

## NICKY SPENCE, Tenor

Hailed by the Daily Telegraph as ‘a voice of real distinction,’ Nicky Spence has emerged as one of ‘our finest young singers.’ An artist of great integrity, Nicky Spence’s unique skills as a singing actor and the rare honesty in his musicianship are steadfastly earning him a place at the top of the profession.

Highlights of the 2014-15 season include David in *The Mastersingers of Nuremberg* at the English National Opera with Music Director Edward Gardner, a Rossini double bill at Welsh National Opera as Rodolphe in *Guillaume Tell* and Mambre in *Mosè in Egitto* with Carlo Rizzi, and Francesco in Berlioz’s *Benvenuto Cellini* at De Nederlandse Opera under Sir Mark Elder. Concerts include recitals with Roger Vignoles, Malcolm Martineau, and The Allegri Quartet and performances of Handel with Tromsø Chamber Orchestra, a world premiere by Jonathan Dove with the Oxford Bach Choir, and Tippett’s *A Child of Our Time* with the Auckland Philharmonia in New Zealand. Nicky Spence also performs in concert at the Barbican, the Purcell Room, and Birmingham Symphony Hall.

On the opera stage, Nicky Spence created the role of Brian in the world premiere of Nico Muhly’s opera *Two Boys* at the ENO, a role he reprised for his Metropolitan Opera debut last season conducted by David Robertson.

His other recent roles include Števa in *Jenůfa* at La Monnaie, Brussels, Steuermann in *Der fliegende Holländer* in concert with the City of Birmingham Symphony Orchestra under Andris Nelsons and at Scottish Opera, Isacco in *La Gazza Ladra* for Oper Frankfurt, Iago in Rossini’s *Otello* for the Buxton Festival, and Don Ottavio in *Don Giovanni* at New Zealand Opera. Other performances have included roles in *Billy Budd* (dir. David Alden), *Benvenuto Cellini* (dir. Terry Gilliam), *Les Dialogues des Carmélites* (dir. John Doyle), *Die Zauberflöte* (dir. Sir Thomas Allen), *Intermezzo*, *The Beggar’s Opera*, *The Turn of the Screw*, *The Rake’s Progress*, and *Fidelio*.

Recent concert performances include *Tristan und Isolde* with the BBC Scottish Symphony under Donald Runnicles, Beethoven’s Ninth Symphony at the Barbican with the Philharmonia, Finzi’s *Dies Natalis* with the BBCO, Elgar’s *The Kingdom* at Kings College, Cambridge, Mozart *C Minor Mass* at Cadogan Hall, and Britten’s *Serenade for Tenor, Horn and Strings* with L’Orchestre National d’Ile de France and at The Wigmore Hall. Nicky Spence made his New York recital debut with Malcolm Martineau last season, which also featured a live broadcast of Brahms’ *Liebesliederwalzer* at the Amsterdam Concertgebouw, a Britten Song-Cycle Series in Aldeburgh, a recital series at Kings Place as part of their Britten 100 celebrations, and appearances at the Oxford Lieder Festival, St. John’s

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An experienced recording artist, Nicky Spence first attracted a long-term recording contract with Universal Classics at a young age and has increasing recognition on stage, radio and television as a presenter and performer alike, having contributed to tours and Platinum Selling disks the world over. The tenor's discography now also includes a solo recital disc with Malcolm Martineau entitled *As you like it: Shakespeare Songs*, which garnered universally great acclaim, recital collaborations with Graham Johnson (Schumann: The Complete Songs Vol. 10 / Hyperion), Britten Songs with Malcolm Martineau (Onyx), Messiaen's *La Mort du Nombre* with Sholto Kynoch (Stone Records) and a disc of premiere Hoddinott recordings. Adding to his credentials in contemporary repertoire is a recent world-premiere recording of Mark-Anthony Turnage's song cycle *A Constant Obsession*, for Resonus Classics, which has received uniformly excellent reviews.

Nicky Spence trained at the Guildhall School of Music & Drama and the National Opera Studio. He took his place as an inaugural Harewood Artist at the ENO in 2011, which is made possible by the American Friends of the ENO.

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