Alex Otterburn

Baritone

Recent performances have highlighted Alex Otterburn as an artist capable of “ruling the stage” (*Opera Magazine*) in a dynamic repertoire of contemporary creations and traditional roles alike. From his debut as Ned Keene in Paul Curran’s new production of *Peter Grimes* at Teatro La Fenice, to his tour-de-force performance as Eddy in Mark-Anthony Turnage’s *Greek* at the Edinburgh International Festival, Alex Otterburn is “effortlessly charming, devilish and able to fill the stage with personality whether singing or speaking” (Planet Hugill).

Trained at the Royal Academy of Music, it was Alex Otterburn’s star turn as Eddy in Mark-Anthony Turnage’s *Greek* at the Edinburgh International Festival, with further performances for Scottish Opera and on tour to the Brooklyn Academy of Arts marking his US operatic debut, which defined him as an exciting and important artist of the new generation. An invitation to become an English National Opera Harewood Artist followed, and Alex has since received significant acclaim for his incomparable debut as Pluto in Emma Rice’s new production of *Orpheus in the Underworld*, the creation of Squibby in the world premiere performances of Iain Bell’s *Jack the Ripper: The Women of Whitechapel*, and his debut as Schaunard in Jonathan Miller’s *La bohème* under Ben Glassberg. This season Alex Otterburn makes his company debut with the Royal Opera House, Covent Garden in Deborah Warner’s new production of *Wozzeck* under Sir Antonio Pappano, as well as making his Glyndebourne Festival Opera debut as Starveling in *A Midsummer Night’s Dream* conducted by Dalia Stasevska. At the English National Opera Alex returns as Ernie in the UK premiere of Jake Heggie’s *It’s a Wonderful Life* conducted by Nicole Paiement, and Henry Cuffe in a concert performance of *Gloriana* under Martyn Brabbins.

Highlights elsewhere have included Alex Otterburn’s ‘clarion-voiced’ (Opera Today) debut as Demetrius in Paul Curran’s production of *A Midsummer Night’s Dream* for The Grange Festival, Chip in Antony McDonald’s new production of *On the Town* at the Hyogo Performing Arts Centre and on tour in Tokyo, Harlequin in *Ariadne auf Naxos* for both Scottish Opera and Opera Holland Park, Pallante in *Agrippina* for The Grange Festival, and his company debut at Opera North as Cascada in *The Merry Widow* under Martin André.

Building a diverse concert repertoire, recent highlights have included *Carmina Burana* with the Oulu Symphony Orchestra under Rumon Gamba, Bernstein’s *Arias and Barcarolles* accompanied by James Baillieu and Philip Moore at the Edinburgh International Festival, and a programme including Vaughan Williams and Gurney at the Ludlow English Song Festival with Iain Burnside. Elsewhere he has sung Haydn’s *The Seasons*, Bach’s *Christmas Oratorio*, Brahms’ *Ein Deutsches Requiem*, Fauré’s *Requiem*, and Vaughan Williams’ *A Sea Symphony*. In recent months Alex has recorded ‘The Call’ (Stone Records), the debut release from Barbara Hannigan’s Momentum initiative which introduces the next generation of classical artists, accompanied by Malcolm Martineau.

[**@**AOtterburn](https://twitter.com/AOtterburn)