



## Martin Snell Bass

*Die Walküre (Hunding)* – Singapore Symphony Orchestra, May 2007

“As the villain, Snell owned the stage ... his deep voice thundering with menace ... the sheer calibre of the singing made for a thrilling aural experience.”

Stephanie Yap

*The Straits Times (Singapore)* May 15 2007

*La Clemenza di Tito (Publio)* – Grand Théâtre de Genève, April 2006

“...and the New Zealand bass Martin Snell sang sonorously as *Publio*.”

Hugh Canning

*Opera (UK)*, September 2006

*Parsifal (Klingsor)* – New Zealand Symphony Orchestra/New Zealand Festival, March 2006

“Act II begins with Klingsor hurling his voice from the top of the stairs with *Die Zeit ist da*: Martin Snell’s attack after singing at Bayreuth is burnished and intensely focused; it electrified every scene in which he appeared, sombre and chilling.”

Lindis Taylor

*The Dominion Post (Wellington)* March 18 2006

Martin Snell was born and educated in Dunedin, New Zealand. After law studies and professional qualification he entered the Royal Northern College of Music, Manchester, England to commence postgraduate vocal studies with Patrick McGuigan in September 1991, graduating with distinction in 1994. He has received many awards and scholarships, including winning the 1993 Mobil Song Quest and receiving a major scholarship from the Peter Moores Foundation, London.

Martin has been a resident artist with Theater St Gallen, Theater Basel, and Luzerner Theater, and performed widely throughout Europe as well as Asia and his native New Zealand. Since August 2005 he has worked as a freelance performer based in Lucerne, Switzerland.

Recent engagements include his débuts as Daland (*Der fliegende Holländer*) for State Opera of Prague and Landgraf Hermann (*Tannhäuser*) for Greek National Opera at the Megaron Concert Hall, Athens as well as the title role in Puccini’s *Gianni Schicchi* for Southern Opera (New Zealand). He will also sing the role of Prince Gremin in *Eugene Onegin* for NBR New Zealand Opera later in the year. Other future plans include revival performances of *Die Meistersinger von Nürnberg* (Hermann Ortel) and *Tristan und Isolde* (Ein Steuermann) for the Bayreuther Festspiele 2009, stage débuts in Vienna and Amsterdam, together with further concert appearances in Switzerland, France, Germany, Denmark and Sweden.

Martin Snell’s vocal repertoire comprises diverse roles ranging from Monteverdi and Handel to Mozart and Rossini, Puccini and Strauss to Donizetti and Stravinsky, Verdi and Wagner, Janacek and Smetana, Tchaikowsky and Offenbach.

More recent stage successes include Ein Steuermann (*Tristan und Isolde*) and 4. Edler (*Lohengrin*) for the Bayreuther Festspiele 2005, Truffaldino (*Ariadne auf Naxos*) for both Opéra de Monte-Carlo and Grand Théâtre de Genève, Klingsor (*Parsifal*) for the New Zealand International Festival 2006 with the New Zealand Symphony Orchestra, Publio (*La Clemenza di Tito*) in Geneva and Caen, Ein Steuermann (*Tristan und Isolde*) for the Bayreuther Festspiele 2006, Kanna in the World première performance of Franz Schubert’s *Sakuntala* at the Hermann Prey Festival Bad Urach, Hans Foltz (*Die Meistersinger von Nürnberg*) in Geneva, Hermann Ortel (*Die Meistersinger von Nürnberg*) in Bayreuth and Kaspar (*Der Freischütz*) for Oper Graz.

Martin Snell’s Manager in Australasia is Judith Alexander: [judith@artsmanagement.com.au](mailto:judith@artsmanagement.com.au)  
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# ArtsManagement

As a concert singer Martin Snell has appeared widely throughout Europe as well as Asia, and has also performed regularly in New Zealand, with conductors such as Peter Eötvös, Herbert Blomstedt, Philippe Herreweghe, David Parry, René Jacobs, Sebastian Weigle, Howard Griffiths, Jiri Kout, Jeffery Tate, and Lan Shui, among many others.

Recent concert performances include Handel's *Messiah* in Zurich, Berne and Graz, Verdi *Requiem* in Essen, Basel, Zurich, Munich, and Freiburg im Breisgau, Saint-Saëns' *Oratorio de Noël* and Mozart's *c-Moll Messe* in Zurich, Purcell's *King Arthur* (Cold Genius/Aeolus) in Lörrach, Cologne, Brussels, and Ludwigsburg with Thomas Hengelbrock and the Balthasar-Neumann-Ensemble and Choir, Bruckner's *Messe Nr.3* in f-Moll in Tokyo and Bilbao, Haydn's *Harmoniemesse* in Zürich, CPE Bach's *Magnificat*, also in Zürich, Mendelssohn's *Elijah* in Graz, Beethoven's *Symphonie Nr.9* in Freiburg im Breisgau, Schumann's *Scenes from Goethe's Faust* in Valencia, Hunding (*Die Walküre*) in Singapore, Franz Schmidt's *Das Buch mit sieben Siegeln* in Basel and Zürich, and Carl Nielsen's *Symphony Nr.3* in Zürich, Jochanaan in Strauss' *Salome* for Auckland Philharmonia and Priest/Angel of the Agony in Elgar's *The Dream of Gerontius* in Wellington (New Zealand), and Pater Profundus in Mahler's *Symphony no. 8* in Riga (Latvia), among other engagements.

Please visit his website: [www.kiwibasso.com](http://www.kiwibasso.com)

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