include appearances as Count Almaviva in Montpellier, and as Guglielmo at the Grand Théâtre Municipal de Bordeaux. The baritone is frequently heard in Spain, where he has sung the title role in *Don Giovanni* in Barcelona and Mallorca, and in his first Wagnerian role, Donner in *Das Rheingold*, in Valencia. He has also appeared as Dandini in *La Cenerentola* in Valencia, as Urdaspal in Escudero's *Zigor* in Bilbao and as Belcore in *L'elisir d'amore* in Madrid and in Bilbao.

His concert repertoire spanning from Bach, Händel, Haydn, Mozart, Beethoven to Berlioz, Rachmaninov, Britten, Vaughan Williams. Among his performances it's worth mentioning Beethoven's *Christ on the Mount of Olives* with the Berkeley Symphony Orchestra under the baton of Kent Nagano (2002).

Christopher Robertson completed his musical studies at the Oberlin Conservatory under the musical direction of Richard Miller.

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