

CHRISTOPHER SOKOLOWSKI

Tenor

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“Christopher Sokolowski, in the father’s measured plod around the auditorium, sang with solid, attractive tone.” –*New York Times*



SHORT: 159 WORDS

American tenor Christopher Sokolowski has performed a wide repertoire of concert and operatic works for international audiences, from the early baroque to world premieres, and has been recognized by the *New York Times* for his “solid, attractive tone.” He will make his debut as the title role of Mozart’s *La clemenza di Tito* in Bregenz in 2020 under the baton of Karsten Januschke. Since the 2018–19 season he has been engaged with the Staatsoper Stuttgart as a member of their International Opera Studio, making debuts in many roles including Remendado (*Carmen*), Wagner/Nerèò (*Mefistofele*), Le comte de Lerme (*Don Carlos*), and Don Curzio (*Le nozze di Figaro*). Additional performances of the 2019–20 season include the Glassmaker/Street Singer in Britten’s *Death in Venice*, the Second Priest in Mozart’s *Die Zauberflöte*, and the creation of the role of Osmond in a new pastiche based on the story and music of Purcell’s *King Arthur* with the Staatsoper’s Junge Oper im Nord. www.christophersokolowski.com

MEDIUM: 325 WORDS

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The 2019–20 season brings many productions at the Staatsoper Stuttgart where Christopher is currently engaged in their International Opera Studio. He will make debuts in roles including Remendado in Bizet’s *Carmen* conducted by Kristiina Polska, the Glassmaker/Street Singer in Britten’s *Death in Venice* conducted by Bas Wiegers, the Second Priest in Mozart’s *Die Zauberflöte* conducted by Cornelius Meister, Le comte de Lerme in a new production of Verdi’s *Don Carlos* directed by Lotte de Beer and conducted by Cornelius Meister, as well as Don Curzio in a new production of Mozart’s *Le nozze di Figaro* directed by Christiane Pohle and conducted by Roland Kluttig. He will additionally return to roles including Wagner/Nerèò in Boito’s *Mefistofele* and the brother in the acclaimed production of Weill’s *Die sieben Todsünden* starring the controversial “Pop-Provokateurin” Peaches. Christopher will also create the role of Osmond in the new pastiche *Artus* based on the story and music of Purcell’s *King Arthur* with the Staatsoper’s Junge Oper im Nord.

In the 2018–19 season, Christopher was selected as the new tenor for the Staatsoper Stuttgart’s International Opera Studio. This season with the company he made debuts of many roles such as Wagner/Nerèò in critically celebrated new productions of Boito’s *Mefistofele* directed by Alex Ollé/La Fura dels Baus and conducted by Daniele Callegari, the Zeremonienmeister in Prokofiev’s *Die Liebe zu den Drei Orangen* directed by Axel Ranisch and conducted by Alejo Pérez, and the brother in Kurt Weill’s *Die Sieben Todsünden* directed by Anna-Sophie Mahler; as well as roles in repertory productions of *Ariodante*, *Pique Dame*, and *Der Schauspieldirektor*. www.christophersokolowski.com

FULL: 700 WORDS

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The years prior to his engagement with the Staatsoper Stuttgart, Christopher enjoyed an international schedule of concert and operatic work, bringing him to New York City for concerts featuring the cantatas of Bach conducted by Ken-David Masur with the Chelsea Music Festival, to the Netherlands for performances of Franck’s *Seven Words of Christ* with the Haarlems Gemengd Koor, the American and Asian premieres of Moto Osada’s *Four Nights of Dream* at the Japan Society in New York City and at the Tokyo Bunka Kaikan to the praise of the *New York Times*, and to Greece for the documenta14 festival’s presentation of O+A’s *Requiem for fossil fuels*. The 2016–17 season brought the premieres of three new works: Laura Schwendinger’s *Artemisia* for the Times Arrow Festival with Trinity Wall Street, Andrew Seligson’s *Memory* with the Metamorphosis Chamber Orchestra, and John Myers’ *Paintings in Song* with the Crescendo Ensemble of Great Barrington; as well as performances of Handel’s *Dettingen Te Deum* and *Alexander’s Feast* with Concerts in the Village of Kinderhook; and the Father in Kurt Weill’s *Die sieben Todsünden* at the prestigious Tanglewood Music Center.

A graduate of Indiana University’s Jacobs School of Music and the SUNY Purchase Conservatory, Christopher performed roles including the title role in Handel’s *Acis and Galatea* and Oronte in Handel’s *Alcina*, the world premiere of P. Q. Phan’s *Tale of Lady Thi Kinh*, Alfred in J. Strauss II’s *Die Fledermaus*, and the husband in Poulenc’s *Les mamelles de Tirésias*. He was the tenor soloist in Handel’s *Esther*, Haydn’s *Missa in Tempore Belli*, and Britten’s *War Requiem* with the IU Philharmonic Orchestra conducted by Michael Palmer. Frequently in demand for the performance of new music, Christopher also took part in many premieres and concerts dedicated to new music while at IU, including the premiere of P. Q. Phan’s *Vietnamese Requiem* and the premiere of Raphaël Lucas’ *Six Songs on poems by Federico García Lorca*, which was broadcast on France Musique. While a student, Christopher enjoyed many additional performances across the country: Mendelssohn’s *Elijah*, Handel’s *Messiah*, Mozart’s *Requiem*, Orff’s *Carmina Burana*, Vivaldi’s *Dixit Dominus*, the Magnificats of J.C. Bach, J.S. Bach, and Vivaldi; and additionally creating the role of Antinous in the workshop premiere of Clint Borzoni’s *Antinous and Hadrian* in New York City.

For more information and upcoming performances, please visit www.christophersokolowski.com

Last updated February 2, 2020. Please check christophersokolowski.com for the most up-to-date materials. Photo © Matthias Baus.