

A portrait of Rodell Rosel, a man with dark, wavy hair and a light complexion, wearing a dark suit jacket over a light blue checkered shirt. He is looking directly at the camera with a slight smile. The background is a solid dark grey.

# Rodell Rosel

*“A visual artist,  
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## Rodell Rosel

is one of opera's most critically-acclaimed character tenors.

For the Lyric Opera of Chicago, he has appeared as: Remendado; Four Servants (*Les Contes d'Hoffman*); Bardolph (*Falstaff*); Dr. Blind (*Die Fledermans*); Prince and Man Servant (*Lulu*), Borsa; Major-Domo; Pang; Benvoglio (*Roméo et Juliette*); Second Jew (*Salome*); Spoletta (*Tosca*); Ruiz (*Il Trovatore*); Altoum; Mime (*Das Rheingold*); Valzacchi; and Monostatos.

For the Metropolitan Opera, he has appeared as: Monostatos; Valzacchi, and as Nathaniel and Franz (*Les Contes d'Hoffman*).

For Los Angeles Opera, he has appeared as: Bardolph; First Jew; Goro; Monostatos; Spalanzani, and Spoletta.

For Houston Grand Opera he has appeared as: Mime in both *Das Rheingold* and *Siegfried*; Goro; Squeak (*Billy Budd*), and Tanzmeister (*Ariadne auf Naxos*),

For Seattle Opera, he has appeared as: Monostatos and Goro; whilst, for Arizona Opera, he has appeared as Loge.

He has appeared in two world premieres: at Santa Fe Opera as On Chi Seng (*The Letter*), and with Dallas Opera as Anthony Candolino (*Great Scott*).

Season 19/20 engagements included: Monostatos at the Royal Opera Covent Garden (debut) and the Metropolitan Opera in New York; Goro with Lyric Opera of Chicago; Tanzmeister/Scaramuccio with Arizona Opera and Don Curzio with Los Angeles Opera.

Season 21/22 engagements include: Monostatos in Pittsburgh and at the Metropolitan Opera, Spoletta with the Lyric Opera of Chicago and Moneylender (*The Miserly Knight*) at the Bard Festival.

Season 22/23 engagements include: returns to the Metropolitan Opera (Shabby, Peasant, Spoletta, Monostatos), and Los Angeles Opera (Basilio), as well as his first Calaf.

Season 23/24 engagements include: Goro at the Grand Teston Festival, Boston Lyric Opera and Houston Grand Opera; Beppe with Austin Lyric Opera, and Die Zauberflöte with the Cleveland Orchestra.



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## Rodell Rosel reviews

### **Die Zauberflöte, The Metropolitan Opera**

In this production, Monastatos has the best costume, a combination of kabuki mask, sumo-like bodysuit, and a bat winged cape. Tenor Rodell Rosel's singing was even better than that, not just hitting all the notes but full of character – **New York Classical Review**

### **Lady Macbeth of the Mtshank District The Metropolitan Opera**

Bass Goran Juric as the priest and tenor Rodell Rosel as the shabby peasant proved excellent comic reliefs along this tragic journey. Rosel also had a unique way of generating effortless humor from the audience. His transparency narrated scenes that might have reminded the audience of a voice inside their own head. He was direct and honest. Even while writhing on the floor, wanting more just to get himself off. He was the perfect unabashed pervert – **Opera Wire**

### **Tosca, The Metropolitan Opera**

As Spoletta, Rodell Rosel was a smarmy henchman – **New York Times**

Rodell Rosel's turn as Spoletta was well played. As Scarpia's toadie, Rosel gave off a menacing vibe. His Spoletta seemed to like his job as a sadistic sycophant – **Opera Wire**

Rodell Rosel aptly weasels his way through the role of Spoletta – **Classical Source**

### **Tosca, Lyric Opera of Chicago**

The smaller roles were taken up mostly by Ryan Center members or alums, with Rodell Rosel as the standout. Rosel is a tenor with superb comedic skills, so it was fascinating to see him embody so well such an evil, toady dude as Spoletta, Scarpia's henchman – **HP Herald Arts**

Rodell Rosel, on the other hand, is an excellent actor — one that Lyric audiences know well. He may not have the most beautiful voice, but his technique is nothing short of perfection – **Stage and Cinema**

Rodell Rosel was an aptly weaselly Spoletta – **Chicago Classical review**

### **Die Zauberflöte, Covent Garden**

Rodell Rosel's utterly grotesque Monostatos is a masterclass in acting through song, and proves a crowd favourite - **The Prickle**

The cast includes many newcomers not only to the staging but also to the Royal Opera House. Filipino tenor Rodell Rosel is a Monostatos perfect in every wicked gesture – **The Stage**

Monostatos, played as an 18th-century grotesque, was sung here by the big-voiced Filipino tenor Rodell Rosel (another making his debut) and took every chance to impress – **Town & Country Magazine**

His shapely 'O Isis und Osiris' was especially gratifying. So, too, was the clarion and insinuating tone from Rodell Rosel as a foppish Monostatos - less a repellent monster than someone to be ridiculed – **Opera Today**

Among the lesser roles, Filipino character tenor Rodell Rosel is a virulently nasty Monostatos and Darren Jeffery a sonorous Speaker. The Three Ladies are well matched, as are the Three Boys, no longer looking aged, thank goodness – **The Daily Mail**

Sarastro, Andreas Bauer Kanabas's sonorous bass lending gravitas to his Prosperoish patriarch, slides along the spectrum from villain to hero without ever fully resolving as either archetype, unlike the Noseferatu lookalike and would-be rapist, Monostatos, played with mad Kinskian menace by Rodell Rosel – **Broadway World**

Rodell Rosel's subtly-delineated Monostatos has more humanity than is usual with that character – **The Independent**

Rodell Rosel is an excellent Monostatos – **Opera Online**

Rodell Rosel's Monostatos, Sarastro's evil servant, is foppish, sycophantic and obsequious – **London Unattached**

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## Rodell Rosel reviews

### Das Rheingold, Arizona Opera

Onstage almost the entire evening, was Rodell Rosel as the tricky fire demigod, Loge. Like fire itself, Loge never stopped moving, changing, and jumping from one place to another. Even his fingers were constantly in motion. A visual artist as well as a fine character tenor, Rosel was a Loge to remember - **Opera News**

It is in this context ~ the merging of stagecraft and technology ~ that an exceptional cast fulfills its role and captures the intense struggle and tradeoffs between gods and men to secure powers greater than they have...Rodell Rosel as Loge, the god of fire, Wotan's counselor, and a mercurial trickster. These are rich and robust performances... - **Broadway World**

### Die Zauberflöte, Seattle Opera

Rodell Rosel found admirable balance in the tricky role of Monostatos - **Seattle Times**

Debating tenor Rodell Rosel sounded appropriately gruff and convincingly diabolical in the smaller yet pivotal role of the Queen of the Night's evil counterpart Monostatos, and showed great comic flair - **bachtrack.com**

### Los Angeles Opera, Les contes d'Hoffmann

Special note should be taken of the performance of character tenor Rodell Rosel as Spalanzani, the creator of the mechanical toys Olympia and Cochenille. I have long admired Rosel's work. He was a vigorous Spalanzani, excitedly hopping around, leaving a strong impression of a toymaker living in a world of fantasy - **Opera War Horses**

Spalanzani, the absurdly funny Rodell Rosel - **Broadway World**

Rodell Rosel was a self-important Spalanzani who looked much like one of Offenbach's contemporaries, Richard Wagner - **Opera Today**

### Lyric Opera of Chicago, Das Rheingold

Rodell Rosel's juicy character tenor and acrobatic energy enlivened the fearful, resentful Mime - **Classical Review**

### Houston Grand Opera, Das Rheingold

Tenor Rodell Rosel deftly blended the essential elements of comic sprightliness, insidious duplicity and corrosive greed to create a colorfully absorbing Mime - **Opera News**

The brilliantly animated, often cloying tenor Rodell Rosel as Mime did much to provoke a pervasive energy in the first act, and though he is a generally distasteful character throughout the opera, I was sorry when Siegfried chopped off his head towards the end of the second act. Rosel is a star, and let's hope he returns soon to the HGO stage - **Houston Culturemap**

Found by evil Nibelung dwarf Mime (an oily and creepy Rodell Rosel), the child is raised in hope he will eventually kill dragon Fafner - **Houston Press**

As the scheming Alberich, Richard Paul Fink crept through the second act with reliable artistry, and tenor Rodell Rosel, as Mime, embodied the slippery part with a special deviousness in his voice, which, I imagine can sound equally sweet given the talent he displayed - **Bachtrack**

The remainder of the cast were a powerful, drama-enhancing team. They included...Rodell Rosel (Mime) - **Art and Seek**

Rodell Rosel makes a wickedly effective Mime - **Houston Chronicle**

### Houston Grand Opera, Das Rheingold

Rodell Rosel provided a vividly acted, nicely sung, characterization of the conniving Nibelung, Mime. The role of Mime (who appears in both "Rheingold" and "Siegfried") is arguably the epitome of the repertory that defines the character tenor's craft. Only the part of Siegfried is longer than Mime's in this opera. I have been reporting on Rosel's evolving career as a character tenor over the past decade [see Australia Opera's "Butterfly" Charms Pittsburgh - October 19, 2007] and recognize him as one of the handful of artists able to project memorable portraits in iconic comprimario roles - **Opera War Horses**

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## Rodell Rosel partial repertoire

Composer	Opera	Role
Britten	Albert Herring Peter Grimes	Albert Bob Boles
Corigliano	The Ghosts of Versailles	The Worm
Leoncavallo	I pagliacci	Beppe
Mozart	Le nozze di Figaro Die Zauberflöte	Basilio, Don Curzio Monostatos
Offenbach	Les contes d'Hoffmann	Four Servants
Puccini	La fanciulla del West Madama Butterfly Tosca	Nick Goro Spoleta
Strauss, J	Die Fledermaus	Alfred
Strauss, R	Ariadne auf Naxos Der Rosenkavalier Salome	Major Domo, Scaramuccio Valzacchi Herod
Wagner	Die Fliegende Holländer Die Meistersinger von Nürnberg Das Rheingold Siegfried	Der Steuermann David Loge, Mime Mime

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## VIDEOS

[Shostakovich, Lady Macbeth of Mtsensk, Shabby Peasant](#)

Metropolitan Opera New York

[Puccini, Tosca, Spoleta \(excerpts\)](#)

Lyric Opera of Chicago

[Mozart, The Magic Flute, Monostatos](#)

Metropolitan Opera New York

[Puccini, Turandot, Nessun Dorma](#)

National Hispanic Cultural Center

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