



Michael Mofidian

Bass-Baritone

HANDEL *Susanna* (Chelsias), Royal Opera House Linbury Theatre

Michael Mofidian, as Susanna's father Chelsias, and Blaise Malaba, as one of the seedy Elders, both impress with their weighty bass roles.

Stephen Pritchard, The Observer, March 2020

Michael Mofidian and Patrick Terry are outstanding as Chelsias and Joachim ...

Barry Millington, The Evening Standard, March 2020

...Michael Mofidian as Chelsias, and Yaritza Véliz as Daniel gave notice of impressive bass and mezzo voices respectively.

Richard Fairman, The Financial Times, March 2020

...the Scottish-Iranian bass, Michael Mofidian excels as her [Susanna's] father, Chelsias.

Martin Kettle, The Guardian, March 2020

...especially notable ... Michael Mofidian's firm Chelsias...

George Hall, The Stage, March 2020

Two singers stood out as the finished Handelian article., both with professional careers in this repertory already assured, indeed already taking place. Michael Mofidian (Chelsias) was sadly underused: Handel gave him just two arias to bookend the evening; but the quality of the bass was never in doubt, and the ease with which such a big voice negotiated the florid passages was altogether remarkable. More Handel please, Mr Mofidian!

Roger Parker, Opera, May 2020

VERDI *Otello* (Montano), Royal Opera House

Michael Mofidian's Montano made you wish that the role had more to do ...

Melanie Eskenazi, musicOMH.com, December 2019

Tra i numerosi ruoli di supporto, si distingue per qualità del timbro e presenza scenica il Montano di Michael Mofidian.

Among the many supporting roles, Michael Mofidian's Montano is distinguished by the quality of his timbre, and his stage presence.

Pietro dall'Aglio, Connessi all'Opera, December 2019

MASSENET *Werther* (Johann), Royal Opera House

Jette Parker Young Artist Michael Mofidian again impresses in the cameo role of Johann...

Alexandra Coghlan, Broadway World, September 2019

Jette Parker Young Artists Summer Performance. ROH

Mofidian's athletic *Figaro* was characteristically bronzed of tone ...

Yehuda Shapiro, Opera, October 2019

...Michael Mofidian blossomed as Golaud (in *Pelléas*), adeptly darkening his voice for this sinister role (he'd make a fine Nick Shadow in *The Rake's Progress*).

Louise Flind, Opera Now, September 2019

PUCCHINI Tosca Royal Opera House

Michael Mofidian's vital Angelotti ...

Neil Fisher, The Times, May 2019

Michael Mofidian's sturdy Cesare Angelotti ...

Jim Pritchard, Seen and Heard International, May 2019

...Michael Mofidian, a valiant Angelotti ...added lustre.

Fiona Maddocks, The Observer, June 2019

HENZE Phaedra Royal Opera House Linbury Theatre

Mofidian reveals a handsome, focused bass when Minotaurus, a silent presence for much of the evening, finally sings in the closing scenes.

Tim Ashley, The Guardian, May 2019

... Michael Mofidian makes something surprisingly sympathetic out of the Minotaur.

George Hall, The Stage, May 2019

...bass Michael Mofidian impresses again with a late cameo as the Minotaur.

Alexandra Coghlan, Broadway World, May 2019

...the most arresting character in stage is the all-stomping, all-dancing Minotaur, played by Scottish-Iranian bass-baritone Michael Mofidian...

William Hartston, The Express, May 2019

... Michael Mofidian was impressive in the Minotaur's closing pronouncements.

Andrew Clark, Financial Times, May 2019

Michael Mofidian's resonant tones aid his baleful omnipresent Minotaur significantly.

Alexander Campbell, classicalsource.com, May 2019

...bass-baritone Michael Mofidian was a superb, strutting Minotaur who sang comparatively little yet dominated the action.

Mark Valencia, Bachtrack, May 2019

A shame the mostly silent role of the Minotaur means we don't hear more from true bass Michael Mofidian.

David Nice, the arts desk, May 2019

Michael Mofidian's Minotaur revealed his voice only at the end, a resonant bass that filled the space ominously...

Jonathan Cross, Opera, July 2019

VERDI La Forza del Destino, Royal Opera House

...an Alcalde full of promise from Jette Parker Young Artist Michael Mofidian

Flora Seymour, Broadway World, March 2019

Michael Mofidian, surely one to watch, as an imposing Alcade ...
Roger Parker, Opera, June 2019

It was good to see new young bass Michael Mofidian as Alcade ...
Richard Fairman, Financial Times, March 2019

BACH St John Passion, Jesus College, Cambridge choir

Bass-baritone Michael Mofidian's Jesus had thunderous clarity
Michael Church, The Independent, March 2018

MOZART Don Giovanni (Leporello), Royal Academy Opera

Michael Mofidian's Leporello was the best thing about British Youth Opera's Don Giovanni last September and once again he impressed as the put-upon manservant. Mofidian's baritone effortlessly oozes character and his comic nous was welcome as he baited Elvira with Giovanni's labelled conquest-memorabilia, or mimicked his master's magnetism in the Act 2 trio.
Claire Seymour, Opera, Nov 2017

Oxford Lieder Festival recital

Choosing a wide-ranging programme of Brahms, Rachmaninov, Wolf and Sibelius, they proved exceptional... Mofidian, from the first, still note of the Brahms (Unbewegte laue Luft, which opens on the word "motionless"), showed himself a singer of immense talent, capable of linguistic and musical dexterity and, in a couple of the songs, a good comic actor too. That he looks a bit like a young Jonas Kaufmann has nothing to do with anything but I just thought I'd mention it.

Fiona Maddocks, Observer, Oct 2017

MOZART Don Giovanni (Leporello), British Youth Opera

The action is smartly and coherently organised and the requisite laughs are generated by the charcoal-toned Leporello of Michael Mofidian, stealing scenes with his edgy comedy. He, like the entire cast, delivers the partially updated rhyming translation with crisp clarity (there are no surtitles).

Yehuda Shapiro, The Stage, Sept 2017

The irresistible energy and wit came from Leporello, Glaswegian Michael Mofidian, also an imaginative singer.

Fiona Maddocks, Observer

Michael Mofidian's Leporello was a very clever assumption – balancing the buffo elements with a rather nastier side – and he sang with suavity.

Alexander Campbell, ClassicalSource

Russian song recital at Kings Place (with Sholto Kynoch (piano) and Guy Johnston (cello))

Mofidian sang with a lovely focused and vibrant tone, finding something expressively sexy in the songs... Rather impressively Mofidian managed to



make the philosophication rather engaging, and the later songs moved from dark intensity to rapture, reaching great lyric beauty at the end.

Robert Hugill, planethugill.com, May 2017

NICHOLAS JACKSON The Rose and the Ring, King Valoroso) Drapers' Hall

In Scenes 1 and 2, the steady decorated triplets... said much about the sluggish pomposity of King Valoroso XXIV, a role sung impressively by Michael Mofidian who used his stentorian but warm bass to convey the King's self-absorbed inanity. Mofidian, whose diction was superlative, threw himself enthusiastically into a range of minor parts — coachman, gaoler, officer and porter; and in the latter role demonstrated a tangy cockney accent.

Claire Seymour, Opera Today, April 2016