



NEIL FUNKHOUSER

ARTISTS MANAGEMENT

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Daniel Mobbs **Bass-Baritone**



American bass-baritone Daniel Mobbs has won praise on both sides of the Atlantic for his "solid, resonant voice and boundless energy...his stage presence virtually ensured that he was the focal point of nearly every scene in which he appeared," as written in the *New York Times*.

In the summer of 2009, Mr. Mobbs bowed as Assur in *Semiramide* at **Caramoor International Music Festival**. At the **Bard SummerScape Festival**, he participated in a concert of Wagner arias with the American Symphony Orchestra, under the direction of Leon Botstein. In the fall of 2009, Mr. Mobbs will join **Boston Lyric Opera**, adding the role of Escamillo in *Carmen* to his vast repertoire, followed by a Gala Concert with the **Collegiate Chorale** to celebrate the appointment of new Music Director James Bagwell, Leporello in *Don Giovanni* with **Virginia Opera** and Ormonte in *Partenope* at **New York City Opera**. He later collaborates with the **New York Choral Society** for Mozart's *Requiem* and James DeMars' *Tito's Say*.

In the summer of 2008, Mr. Mobbs sang Figaro in *Il barbiere di Siviglia* with **Caramoor International Music Festival**. His 2008-2009 season engagements included: the title role in *Le nozze di Figaro* with **Palm Beach Opera**, Leporello in *Don Giovanni* with **New Orleans Opera**, a Bach Concert under the auspices of **Opera New Jersey**, and a *Looking Forward* concert with **New York City Opera**.

The 2007 – 2008 season brought a wealth of interesting and challenging roles to Daniel Mobbs, including Baritone #1 (the Cold Genius of Winter) in Purcell's *King Arthur* at **New York City Opera**, an appearance at the **Opera Orchestra of New York's** Gala 100th Performance Concert at Carnegie Hall, Mercutio in *Roméo et Juliette* at **Baltimore Opera**, Capellio in *Bianca e Falliero* at **Washington Concert Opera**, the tile role in *Guillaume Tell* at the **National Opera (Warsaw)**, and a soloist in Brahms' *Requiem* at **Carnegie Hall**. (*Bianca e Falliero* marks the fourth time Daniel Mobbs has performed a Rossini opera with Vivica Geneaux!)

The 2006-2007 season's appearances included: at **New York City Opera**; Leporello in *Don Giovanni*, Douglas in *La Donna del Lago* and Marcello in *La bohème*, the Rossini *Otello* with **Opera Orchestra of New York**, Marcello in *La bohème* with **New Orleans Opera**, and Sharpless in *Madama Butterfly* with **Connecticut Grand Opera**. He made his **Florida Grand Opera** debut in late 2007 as Alfonso in *Così fan tutte*. In the summer of 2007 Mobbs performed the role of Togod in the American Premiere of Pascal Dusapin's *Faustus, the Last Night*, as well as the role of Ferrando in *Il trovatore* and a soloist in Rossini's *Petite Messe de Solenne*, all at **Caramoor**.

Mr. Mobbs began his 2005-06 season at **New York City Opera** as Lord Sydney in *Il viaggio a Reims*, and continued with **Opera Grand Rapids** as Ping in *Turandot* and Carnegie Hall where he sang Frederick in *Lakmé* with **Opera Orchestra of New York**.



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He also sang his first Leporello in *Don Giovanni* with **Portland Opera** and Taddeo to Vivica Genaux's Isabella in *L'italiana in Algeri* with **Anchorage Opera**. Additional engagements included Raphael/Adam in Haydn's *Creation* with **Huntsville Symphony** and Giorgio in *I Puritani*, and Orbazzano to Ewa Podles' *Tancredi* with **Caramoor International Music Festival**. The season was brought to a close with a return to **New York City Opera** where he sang Marcello in *La bohème* and **Opera Orchestra of New York** where he sang the role of Elmiro in Rossini's *Otello*.

His 2004-2005 season included his debut with **Portland Opera** as Lord Sydney in *Il viaggio a Reims*, while continuing his relationship with the **Metropolitan Opera** for *Madama Butterfly*, **Opera Grand Rapids** for *La bohème* and **Caramoor International Music Festival** opposite Sumi Jo as Count Rodolfo in *La Sonnambula*. He also sang with **Opera Orchestra of New York** as Jake Wallace in *La fanciulla del West* and in *Der Freischutz*, and with the **New York Festival of Song** in an evening of songs by operacomposers.

Previously, he has sung *Lakmé* with **Baltimore Opera** and Finzi's *In terra pax* with the **New York Choral Society**. Mr. Mobbs made his **Metropolitan Opera** debut in the 2003-04 season as Cascada in performances of *The Merry Widow* followed by Yamadori in *Madama Butterfly*.

Mr. Mobbs has also enjoyed a long relationship with the **Caramoor International Music Festival**. In recent seasons he has been seen as Lycomedes in Handel's *Deidamia*, in the American premiere of Donizetti's *Elisabetta*, Ernesto in *Il Pirata*, Elmiro in Rossini's *Otello*, Lodovico in Verdi's *Otello* and recitals entitled *Shakespeare's Songs and Love, Death, Heaven and Hell*.

Past performances include: Figaro in *Il Barbiere di Siviglia* with **New York City Opera**, **Kentucky Opera**, **Arizona Opera**, the **Spier Festival** in South Africa and **Baltimore Opera**, where he has also sung Dandini in *La cenerentola*. He has also bowed in *Turandot* with the **Washington National Opera** and **Pittsburgh Opera**. Other credits include Taddeo in *L'italiana in Algeri*, Papageno in *Die Zauberflöte*, and Ping with **New York City Opera**; Papageno with **Washington National Opera**; Dominik in *Arabella* with **Santa Fe Opera**; Escamillo with **Baltimore Opera**; Valentin in *Faust* with **Grand Rapids**; Danilo in *The Merry Widow* with **Shreveport Opera**; Belcore in *L'Elisir d'Amore* with **Kentucky Opera**; and Sid in *Albert Herring* with both **Cleveland Opera** and **Kentucky Opera**.

Orchestral credits include the Fauré *Requiem* with the **Pacific Symphony**; *Carmina Burana* with the symphonies of **Kalamazoo**, **Nashville**, **Knoxville** and **Grand Rapids**, *The Messiah* with **Chattanooga Symphony**, and Brahms' *Ein Deutsches Requiem* with the **Nashville Symphony**.

A native of Louisville, Kentucky, his awards include first place in both the College Division of the **MacAllister Awards** and the **Mario Lanza Scholarship**. He is a winner of the **Sullivan Foundation Award** and also a recipient of a grant from the **Puccini Foundation**. In 2008, **New York City Opera** awarded him the **Kolozsvar Award**, recognizing his "memorable performance of multiple roles in Purcell's *King Arthur*." He is a graduate of the **Academy of Vocal Arts** in Philadelphia.



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Daniel Mobbs

Bass-Baritone

Suggested Operatic Repertoire

Bellini	Il pirata	Ernesto
Bellini	I Puritani	Giorgio
Bellini	La sonnambula	Count Rodolfo
Bizet	Carmen	Escamillo
Delibes	Lakmé	Nilakantha
Gounod	Roméo et Juliette	Capulet
Mozart	Così fan tutte	Guglielmo, Don Alfonso
Mozart	Die Zauberflöte	Papageno
Mozart	Don Giovanni	Don Giovanni, Leporello
Mozart	Le nozze di Figaro	Figaro, Count
Puccini	La bohème	Schaunard, Colline
Puccini	La fanciulla del West	Jake Wallace
Puccini	Madama Butterfly	Sharpless
Rossini	Guillaume Tell	Guillaume Tell
Rossini	Il barbiere di Siviglia	Don Basilio
Rossini	La cenerentola	Dandini, Alidoro
Rossini	La donna del lago	Douglas
Rossini	L'italiana in Algeri	Taddeo, Haly
Rossini	Otello	Elmiro
Rossini	Semiramide	Assur
Rossini	Tancredi	Orbazzano
Rossini	Il viaggio a Reims	Lord Sidney
Verdi	Otello	Lodovico
Verdi	Il trovatore	Ferrando

Suggested Concert Repertoire

Bach	Magnificat; Christmas Oratorio
Brahms	Ein Deutsches Requiem
Faure	Requiem
Haydn	The Seasons
Handel	Messiah; Judas Maccabaeus
Mozart	Coronation Mass; Requiem; Mass in C
Mendelssohn	Elijah



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Daniel Mobbs

Bass-Baritone

Critical Acclaim

Boston Lyric Opera – *Carmen*

Daniel Mobbs made a particularly strong impression as Escamillo, managing to convey the required virility and flair in his first entrance while at the same time nursing an abdominal wound.

Boston Globe (Jeremy Eichler)

Daniel Mobbs looked, acted, and sang a jaunty, self-confident Escamillo, the character that adds so much dramatic tension to this opera.

Boston Musical Intelligencer (Bettina A. Norton)

Caramoor – *Semiramide*

Daniel Mobbs, who has been a regular with Crutchfield's Bel Canto productions, has developed sinew and strength in his rich, focused bass-baritone voice, and his recitative singing was especially expressive. He made the most of Assur's duet with Semiramide, "Se la vita ancor." Throughout the night, his low notes were remarkably firm and free.

Opera News Online (Judith Malafronte)

With a rich, mellifluous voice, Daniel Mobbs was suitably chilling as Assur, both menacing and plaintive in his mad scene.

The New York Times (Vivien Schweitzer)

The villain of the evening, Assur, is sometimes taken by basses, sometimes baritones...Daniel Mobbs was clear, intense and suitably evil. The Mad Scene (which once was eliminated for being too difficult) was here sung with great power and greater conviction.

Concertonet.com (Harry Rolnick)

Palm Beach Opera - *Le nozze di Figaro*

The American bass-baritone Daniel Mobbs was everything a good Figaro should be. He has a strong, untiring, attractive voice, and he is a fine actor, skills that turned each of his appearances on stage into a sparkling occasion. The bass colorings of his instrument added weight and power to the ensembles and to *Se vuol ballare* and *Non piu andrai*; in



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the latter aria, his first-rate diction made it crackle.

Palm Beach ArtsPaper (Greg Stepanich)

The evening's Figaro was sung by [bass-] baritone Daniel Mobbs. His clean, clear [bass-] baritone was a virile delight. A keen phrasing sense and excellent diction mark him as at the top of his game. His first act *Se vuol ballare* was packed with wit and determination. His foray into the orchestra seats was an unexpected plus. Animated and impish, his portrayal of the crafty Figaro hit the target.

Palm Beach Daily News (R. Spencer Butler)

In one of the better crafted moments, Figaro leaves the stage to sing an aria from the audience. Of course, it helps to have a cast with the dramatic and musical tools to match that directorial vision. The Palm Beach Opera provides exactly that — at least judging by its primary ensemble, which was featured on Friday night. Daniel Mobbs is a wonderfully engaging Figaro with a solid baritone that he uses to smart effect, singing in almost a speech-like manner.

Palm Beach Post (Charles Passy)

New Orleans Opera – Don Giovanni

In the scene-stealing role of Leporello, the Don's servant, [bass-] baritone Daniel Mobbs did just that. He played the role balancing the clown with the character's own wicked scheming perfectly. Mobbs has a rich, strong voice that was particularly showcased in the famous "*Catalogue Aria*," in which he details his employer's multiple sexual conquests across the continent.

The Times-Picayune (Chris Waddington, Theodore P. Mahne)

Caramoor – Il barbiere di Siviglia

Daniel Mobbs was a surprise as Figaro, showing wit and charm, along with thrilling vocalism, that he is rarely able to exhibit in his customary paternal roles. From his entrance aria (a bracingly effective romp even without high Gs) to the end of the long evening, Mobbs's lightning-quick presence and bright, clean sound were delightful.

Opera News (Judith Malafronte)

The [bass-] baritone Daniel Mobbs was a robust, sassy Figaro.

New York Times (Anthony Tommasini)



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Baltimore Opera – *Roméo et Juliette*

Also a convincing teen was Daniel Mobbs, singing Mercutio with a firm baritone that made one sit up and take notice...He certainly enjoyed leaping around the stage in his tights.

Washington Post (Anne Midgette)

New York City Opera – *King Arthur*

How could you not rejoice in the sight of bass-baritone Daniel Mobbs crammed into a refrigerator, his words jolting out, while soprano Mhairi Lawson struts about as Cupid, telling him love's a blessing, not something to freeze up over?

The Village Voice (Deborah Jowitz)

...soprano Mhairi Lawson was a bright-voiced, mischievous Cupid; she easily awakened bass-baritone Daniel Mobbs, who sang the shivers of the Cold Genius wonderfully, from his sleep in a refrigerator, and set off the hesitant, stomping movements of the blanket-shrouded Cold People.

Wall Street Journal (Heidi Waleson)

Bass-baritone Daniel Mobbs unfurls elegant, cavernous tones, and is amusing as the ship's captain and as the Cold Genius of Winter, trapped in a refrigerator before being freed by Cupid.

Variety.com (Eric Myers)

Here we see the sturdy and excellent Daniel Mobbs, trapped inside a clunky old refrigerator, as snowflakes rain down on a group of dancers bundled up in flannel blankets.

New York Times (Anthony Tommasini)

Caramoor – *Il trovatore*

Daniel Mobbs got (and deserved) a rousing hand after the opening scene: firm bass-baritone tone, all the gruppetti absolutely in place and the aria sung like a true narrative, with excellent diction and pointed phrasing.

Opera (David Shengold)

Bass-baritone Daniel Mobbs, an exceptional character actor, was potent as Ferrando, the



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count's henchman.

New York Times (Steve Smith)

Daniel Mobbs used his firm bass-baritone and appealing stage presence to make much of the thankless part of Ferrando.

Variety.com (Eric Myers)

Florida Grand Opera - *Così fan tutte*

The driving comical forces — and in some respects the vocal gemstones — of the Florida Grand production are bass-baritone Daniel Mobbs' youngish mischief-maker Don Alfonso and Suzanne Mentzer's impish maid Despina.

South Florida Sun-Sentinel (Jack Zink)

New York City Opera – *Don Giovanni*

High points in the month's NYCO revivals included — in a generally enjoyable *Don Giovanni* — a remarkably complete assumption, vocally and verbally, of Leporello by Daniel Mobbs (a handsome, polished vocalist deserving a run as Giovanni himself)...

Gay City News (David Shengold)

With an energetic young cast, an enthusiastic conductor facing a fine-toned orchestra, and Broadway-style razzmatazz direction, this production of *Don Giovanni* is a healthy reminder of why opera was once the pop music of its day...thanks to some great, physically deft singers (especially Daniel Mobbs' Leporello), we get a real sense of action... The singing was, for the most part, outstanding. As mentioned above, Daniel Mobbs is a deft Leporello. Even more, his voice has a nice timbre, and he seems especially suited to a comic role.

The Edge New York

Aaron St. Clair Nicholson, in his company debut, brought a flexible baritone and stylish manner to the title role...He was well partnered by the lively Leporello of Daniel Mobbs, who gave an arresting account of the catalog aria.

New York Sun (George Loomis)