

# Mirshak Artists Management

## JOHN HANCOCK Baritone

Acclaimed for his refined vocalism and theatrical versatility, baritone **John Hancock** made his Metropolitan Opera debut as le Gendarme in *Les Mamelles de Tirésias* under the baton of James Levine. He has since appeared in a dozen roles with the company, including: Count Almaviva in *Le nozze di Figaro*, Falke in *Die Fledermaus*, Albert in *Werther*, Brétigny in *Manon*, Capulet in *Roméo et Juliette*, and both Marcello and Schaunard in *La bohème*. At San Francisco Opera, he sang the roles of Sharpless in *Madama Butterfly*, Yeletsky in *Queen of Spades*, and Lescaut in *Manon Lescaut*. New York City Opera audiences have heard him in numerous productions, including *Capriccio*, *Carmina Burana*, and *Le Nozze di Figaro*. He has also sung leading roles with companies including Washington National Opera, New Israeli Opera, Opéra du Rhin, Théâtre des Champs-Élysées, and Cincinnati Opera.

A gifted interpreter of contemporary opera, John Hancock has created leading roles in several world premieres, notably Lowell Liebermann's *The Picture of Dorian Gray* at Opéra de Monte Carlo, Stephen Paulus's *Heloise and Abelard* as an alumni artist at the Juilliard School, and *Central Park*, a trilogy of American operas, at Glimmerglass Opera and New York City Opera (also broadcast on PBS Great Performances). Of his performance in Pascal Dusapin's *Faustus, the Last Night* at the Spoleto Festival USA, The New York Times wrote, "John Hancock was particularly strong in the title role, seizing every opportunity to soar." Other notable performances in recent seasons include Ramiro in *l'Heure espagnole* with Seiji Ozawa's Veroza Opera Japan, the title role in *Eugene Onegin* at Opera Ireland, and John Buchanan in Lee Hoiby's *Summer and Smoke* at Central City Opera.

A powerful presence on the concert stage, John Hancock made his Carnegie Hall debut in *Carmina Burana* with the Orchestra of St. Luke's and the Collegiate Chorale. His concert repertoire also includes Mahler's *Eighth Symphony*, *Des Knaben Wunderhorn* and *Kindertotenlieder*, Zemlinsky's *Lyric Symphony*, Othmar Schoeck's *Nachhall*, Elgar's *Dream of Gerontius*, Fauré's *Requiem* and Gounod's *Mors et Vita*.

During the 2011 - 12 season Mr. Hancock joins the Portland Opera as Sharpless in *Madama Butterfly*. The 2010 - 11 season opened with Mr. Hancock's seventh season in residence at the Bard Music Festival, where he performed Schoeck's *Notturmo* as well as songs of Alan Berg. He appeared at Carnegie Hall with the American Symphony Orchestra in Schoeck's tour de force for baritone and orchestra, *Lebendig begraben* and made his Concertgebouw debut with the Radio Kamer Filharmonie in a live broadcast reprising the title role in *Faustus, the Last Night*. Further engagements included his debut with the New Jersey Symphony Orchestra in performances of Cone's *Dover Beach* and Chausson's *Poème de l'amour et de la mer* where it was reported "Hancock is brilliant in showing us the range of emotion in this French art song, and

communicating its intimacy." ([Q]onstage) The season continued with performances of the title role in *Falstaff* in a new production by Patrice Caurier and Moshe Leiser at Angers Nantes Opera

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and Opéra de Rennes where [Concertclassic.com](http://Concertclassic.com) said “In the title role, John Hancock, a force of nature and a colossus with feet of clay, cannot help but attract sympathy. With genuine theatrical ease, both moving and human, he has an imposing presence and a timbre which, without heaviness, offers a very even vocal line.” He then returned to the Bard Music Festival in celebration of “Sibelius and His World”.

Mr. Hancock’s discography includes *Les Mamelles de Tirésias* with James Levine conducting, Lully’s *Armide* under the baton of Philippe Herreweghe, and Torke’s *Strawberry Fields*. His performances of Sibelius’s *Kullervo*, Elgar’s *Dream of Gerontius*, Zemlinsky’s *Lyric Symphony* and Schoeck’s *Nachhall* with Leon Botstein and the American Symphony Orchestra are now available for download on iTunes and Amazon.

Upcoming performances include Sharpless in *Madama Butterfly*, at Portland Opera, the title role in Phillip Glass’s *Kepler* at the Spoleto Festival USA, *Belshazzar’s Feast* with the KBS Symphony Orchestra in Seoul, South Korea, and *The Dream of Gerontius* under the baton of Edo de Waart with the Royal Flemish Philharmonic in Antwerp, Belgium.

Mr. Hancock is a graduate of the Juilliard Opera Center, where he was winner of the Richard F. Gold Grant presented by the Shoshana Foundation. He also is the grateful recipient of grants and prizes from the Metropolitan Opera National Council, the Loren L. Zachary Society and the Sullivan Foundation, and serves on the adjunct faculty of New Jersey City University.

**9/2011 - PLEASE DESTROY ALL PREVIOUSLY DATED MATERIALS.**

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**JOHN HANCOCK**

**Baritone**

(short bio)

Now in his tenth season with the Metropolitan Opera, baritone John Hancock has appeared with opera companies and symphony orchestras throughout North America, Europe and Asia. He made his Carnegie Hall debut in *Carmina Burana* with the Orchestra of St. Luke's and the Collegiate Chorale, and enjoys frequent collaborations with the Bard Music Festival and the American Symphony Orchestra. Upcoming engagements include *Madama Butterfly* with Portland Opera, and the title role in Glass's *Kepler* at Spoleto Festival USA.

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## JOHN HANCOCK

### *Press Reviews*

#### ***Falstaff with Angers Nantes Opera***

“Falstaff is touchingly portrayed by giant John Hancock with poetry rarely found in the role, setting the tone for a production magnified by its dazzling cast.”

-[Diapason](#), Jean-Charles Hoffelé, March 21, 2011

“In John Hancock, the directing duo of Moshe Leiser and Patrice Caurier has found the ideal interpreter of this marginalized and ultimately pitiable being.... With a timbre that furtively recalls the memory of Tito Gobbi and with his tall stature making him somehow all the more vulnerable, Hancock offers an interpretation of the title role that is never conventional, yet which also possesses consistently sensitive sparkle. This Falstaff is profound, human and, condemned to solitude by the ambiguity of the last laugh, tragic.”

-[Alta Musica](#), Mehdi Mahdavi, March 13, 2011

“In the title role, John Hancock, a force of nature and a colossus with feet of clay, cannot help but attract sympathy. With genuine theatrical ease, both moving and human, he has an imposing presence and a timbre which, without heaviness, offers a very even vocal line.”

-[Concertclassic.com](#), Michel Le Naour, March, 2011

“Théâtre et chant parfaits”

“The marvelous and funny cast is dominated by the Falstaff of American giant John Hancock, his moving solos underlined by the Alice Ford of Véronique Gens, descended from her customary Olympian heights to play the charming gossip.”

-[Classica](#), Rodolphe Bruneau-Boulmier, April 1, 2011

#### **In Concert with the New Jersey Symphony Orchestra**

“[In Edward T. Cone’s *Dover Beach*] baritone John Hancock, a statuesque performer with a beautiful resonant voice, fills the theatre with the sorrow and pathos of this setting which is part of the New Jersey Roots Project. Beautiful, haunting and thought provoking, it leaves you wanting more... Hancock returns to sing a selection from Ernest Chausson’s song cycle *Poème de l’amour et de la mer*, “La mort de l’amour.” Starting off happily enough, it becomes the discomfiting musings and lovesick confession of a close, close friend. Maestro and his singer have an understanding, and Hancock is brilliant in showing us the range of emotion in this French art song, and communicating its intimacy.”

-[QonStage.com](#), Sherri Rase, January 2011

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## **Dusapin's *Faustus, the Last Night at the Concertgebouw, Amsterdam***

“John Hancock was a singular Faustus among thousands. His ability to fill the role defies comprehension. His voice seemed elastic. Sprechgesang, Bel Canto, Dramatic! All this he could do, and how!

-[Operamagazine.nl](http://Operamagazine.nl), Basia Jaworski, November 2010

## **Prokofiev's *Distant Seas at Zankel Hall***

“John Hancock, a fine baritone who's performed well in Prokofiev's *The Gambler* at the Met, had his Russian more professionally in hand and vocalized strongly as Mark, with detailed point and gesture.

-[Opera News](http://OperaNews.com), May 2010

## **In recital at the Bard Music Festival**

“Of two nearly contemporaneous settings by Wagner and Schumann of a Heine poem, “Die Beiden Grenadiere,” Schumann's was more conventional but also more psychologically probing. Mr. Hancock sang both eloquently.”

-[The New York Times](http://TheNewYorkTimes.com), August 17, 2009

## ***The Gambler at The Metropolitan Opera***

“John Hancock, an American baritone, made a fine Mr. Astley. This is not a signature role, but you can leave a mark in it. And Mr. Hancock was smooth, resonant, and just a little oily — appropriately so.”

-[New York Sun](http://NewYorkSun.com), March 31, 2008

“John Hancock projected strength as Mr. Astley.

-[Opera News](http://OperaNews.com), June 2008

## ***Madama Butterfly with Cincinnati Opera***

“John Hancock's Sharpless was solidly sung, with an abundance of feeling.”

-[Opera News](http://OperaNews.com), July 2008

“Baritone John Hancock as Sharpless, the American consul who is the “conscience” of the story, had vocal and physical authority to match.”

-[Music in Cincinnati](http://MusicinCincinnati.com), June 12, 2008

## ***Faustus, the Last Night with Spoleto Festival USA***

“John Hancock was particularly strong in the title role, seizing every opportunity to soar.”

-[The New York Times](http://TheNewYorkTimes.com), June 5, 2007

## ***Manon Lescaut with San Francisco Opera***

“Manon's brother, Lescaut, is frequently played as both a loser and a nuisance, yet baritone John Hancock made him as commanding and as manipulative as his sister, a fine achievement.”

-[San Francisco Classical Voice](http://SanFranciscoClassicalVoice.com), November 22, 2006

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“In their respective roles as Manon’s self-serving brother and her foolishly wealthy betrayed benefactor, baritone John Hancock and bass Eric Halfvarson excel in their roles as Lescaut and Geronte. Again, fantastic voices matched by equally strong acting chops.

-San Francisco Sentinel, April 9, 2007

## ***Werther with Vancouver Opera***

“Some of the evening's most exciting singing came from baritone John Hancock as the unhappy lover and later husband, Albert. Blessed with a simply gorgeous voice (rather in the mode of American baritone Thomas Hampson), Hancock was outstanding in every way, conveying the tensions of marital love not wholly unrequited. Hancock has real stage presence and, quite simply, star quality.”

-Review Vancouver, Oct 14, 2006

“Albert was the only one who sang without sheet music and he was sung by John Hancock with a ringing authoritative baritone and all the expression his character is allowed.”

-Vancouver Sun, October 19, 2006

## ***Copland’s Old American Songs at Bard Music Festival***

“In general, the festival maintained its track record of presenting fine young performers and some good veterans. The baritone John Hancock showed pure vocal power in songs by Copland and Ives.”

-The New York Times, August 16, 2005

## ***Queen of Spades with San Francisco Opera***

“Baritone John Hancock sings Prince Yeletsky suavely, caressing the famous aria, fearlessly scaling its high tessitura, and played him like one of Monty Python's upper class twits.”

-Seen and Heard International, June 21, 2005

## ***Heloise and Abelard with the Juilliard Opera Center***

“As Abelard, John Hancock strikingly creates the image of a sardonic scholar who comes to luxuriate in himself and the world physically, then closes down again. He achieves this almost entirely by means of his commanding presence and his body language, since the score offers him little help: his lines, like everyone else's, loudly tell us what they are meaning to say but do not say it. Still, he has plentiful opportunities to show off a strong, dark baritone of subtle expressive potential and utterly clear diction.”

-The New York Times, May 1, 2002

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## *Discography*

Elgar: *The Dream of Gerontius*, American Symphony Orchestra (iTunes)

Lully: *Armide* (Harmonia Mundi)

Poulenc: *Les Mamelles de Tirésias*, James Levine at the Met (Metropolitan Opera)

Schoeck: *Nachhall*, American Symphony Orchestra (iTunes)

Sibelius: *Kullervo*, American Symphony Orchestra (iTunes)

Torke: *Strawberry Fields* (Ecstatic Records)

Zemlinsky: *Lyric Symphony*, American Symphony Orchestra (iTunes)

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