



PAUL GOODWIN-GROEN

BASS

AMERICAN / BRITISH DUAL CITIZEN

PAUL GOODWIN-GROEN – REPERTOIRE LIST

Adès

Stefano (cover) *The Tempest* Royal Opera House, Covent Garden

Beethoven

Don Fernando *Fidelio* London Lyric Opera

Bizet

Zuniga *Carmen* New Rochelle Opera, NYC

Britten

Bottom *A Midsummer Night's Dream* Aldeburgh Festival, UK

Cavalli

Silvano (cover) *La Calisto* Royal Opera House, Covent Garden

Donizetti

Don Pasquale *Don Pasquale* Bronx Opera, NYC

Glass

The Officer *In the Penal Colony* Sydney Chamber Opera, Sydney

Handel

Cadmus/Somnus *Semele* St John's Smith Square, London
 Saul *Saul* Sydney University Graduate Choirs
 Claudio *Agrippina* Operamission, NYC / New York City Opera (cover)

Mozart

Colas *Bastien und Bastienne* Opera Piccola, San Antonio
 Sarastro *The Magic Flute* Pacific Opera, Sydney / Opera Company of Brooklyn
 Don Alfonso *Così fan tutte* Opera Domani, NYC
 Leporello *Don Giovanni* New York Repertory Ensemble, NYC

Puccini

Guccio (Simone cover) *Gianni Schicchi* Royal Opera House, Covent Garden
 Colline *La Bohème* Opera North (NH) / Bronx Opera, NYC
 Talpa *Il Tabarro* Sydney Independent Opera
 Ensemble *Baz Luhrmann's La Bohème on Broadway*

Purcell

Sorceress *Dido and Aeneas* Macau International Music Festival
 Conan/Grimbald/bass *King Arthur* Sydney Philharmonia Choirs, Sydney

Rameau

Jupiter *Castor et Pollux* Pinchgut Opera, Sydney

Ravel

Don Inigo Gomez *L'heure espagnole* Opera North (NH)

Rodriguez

General de la Barca *La Curandera* Opera Piccola, San Antonio

Rossini

Ginardo (cover) *Matilde di Shabran* Royal Opera House, Covent Garden
 Alidoro (cover) *La Cenerentola* Garsington Opera, UK
 Duglas (cover) *La Donna del Lago* Garsington Opera, UK
 Don Basilio (cover) *Il barbiere di Siviglia* Des Moines Metro Opera, US

Vaughn Williams

Ford *Sir John in Love* Tasmanian Discovery Orchestra

Verdi

Sparafucile *Rigoletto* New Devon Opera, UK

Wagner

Fafner *Das Rheingold* Theatre Hof, Germany

Weber

Caspar *Der Freischütz* Bronx Opera, NYC

Weill

Mother *Seven Deadly Sins* Royal Ballet, Covent Garden
 Mr Olsen *Street Scene* DiCapo Opera Theater, NYC

PAUL GOODWIN-GROEN – SELECTION OF REVIEWS

Bastien und Bastienne

Paul Goodwin-Groen brought the funny as Dr Colas and was a joy to watch.

Melanie Robinson – **The Rivard Report, San Antonio**

The strongest stage presence came from Paul Goodwin-Groen as Colas, comically playing up the soothsayer...

David Hendricks – **mySA – The Music Beat**

In the Penal Colony

The Officer (Paul Goodwin-Groen), a man of complete faith and unwavering loyalty, finds a kind of ecstasy and higher purpose in his grotesque duties... It is telling that for a few mad moments one admires the Officer for his passionate engagement, so convincingly enacted by Goodwin-Groen... (who has a) richly coloured bass.

Deborah Jones – **The Australian**

Paul Goodwin-Groen brought a necessary complexity to the officer.

Peter McCallum – **The Sydney Morning Herald**

Paul Goodwin-Groen is wonderful as the officer, capturing his character's devastation at a changing world. His voice is rich and deeply expressive.

Benjamin Neutze – **AussieTheatre.com**

particularly impressive was bass Paul Goodwin-Groen, both authoritative and expressive as the Officer...

Time Out Sydney

He has a fine bass voice with a vibrant, rich tone and was a considerable asset to the work.

Opera Insider

Castor et Pollux

A geodesic dome forms an excellent canopy over the earth and the underworld, with the booming bass voice of Paul Goodwin-Groen as Jupiter coming down from a platform high above...

Time Out Sydney

Paul Goodwin-Groen dominated as Jupiter.

David Larkin – **bachtrack.com**

The Magic Flute

Paul Goodwin-Groen brought a compelling intensity to Sarastro's arias.

Daniel Sanderson – **Canberra Times**

Fidelio

Paul Goodwin-Groen ... gave regal authority to Don Fernando.

Jim Pritchard – **Seen and Heard International**

Paul Goodwin-Groen was a magisterial Don Fernando.

Melanie Eskenazi – **music OMH**

Der Freischütz

Paul Goodwin-Groen's focused bass gave a suitably dark turn to the villain Caspar.

Shirley Fleming – **The New York Post**

Paul Goodwin-Groen showed the outlines of a promising dramatic bass.

Anne Midgett – **The New York Times**