

MALCOLM MACKENZIE

BARITONE

With a voice described as having a “rich vocal range full of inviting nuance,” Malcolm MacKenzie is quickly capturing attention in the dramatic baritone repertoire. Opera News recently praised him as a “confident, commanding Count di Luna...of robust tone, ardent address, arching phrases and genuine baritonal squillo.” Mr. MacKenzie has been heard at leading opera houses throughout the U.S. and Europe, appearing at the Metropolitan Opera, New York City Opera, Paris Opera (Bastille), Finland’s Savonlinna Festival, Washington National Opera, Los Angeles Opera, Glimmerglass Opera, San Diego Opera, Arizona Opera, Fort Worth Opera, and Pittsburgh Opera, in roles including Simon Boccanegra, Iago, Tonio, Baron Scarpia, Don Giovanni, Count di Luna, Renato, Jack Rance, Marcello, Germont, and Count Almaviva. Engagements for his 2019-2020 season include Scarpia in *Tosca* with Eugene Opera and Mark Torrance in *The Shining* with Lyric Opera of Kansas City.



Recent engagements for Mr. MacKenzie have included returns to Colorado Opera as Germont in *La traviata*, and to Pittsburgh Opera as Stubb in Jake Heggie’s *Moby-Dick*; as well as role debuts in North Carolina Opera’s *Rigoletto* in the title role, Baron Scarpia in Opera Omaha’s *Tosca*, and with Opera San Jose as Don Alfonso in *Così fan tutte*; returning Dayton Opera as Tonio in *I pagliacci*; creating the role of Roger Chillingworth in Colorado Opera’s world premiere of *The Scarlet Letter* by Lori Laitman; returning to LA Opera as Stubb in Jake Heggie’s *Moby-Dick*; Enrico in *Lucia di Lammermoor* with Eugene Opera; Giorgio Germont in *La traviata* with Virginia Opera; and Schaunard in *La bohème* with San Diego Opera; a return to the Metropolitan Opera as Dancaïro in *Carmen*; the title role in *Simon Boccanegra* with Kentucky Opera; Belcore in *L’elisir d’amore* with San Diego Opera; Iago in *Otello* with Nashville Opera; Count di Luna in *Il trovatore* with Arizona Opera; Alfio/Tonio in *Cavalleria rusticana/I pagliacci* with Arizona Opera; and Jack Rance in *La fanciulla del West* with Nashville Opera.

Other performances have included *La traviata* with Glimmerglass Opera, where Opera News described him as “a stentorian Germont, singing with a steely beauty that matched the character’s resolve;” Schaunard in *La bohème* for San Diego Opera; Figaro in *Il barbiere di Siviglia*, and Count Almaviva in *Le nozze di Figaro* with Sacramento Opera; Sharpless in *Madama Butterfly* for San Diego Opera; the baritone soloist for Horatio Parker’s rarely performed *Hora Novissima* with the Pacific Master Chorale; and Beethoven’s *Ninth Symphony* with the Reno Philharmonic.

On the concert stage, Mr. MacKenzie has performed frequently as the baritone soloist for Carl Orff’s *Carmina burana*, most recently with Los Angeles’ New West Symphony, the Symphony Orchestra of the University of California, Davis and the Savannah Symphony. The UC Davis performance is available on YouTube and has received over 13 million views. He has also appeared with the Los Angeles Master Chorale, the Pacific Chorale, the Los Angeles Mozart Orchestra, and the Madison Symphony.

MALCOLM MACKENZIE
BARITONE

SUGGESTED OPERATIC REPERTOIRE

BIZET	<i>Carmen</i> <i>Les pêcheurs de perles</i>	Escamillo Zurga
DONIZETTI	<i>L'elisir d'amore</i> <i>Lucia di Lammermoor</i>	Belcore Enrico
GOUNOD	<i>Faust</i> <i>Roméo et Juliette</i>	Valentin Mercutio
LEONCAVALLO	<i>Pagliacci</i>	Tonio
MOZART	<i>Così fan tutte</i> <i>Die Zauberflöte</i> <i>Don Giovanni</i> <i>Le nozze di Figaro</i>	Don Alfonso Papageno Don Giovanni Il Conte Almaviva
PUCCINI	<i>La bohème</i> <i>La fanciulla del West</i> <i>Madama Butterfly</i> <i>Manon Lescaut</i> <i>Tosca</i>	Marcello Jack Rance Sharpless Lescaut* Scarpia
VERDI	<i>Falstaff</i> <i>Il trovatore</i> <i>La traviata</i> <i>Otello</i> <i>Rigoletto</i> <i>Simon Boccanegra</i> <i>Un ballo in maschera</i>	Ford Di Luna Germont Iago Rigoletto Simon Boccanegra Paolo* Renato

All roles performed except * which are in preparation

MALCOLM MACKENZIE

BARITONE

CRITICAL ACCLAIM

Baron Scarpia – Tosca – North Carolina Opera

“The villainy of baritone Malcolm MacKenzie’s Scarpia was all the more startling for being enlivened by appealing, impeccably-controlled vocalism. Not once in his commanding portrayal of the loathsome reprobate did he resort to shouting or snarling. . . The self-satisfaction with which MacKenzie sang ‘Tosca è un buon falco!’ at the start of Act Two made Scarpia’s stratagem sickeningly lucid. It was again the superb caliber of his singing that ignited the baritone’s characterization. . . MacKenzie’s portrayal assumed a dimension of Shakespearean equivocation in the fateful scene with Tosca, the artifice of his chivalrous courtship accentuating his sardonic lust. . . Eschewing excess, MacKenzie out-sang a number of the *Tosca* discography’s most acclaimed interpreters of Scarpia, bringing to the Raleigh stage a magnificently-sung performance of the rôle that made compelling virtues of the baron’s voice-battering vices.”

- *Voix des Arts*

Baron Scarpia - Tosca - Opera Omaha

“Malcolm MacKenzie, baritone, brought seductive life to the villainous character and chief of police, Scarpia. His detestable allure illustrated the captivating nature of the wicked officer, but it was his deep and powerful voice that earned him the evening’s initial standing ovation when he returned to the stage for his bow.”

- *Omaha World-Herald*

“The real stars of the production, however, were the two male principals, Scarpia and Cavaradossi. In his *Opera Omaha* and role debut, baritone Malcolm MacKenzie, Scarpia, was a commanding force from the moment he entered in Act I. His rich, warm, and dark tone was bolstered by a relentless legato line which amplified the sensuous sleaziness of his Scarpia.”

- *Opera News*

Rigoletto - Rigoletto - North Carolina Opera

“MacKenzie played the role with a deftness that seemed like it should be impossible to achieve with the large gestures required to reach to the back of an auditorium. He relayed the subtle difference between Rigoletto’s brash early jesting and his forced bravado as he frantically searches the Duke’s home for his daughter, as well as his hesitation and growing shame as he sits close-but-not-too-close when he finally finds her. And, of course, MacKenzie’s voice was just as expressive. His rich baritone filled the room, rising over the chorus in the crowded palace scenes.”

- *Indy Week*

“Malcolm MacKenzie’s first lines as Rigoletto quickly established his rich, freely produced baritone as one to savor in the part. His assured negotiation of the character’s punishing high tessitura continued to thrill throughout the lengthy role.”

- *CVNC Online*

Figaro - Il barbiere di Siviglia - Eugene Opera

“The true star of the show, of course, is the barber himself — Figaro. Sung by dramatic baritone Malcolm MacKenzie, this Figaro flourished with charm, wit and just enough bravado to make him much adored by his audience. MacKenzie’s flirtatious exuberance joined brilliantly with his sizable voice, particularly in his upper extension, and crystal clear diction made for an immensely entertaining “Largo al factotum.””

- *The Register-Guard*

Roger Chillingworth - The Scarlet Letter - Opera Colorado

“Baritone Malcolm MacKenzie, as (Hester) Prynne’s ever-angry husband Chillingworth, produced a confident baritone and a dynamic presence.”

- *Opera News*

“Malcolm MacKenzie’s dignified baritone makes Chillingworth a ramrod-straight, implacable force, riven with self-loathing.”

- *Opera News*

George Milton - Of Mice and Men - Phoenicia International Festival of the Voice

"A convincing, sympathetic George dramatically, Malcolm MacKenzie brought linear solidity and an impressive upper register to his music." - *Opera News*

Giorgio Germont - La Traviata - Virginia Opera

"Mr. MacKenzie's affectionate gestures toward Violetta even as he demands an end to her romance are key to his multi-layered portrayal of a man often played as a two-dimensional villain. Mr. MacKenzie's supple baritone and beautiful diction and phrasing also put his Old Germont in a more provocative light." - *Communities Digital News*

"Malcolm MacKenzie was a stentorian Germont, singing with a steely beauty that matched the character's resolve." - *Opera News*

"Malcolm MacKenzie brought his hardy baritone voice and dramatic authority to the role of Alfredo's father, Germont." - *The New York Times*

Count di Luna - Il trovatore - Fort Worth Opera

"MacKenzie's confident, commanding Count di Luna raised the level of dramatic intensity whenever he strode onstage. His musical performance reached its apex in an "Il balen" of robust tone, ardent address, arching phrases and genuine baritonal squillo." - *Opera News*

"Malcolm MacKenzie makes his Fort Worth Opera debut by singing the role of the Count. Visually, he is everything a villain should be: thin, pale and goateed. Musically, he backs that up with a deep, rich baritone. Far too often, it is easy in opera to make the bad guy a tintype cliché; MacKenzie easily moves beyond that stereotype and makes the role of the Count quite human, with his conflicts and doubts roiling beneath the surface." - *Theaterjones.com*

Belcore - L'elisir d'amore - San Diego Opera

"MacKenzie, who possesses considerable comic ability, strutted and preened and used Belcore's range to great vocal advantage, especially in "Come Paride vezzoso."" - *Opera News*

"As Sergeant Belcore, American baritone Malcolm MacKenzie offered more vocal muscle than this bel canto role requires, but the splendor of his instrument justifies such a mild indulgence. His ostentatious bravado took the sergeant's self-confidence up several notches, but perhaps Director Stephen Lawless is responsible for this take on Belcore. A regular with the company for the last six seasons, MacKenzie has proved a treasure in every musical style he undertakes." - *SanDiegoStory.com*

Giorgio Germont - La Traviata - Glimmerglass Opera

"The Act 2 confrontation between the desperately ill heroine and her lover's father, Giorgio, is the work's dramatic linchpin and in that role baritone Malcolm MacKenzie was outstanding. His plea to Violetta to spare his family's respectability was splendid, wringing every tender morsel from a beautifully sung "pura siccome un angelo." His subsequent duet with Dunleavy was moving, and his famous recollection of home to his son was filled with warmth of color and tone." - *Press & Sun-Bulletin*

Sharpless - Madama Butterfly - San Diego Opera

"Baritone Malcolm MacKenzie was both tough and likable as Sharpless, the American Consul. One sensed his moral dilemma." - *Opera News*

"[As Sharpless] His voice is warm and beautiful, and he knows how to act with it. Many audience members, on their way out of the theater, voiced their choice of his work as the most memorable of the evening."

- *San Diego Union Tribune*

"Of all the robust and impressive voices in this performance, the most definitive was that of Sharpless, Malcolm Mackenzie. His sound seems to grow each time we hear him and, currently, his vocalism is a wave of ringing intensity." - *mvdaily.com*

"Equal to the warmth and tireless lyrical persuasion of MacKenzie's voice was the depth of his characterization, a palpable empathy for Butterfly that never touched on condescension or pity. Let's hope that General Director Ian Campbell has signed him up for lots of return appearances in upcoming seasons." - *San Diego Arts*

"Baritone Malcolm MacKenzie is marvelous as Sharpless, the American Counsel. (Sharpless. What a politically nasty name that is!). MacKenzie makes a morally positive, highly masculine impression vocally and dramatically, and you actually like the guy. He goes a good distance toward assuaging our collective guilt." - *Operawest.com*

Zurga - The Pearl Fishers - San Diego Opera

"One-time Operalia finalist, Malcolm Mackenzie made a splendid Zurga. His singing was robust and secure while his proficient acting helped make up for some of the flaws in the libretto." - *mvdaily.com*

"As the pivotal Zurga, Malcolm Mackenzie's prolific baritone and wonderful amplification allowed him to vividly personify a good man tortured by jealous rage. Yet his boom never overpowered the other singers or orchestra."

- *VoiceofSanDiego.org*

"While Zurga does not get the girl, he does deliver most of the drama in this opera and MacKenzie was more than up to that task, singing the "O Nadir, tendr'ami" with a soul searing intensity." - *Classicalvoice.org*

Count - Le nozze di Figaro - Sacramento Opera

"Baritone Malcolm MacKenzie, a company regular, gave one of his most potent and clear tonal performances to date. His no-nonsense portrayal of the Count gave it the right gravitas to allow much humor to take flight."

- *Sacramento Bee*

Escamillo - Carmen - New York City Opera

"If one were updating Carmen, one might cast Malcolm MacKenzie's Escamillo as a NASCAR racer: he had the right charismatic, slightly coarse flair and a burly voice to match". - *The New York Times*

Don Giovanni - Don Giovanni - Sacramento Opera

"Malcolm MacKenzie delivered the title role (Don Giovanni) in high style from curtain to curtain, with a splendid, powerful voice and an authoritative command of his legendary character. His last ten minutes, costume en déshabille but bravado undiminished, made the instant he grasped his doom positively chilling."

- *San Francisco Classical Voice*

Guglielmo - Così fan tutte - Austin Opera

"In this particular production the vocal honors went to Dorabella, sung with velvet tones by Priti Gandhi, and Guglielmo strongly interpreted by Malcolm Mackenzie... Mackenzie has a warm, robust baritone sound which he used with great skill. Both are experienced at stagecraft and they brought their characters to vibrant life."

- *Operajaponica.org*