

MATT BOEHLER

BASS

Hailed by *The New York Times* as “a bass with an attitude and the goods to back it up,” Matt Boehler has been critically acclaimed both for his dramatic skill and his vocal ability. With Wolf Trap Opera Company, Mr. Boehler garnered much praise in the title role of *Sweeney Todd*, causing *The Washington Post* to proclaim, “He is, quite simply, a marvel.” Last season saw Mr. Boehler as Sarastro in *Die Zauberflöte* with Utah Opera and joining the New York Festival of Song in concert and the Ravinia Festival for Bernstein’s *Mass*. The 2019-2020 season include Osmin in *Die Entführung aus dem Serail* with Lyric Opera of Kansas City, George Moscone in *Harvey Milk* with Opera Parallèle, Teucer in Rameau’s *Dardanus* with Trinity Wall Street, Dvorak’s *Requiem* with the Madison Symphony, and a concert with the New York Festival of Song.



The 2017-2018 season featured two opera and company premieres for Mr. Boehler: the role of Uncle in the world premiere of Kevin Puts and Mark Campbell’s *Elizabeth Cree* with Opera Philadelphia, and the Director in the American premiere of Michael Gordon and Deborah Artman’s *Acquanetta* with the Prototype Festival in NYC. It included returns to Minnesota Opera for Bartolo in *Le nozze di Figaro* and Sparafucile in *Rigoletto*, as well as Madison Opera for Osmin in *Die Entführung aus dem Serail*. In concert, was heard in Mozart’s *Requiem* at the National Cathedral and with the Sacramento Choral Society and Bach’s *St. Matthew Passion* with Cornell University. The most recent seasons have displayed Boehler’s versatility in a great array of repertoire, from Sarastro in *Die Zauberflöte* with Canadian Opera Company to Il Cieco in *Iris* with Bard Summerscape and Mr. Mister in *The Cradle Will Rock* with Opera Saratoga. He debuted with Dallas Opera as the Donkey in the world premiere of Mark Adamo’s *Becoming Santa Claus* and made his role debut as Baron Ochs in *Der Rosenkavalier* with Victory Hall Opera, where he is an ensemble member. In concert, his performance of Rautavaara’s *Vigilia* at St. John the Divine in New York City was singled out by *Opera News* as “masterful,” and his performance in Handel’s *Messiah* with Musica Sacra was lauded as one that “commanded attention” by *The New York Times*.

Boehler’s calendar over the last years has included engagements at some of classical music’s most prestigious venues. He has sung at The Metropolitan Opera in both *Iolanta* and *The Nose*, Théâtre Royal de La Monnaie in *Daphne*, and Canadian Opera Company in *Roberto Devereux*. He has been heard with the New York Philharmonic in *Elektra*, the Baltimore Symphony Orchestra in Bernstein’s *Mass* and with Spoleto Festival U.S.A. in Glass’ *Kepler*.

Mr. Boehler was an ensemble member at Theater St. Gallen in Switzerland for two years, essaying staples of the bass repertoire like Leporello in *Don Giovanni* and Daland in *Der fliegende Holländer*, while embracing rarities such as Baldassare in Donizetti’s *La favorita* and Catalani’s *La Wally*. He has been met with acclaim as Méphistophélès with Michigan Opera Theater and as Osmin with Des Moines Metro Opera, as well as the Hotel Manager in Thomas Ades’ *Powder Her Face* with New York City Opera and Festival Opéra de Québec. His career includes appearances with Minnesota Opera, Opera Theatre of Saint Louis, Chicago Opera Theater, Opera Lyra Ottawa, Central City Opera, Florentine Opera, Hawaii Opera Theatre, Opera New Jersey, and Festival Lyrique-en-mer. In concert, he has been heard with the American Symphony Orchestra, Orpheus Chamber Orchestra, Minnesota Orchestra, Jacksonville Symphony, Portland Baroque Orchestra, and Oratorio Society of New York. In recital, he has been seen in several critically acclaimed performances with the New York Festival of Song and has concertized at the Spoleto Festival USA and with the Lotte Lehmann Foundation.

Mr. Boehler is also a frequent collaborator within the world of contemporary music. In addition to the work of recent seasons, he has participated in premieres of the work of John Musto, William Bolcom and Michael Dellaira. His discography reflects his enthusiasm for new music and includes recordings of several world premieres. He trained as an actor (B.A.) at Viterbo College, an opera singer (A.D.) at Juilliard, and as a composer (M.M.) at the San Francisco Conservatory of Music.

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OPERATIC EXPERIENCE

Teucer	DARDANUS	Trinity Wall Street	2020
George Moscone	HARVEY MILK	Opera Parallèle	2020
Osmin	DIE ENTFÜHRUNG AUS DEM SERAIL	Lyric Opera of Kansas City	2019
Sarastro	DIE ZAUBERFLÖTE	Utah Opera; Canadian Opera Company; Theater St. Gallen; Minnesota Orchestra	2019; '17; '12; '11
Sparafucile	RIGOLETTO	Minnesota Opera; Minnesota Orchestra	2018; '12
Osmin	DIE ENTFÜHRUNG AUS DEM SERAIL	Madison Opera; Des Moines Metro Opera	2018; '15
Director	ACQUANETTA	Prototype Festival	2018
Bartolo	LE NOZZE DI FIGARO	Minnesota Opera	2017
Uncle	ELIZABETH CREE	Opera Philadelphia	2017
Mr. Mister	THE CRADLE WILL ROCK	Opera Saratoga	2017
Baron Ochs	DER ROSENKAVALIER	Victory Hall Opera	2016
Il Cieco	IRIS	Bard Summerscape	2016
Donkey	BECOMING SANTA	Dallas Opera	2015
Méphistophélès	FAUST	Michigan Opera Theater	2015
Bertrand	IOLANTHA	The Metropolitan Opera	2015
Rocco	FIDELIO	Madison Opera	2014
Erster Schäfer	DAPHNE	Théâtre Royal de La Monnaie	2014
Baldassare	LA FAVORITA	St. Galler Festspiele	2014
Sir Walter Raleigh	ROBERTO DEVEREUX	Canadian Opera Company	2014
Don Quichotte (cover)	DON QUICHOTTE	Canadian Opera Company	2014
Leporello	DON GIOVANNI	Theater St. Gallen	2013-14
Daland	DER FLIEGENDE HOLLÄNDER	Theater St. Gallen	2013-14
Pfarrer/Dachs	THE CUNNING LITTLE VIXEN	Theater St. Gallen	2013-14
Marketeer/Policeman	THE NOSE	The Metropolitan Opera	2013
Hotel Manager	POWDER HER FACE (Adès)	Festival Opéra de Québec	2013
Leporello	DON GIOVANNI	Madison Opera	2013
Count Horn	UN BALLO IN MASCHERA	Theater St. Gallen	2013
Hotel Manager	POWDER HER FACE (Adès)	New York City Opera	2013
Sparafucile	RIGOLETTO	Theater St. Gallen	2012-14
Bass Soloist	KEPLER (Glass)	Spoletto Festival, USA	2012
Drebednev	MOSCOW, CHERYOMUSHKI	Chicago Opera Theater	2012
Nourabad	PEARL FISHERS	Hawaii Opera Theater	2012
The Officer	IN THE PENAL COLONY (Glass)	American Opera Projects	2011
Adolfo	THE INSPECTOR (Musto, premiere)	Wolf Trap Opera Company	2011
Secret Police Agent	THE CONSUL	Opera New Jersey	2011
Quince (cover)	A MIDSUMMER NIGHT'S DREAM	Lyric Opera of Chicago	2010
Leporello	DON GIOVANNI	Opera New Jersey	2010
Businello	CASANOVA'S HOMECOMING (Argento)	Minnesota Opera	2009
Spencer Coyle	OWEN WINGRAVE	Chicago Opera Theater	2009
Basilio	IL BARBIERE DI SIVIGLIA	Minnesota Opera	2009
Angelotti	TOSCA	Festival Lyrique-en-mer	2008
Der Pfleger des Orest	ELEKTRA	New York Philharmonic	2008
Luciano/Chucho	BASTIANELLO/LUCREZIA (premieres)	New York Festival of Song	2008
Antinoo	IL RITORNO D'ULISSE IN PATRIA	Greenwich Music Festival	2008
Leporello	DON GIOVANNI	Chicago Opera Theater	2008
Leporello	DON GIOVANNI	Opera Lyra Ottawa	2007
Pooh-Bah	THE MIKADO	Opera Theater of Saint Louis	2007
Old Hebrew	SAMSON ET DALILAH	Hawaii Opera Theater	2007
Pluto	ORPHEUS (Telemann)	Wolf Trap Opera Company	2006
Frere Laurent	ROMEO ET JULIETTE	Wolf Trap Opera Company	2006
Bottom	A MIDSUMMER NIGHT'S DREAM	Juilliard Opera Center	2005
Sweeney	SWEENEY TODD	Wolf Trap Opera Company	2005
Publio	LA CLEMENZA DI TITO	Wolf Trap Opera Company	2003

CONCERT/ORATORIO EXPERIENCE

Dvorak	REQUIEM	Madison Symphony	2020
Various	LYRICS BY SHAKESPERE	New York Festival of Song	2019
Bernstein	MASS	Ravinia Festival	2019
Bach	ST. MATTHEW PASSION	Cornell University	2018
Mozart	REQUIEM	Sacrament Choral Society & Orchestra	2018
Mozart	REQUIEM	National Cathedral, DC	2017
Rautavaara	VIGILIA	St. John of the Divine, NYC	2016
Haydn	HARMONIEMESSE	Sacramento Choral Society	2016
Handel	MESSIAH	Musica Sacra	2015, 2012
Handel	MESSIAH	Jacksonville Symphony	2013, 2011
Handel	MESSIAH	Portland Baroque Orchestra	2011
Saint-Saëns	REQUIEM	Oratorio Society of New York	2010
Schumann	SCENES FROM GOETHE'S FAUST	American Symphony Orchestra	2010
Mozart	REQUIEM	Sacred Music in a Sacred Space	2010
Bernstein	MASS	Baltimore Symphony Orchestra	2008
Bach	ST. JOHN PASSION	Musica Sacra	2008
Bach	MAGNIFICAT	Orpheus Chamber Orchestra	2005

SELECTED PRESS EXCERPTS

Utah Opera – Die Zauberflöte

"Matt Boehler as Sarastro inhabited his character with conviction, and sang with a warm yet authoritative deep voice."

-Utah Arts Review

Minnesota Opera – Rigoletto

"with bass Matt Boehler as a hired assassin, there's some marvelous low-range menace afoot." *-TwinCities.com*

"Sparafucile was sung by Matt Boehler. His towering build full bodied bass was perfect for the ominous assassin."

-Schmopera

Madison Opera – Die Entführung aus dem Serail

"Boehler is just the right amount of too much, with his reverberating lowest-of-the-low bass notes and self-consciously stiff carriage. When Osmin gets drunk and joins Pedrillo in a rousing ode to the Roman god of wine, it's at once a display of fantastic vocal technique and the most fun we have all night."

-The Cap Times

Cathedral of St. John of the Divine – Rautavaara's Vigilia

"The key role among the soloists in Vigilia is that of the bass, here wonderfully sung by Matt Boehler. As in so much Eastern Orthodox liturgical music, there is a significant emphasis on singing in this vocal register. And, while Boehler lacked the specific sound quality that characterizes the great Finnish bass singers, he gave a masterful performance of this most difficult part. To be able to sing the profoundly deep notes with such power and radiant tone was an amazing feat on its own. Yet Boehler also masterfully handled the high register, singing the light, high musical lines in an exquisite chest voice, rather than reverting to falsetto. His performance was remarkable."

-Opera News

"...well, it says nothing against those four soloists, but the solos here were above all (below all?) written for bass. Perhaps basso profundo, but more likely the bass of the Russian Metropolitan. Rautavaara was influenced by the Russian church, but he also confessed to the influence of Prokofiev's music from Ivan the Terrible. And here, bass Matt Boehler showed not only the widest range, but some low notes (a low C? Or B flat?) that were clear and sometimes haunting"

-Concertonet.com

Bard Summerscape – Iris

"Il Cieco—movingly played and solidly vocalized by Matt Boehler"

-Opera News

"Bass Matthew Boehler, as her father (called Il Cieco, the blind man) was outstanding, with a clean, smooth sound and great presence."

-BroadwayWorld.com

"Matthew Boehler as Il Cieco impressed vocally"

-ClassicsToday.com

"Bass Matthew Boehler impressed as Iris' father, a stoic figure who is a forerunner of *Butterfly's* Bonze. His desperation, rage and rejection of his daughter drives the plot of this work relentlessly forward." -SuperConductor.com

Musica Sacra – Messiah

2015: "The bass Matt Boehler, meanwhile, brought powerful drama to each of his numbers with a booming, rich voice that commanded attention. In Handel's torrential coloratura passages, Mr. Boehler exhibited an uncanny ability to create space in between the fast notes so that the runs took on a stenciled clarity." -New York Times

2012: "The fine bass Matt Boehler combined earthy, robust sound with stern delivery in what is, for me, the oratorio's most chilling aria, "The trumpet shall sound." The dead "shall be raised incorruptible," he sang, and "we shall be changed." Changed? As sung by Mr. Boehler, with such power and gravity, this seemed an unsettling prospect"

-The New York Times

Michigan Opera Theatre – Faust

"Plenty went right with the production, which opened Saturday, especially bass Matt Boehler's oily ooze of evil, expressive singing and pinpoint diction as a recognizably human and handsome Mephistopheles." -Detroit Free Press

"Bass Matt Boehler was the highlight of the evening as the conniving Méphistophélès. His rich, meaty voice kept the audience and cast alike in thrall. Tall and lithe with a broadly expressive face and the timing of a comedian, Boehler controlled every character on the stage with a flick or flourish. His easy command even extended to unforeseen circumstances: when faced with Marguerite's baby left mistakenly on stage, he cooed lightheartedly at it then cast it mercilessly aside."

-Opera News

"As Mephistopheles, bass Matt Boehler is almost unnervingly effective. It's not enough for this character to project mere malevolence because Mephistopheles also has to use his wiles and oily charm to insinuate himself into the lives of these largely guileless people. Tall, thin, bearded and clad in black, Boehler struts arrogantly on the stage, looking derisively down his hooked nose at everyone. When he's not strutting, he's lurking in the shadows or laughing mockingly at his victims. His carriage is ramrod-straight; the only time he bends is when the villagers defiantly turn their swords upside down, suggesting crosses."

-Detroit News

"The real scene-stealer, however, is Matt Boehler as Mephistopheles (May 9, 13, 16), whose dynamic bass, imposing physicality, graceful moves and sinister laugh made our neck hair stand on end. We sincerely hope Dr. DiChiera will bring him back soon."

-The Examiner

Madison Opera – Fidelio

"Opposite LoBianco for much of the opera is Boehler's Rocco, an excellent bass with resonance to spare. It's he who makes the trio of Leonore, Marzelline and Rocco so electrifying in Act I; his voice has fantastic dexterity and power."

-Madison.com

"Rocco can be a tricky role, but Boehler balances the early hints of humor with a growing sense of the true magnitude of evil of his boss, Pizarro."

-Madison Magazine

New York City Opera – Powder Her Face

"... bass Matt Boehler brought simian flexibility to the grotesque leaps of the Judge's aria and a cavernous voice of doom to the Hotel manager."

- The Wall Street Journal

"The other singers, all in multiple roles, were also splendid . . . As the judge, Matt Boehler's voice and demeanor were downright frightening, bursting with the demonic force of a man possessed by acute disgust at the Duchess's dalliances. It is rare to hear a bass with Boehler's uncanny ability to reach and sustain the very lowest notes with clarity, heft and delicacy."

- The Classical Source

Hawaii Opera Theater – The Pearl Fishers

"The exceptionally tall and imposing bass, Matt Boehler (Nourabad), made an excellent stern priest, dark in timbre and demeanor."

- Honolulu Star-Advertiser

Spoletto Festival– Philip Glass' Kepler

"Standouts among the scholar soloists were soprano Anne-Carolyn Bird, who negotiated the high tessitura fearlessly, and Matt Boehler, whose opulent bass brought particular humanity to Kepler's inner doubts." -*The Wall Street Journal*

Spoletto Festival – Intermezzo II (recital)

"Mr. Boehler followed with four songs of his own, all traditional arrangements by turn-of-the-twentieth-century American and British composers. The four pieces let him run the gamut of his splendid range that was especially apparent in an incredible, low-as-humanly-possible bass note at the end of Celius Dougherty's "Shenandoah." Mr. Boehler is fun to listen to, not only because of his big, bold, versatile voice, but due to his self-confidence, genuine demeanor, and nicely balanced acting—a combination that immediately reassures and relaxes an audience." -*Charleston Today*

American Opera Projects – Philip Glass' In the Penal Colony

"As the Officer, Mr. Boehler, [embodied] the obsessive, maniacal delight of the true believer... With superb diction, an eerie, caressing lyricism in the higher parts of his range and an easy descent into punctuating profundo notes, he was terrifying." -*The Wall Street Journal*

"I'm sure I wasn't the only listener who shivered at the creepy, chilling intensity of Matt Boehler's performance as the Officer... Mr. Boehler wielded his sonorous bass to potent effect... [He] sang with a heft and clear English diction that rendered the titles superfluous." - *The New York Times*

St. Thomas Choir, NYC – Händel's Messiah

"...St. Thomas presented a cast of soloists on Tuesday evening that filled out the finest performance this grizzled follower of the work has heard in many years...Mr. Boehler too was excellent, producing solid tone right down to the lowest notes of darkness and death. And when the text furiously raged, this was clearly a bass with an attitude and the goods to back it up." -*The New York Times*

Wolf Trap Opera Company – Sweeney Todd

"The director's most successful stroke, however, came on the day the rehearsal pianist plunked the first note and Boehler was there to sing it. A mere lad by the middle-age standard for the role, he nevertheless conveys Sweeney in all his ferocious self-absorption. There are times, in fact, when this young man with a big crossover career ahead of him is standing in a crowd of actors, and you'd swear he was the only person on stage." -*The Washington Post*

Minnesota Opera – Il barbiere di Siviglia

"Matt Boehler was suitably unctuous as Basilio; his "La calunnia," complete with blackboard illustrations, was hilarious." - *Opera News*

Chicago Opera Theater – Don Giovanni

"As the uncommonly put upon Leporello, Minnesota native Matt Boehler makes a wonderful Chicago debut as the Don's enabling manservant. With a rich, dark voice and both physical and vocal agility, the bass-baritone helps us to see why his character cannot leave a master he despises." - *Chicago Sun-Times*