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MUSIC

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Stephan Genz Baritone



Born in Erfurt, Stephan Genz is an internationally recognized German baritone, particularly known for his excellency in the Lied repertoire. After receiving his first musical training as a chorister of the Thomanerchor in Leipzig, he followed his vocal studies with Hans-Joachim Beyer at the conservatory of Leipzig, Mitsuko Shirai and Hartmut Höll at the conservatory of Karlsruhe and later, with Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf.

He came to prominence by winning prestigious competitions such as the International Johannes Brahms Competition in Hamburg (1994) and the International Hugo Wolf Competition in Stuttgart (1994).

In 1998, Stephan Genz was awarded the “Brahms-Preis” of Schleswig- Holstein and in 2000, the Belgium music critics elected him “Young Artist of the Year”.

Since then, he appeared in leading opera houses, including the Berlin Staatsoper, Hamburg Staatsoper, Paris (Bastille, Theatre des Champs- Elysees, Chatelet), Teatro alla Scala Milano, Grand Theatre de Genève, Semperoper Dresden, Teatro La Fenice Venice, Bolshoi Moscow, Strasbourg, Cologne and the Festivals of Aix-en-Provence and Baden- Baden.

He worked with conductors such as Myung-Whun Chung, Gerd Albrecht, Daniel Harding, Philippe Herreweghe, Thomas Hengelbrock, Gustav Kuhn, Sigiswald Kuijken, Rene Jacobs, Jesus Lopez-Coboz, Fabio Luisi, Georges Pretre, Bruno Bartoletti, Kent Nagano, Jeffrey Tate, Giuseppe Sinopoli, Kurt Masur, Eliahu Inbal, Mario Venzago, Lothar Zagrosek, Edo de Waart, and Nikolaus Harnoncourt.

Press:

“Stephan Genz is decidedly among the best Papagenos of his generation, with supreme vocal ease and irresistible theatricality.”

“The young German baritone Stephan Genz inhabited Mahler’s Songs of a Wayfarer with moving artistry and great intensity. He captured the elegiac melancholy of longing for happier days, with sumptuous beauty and high drama. He sensitively shaded the minutest tonal colors and stirrings of emotion.”

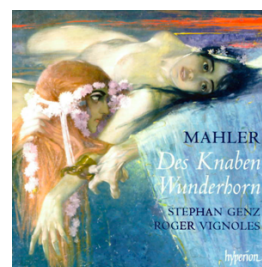
“Genz was a model of intelligence and attention to detail, at home both in Wolf’s profound evocations of human loneliness (Lebe wohl) and in his occasional moments of rambunctiousness (the Abschied concludes with the composer-poet kicking an importunate critic downstairs) All in all, the four-way collaboration—Wolf, Vignoles, Genz and Rodgers—proved an immaculately blended one, and rewarded every bit of the fierce concentration it demanded from the audience.”

Highlights in past and upcoming seasons:

“Die Fledermaus”	Angers Nantes Opéra Opéra de Toulouse
“Carmina Burana”	Opéra national du capitole, Toulouse
“Tannhäuser”	Opernhaus Zürich
“Das Rheingold”	Grand-Théâtre de Genève

Recordings:

Mahler: *Des Knaben Wunderhorn*
(Hyperion)



Beethoven: *Songs*
(Hyperion)

