

SETH CARICO BASS-BARITONE



Hailed by *Opera News* as “powerful in both voice and bearing” and particularly noted for his commanding stage presence and expressive vocalism, American bass-baritone Seth Carico is distinguishing himself at home and internationally. *Opera Today* praised “the dynamic presence of Carico, whose ringing baritone gave much pleasure.” He effortlessly capitalizes on his dramatic training, bringing a unique sensitivity to operatic characters at disparate ends of the theatrical spectrum.

The 2022-2023 season sees Carico making his role debut as Wotan in *Die Walküre* at Konzert Theater Bern, Pistola in *Falstaff* with Komische Oper Berlin, and the title role in *Don Giovanni* at Minnesota Opera. In the 2021-2022 season, he returned to Deutsche Oper Berlin for Turnage’s *Greek*, made his Dallas Opera debut as the Minskman in *Flight*, joined the Radio Philharmonic Orchestra Amsterdam as Astradamors in *Le grand macabre* and Snow Queen/Reindeer/Clock in *The Snow Queen* and made his house and role debut as *Don Giovanni* with Dutch National Opera. Carico’s 2020-2021 season included several important debuts, including Orest in *Elektra* with Stadttheater Klagenfurt, Fortnum Roscoe/Johnson Evesham in the world premiere of Dai Fujikura’s *A Dream of Armageddon* with New National Theatre Tokyo, and Tonio in *Pagliacci* with Aalto-Musiktheater Essen.

In recent seasons, Carico has built a robust repertoire with Deutsche Oper Berlin, where he was in the Ensemble from 2010-2019. With Deutsche Oper Berlin, he has performed Figaro in *Le nozze di Figaro*, Leporello in *Don Giovanni*, Sancho Pansa in *Don Quichotte*, The Doctor in *Wozzeck*, Kolenatý in *The Makropulos Affair*, Saint-Bris in *Les Huguenots*, The Traveler, et al. in *Death in Venice*, Oberthal in *Le Prophete*, Gunther in *Götterdämmerung*, Redburn in *Billy Budd*, the Police Commissioner in *Lady Macbeth from Mtsensk*, Klingsor in *Parsifal*, Dulcamara in *L’elisir d’amore*, Sonora in *La Fanciulla del West*, Abimélech in *Samson et Dalila*, and Cassandra in *Oresteia*, a role for which he was nominated for the 2015 German National Theater Prize, “Der Faust,” for Best Male Singer. In addition, he has portrayed Junius in *The Rape of Lucretia*, Biterolf in *Tannhäuser*, Farfarello in *L’amour des trois oranges*, Panthée in *Les Troyens*, the villains in Offenbach/Champert’s *Hoffmann*, Andrew Cunanan in the world premiere of Brandt Brauer Frick’s electronic opera *Gianni*, and The Father in the world premiere of Aribert Reimann’s *L’invisible*.

Guest engagements internationally have included Joseph de Rocher in *Dead Man Walking* with Minnesota Opera, Scarpia in *Tosca* with Staatsoper Hannover, Nick Shadow in *The Rake’s Progress* with Theater Basel, Figaro in *Le nozze di Figaro* with Utah Opera and Tulsa Opera, Dulcamara in *L’elisir d’amore* with Opera Saratoga, Panthée in *Les Troyens* with Staatsoper Hamburg, Antonio in *Le nozze di Figaro* with Oper Leipzig, The Sacristan in *Tosca* with Anhaltisches Theater Dessau, Roberto in *I vespri siciliani* and Marquis d’Obigny in *La Traviata* with Teatro Regio Torino, Leonidas in *Lysistrata* and Victor in the world premiere of *Before Night Falls* with Fort Worth Opera, and Marquis de Brisaille in the world premiere of David DiChiera’s *Cyrano* with Michigan Opera Theatre.

Concert appearances have included Bach’s *Kantate Nr. 82*, Mendelssohn’s *Die erste Walpurgisnacht*, Mozart’s *Die Zauberflöte*, Dvořák’s *Stabat Mater*, Mendelssohn’s *Elijah*, Verdi’s *Requiem*, Handel’s *The Messiah*, Rossini’s *Petite Messe Solennelle*, Bach’s *Coffee Cantata*, and Mozart’s *Requiem*, with orchestras/festivals including the Cologne Early Music Festival, the Nashville Symphony, the Atlanta Ballet, the Chautauqua Symphony, the Richmond Symphony, and the Michigan Sinfonietta. Carico was invited to offer a recital at the University of Michigan of Dvořák’s *Cypřiše*, accompanied by renowned pianist and specialist in Czech music, Timothy Cheek.

In the summer of 2012, Carico joined the prestigious Merola Opera Program at San Francisco Opera Center, finishing years of successful apprenticeships with companies such as Deutsche Oper Berlin, Teatro Regio Torino, Fort Worth Opera, Michigan Opera Theatre, Nashville Opera, Lake George Opera, and Chautauqua Opera. Featured early roles include Olin Blich in *Susannah*, Kecal in *Prodaná Nevěsta*, Don Alfonso in *Così fan tutte*, Seneca in *L’incoronazione di Poppea*, Colline in *La bohème*, and Bartolo in *Il barbiere di Siviglia*. Seth won Fourth Prize in the Shreveport Opera Singer of the Year competition, the Grand Prize of the Orpheus National Vocal Competition, and an Encouragement Award from the Chautauqua Opera Guild.

SETH CARICO
BASS-BARITONE

Role	Operatic Performance	Location	Date
Don Giovanni	<i>Don Giovanni</i>	Minnesota Opera	2023
Wotan	<i>Die Walküre</i>	Konzert Theater Bern	2023
Pistola	<i>Falstaff</i>	Deutsche Oper Berlin	2022
Dad/Police Chief	<i>Greek</i>	Deutsche Oper Berlin	2021-22
Snow Queen/Reindeer/Clock	<i>The Snow Queen</i>	Concertgebouw Amsterdam	2022
Minskman	<i>Flight</i>	The Dallas Opera	2022
Astradamors	<i>Le grand macabre</i>	Concertgebouw Amsterdam	2021
Don Giovanni	<i>Don Giovanni</i>	Dutch National Opera	2021
Leporello*	<i>Don Giovanni</i>	Staatsoper Hamburg	2021
Gianni Schicchi*	<i>Gianni Schicchi</i>	Aalto-Musiktheater Essen	2021
Tonio	<i>Pagliacci</i>	Aalto-Musiktheater Essen	2021
Roscoe/Evesham	<i>A Dream of Armageddon</i>	New National Theater Tokyo	2020
Orest	<i>Elektra</i>	Stadttheater Klagenfurt	2020
Scarpia	<i>Tosca</i>	Staatsoper Hannover	2019-20
Oberthal	<i>Le Prophete</i>	Deutsche Oper Berlin	2017-20
Saint-Bris	<i>Les Huguenots</i>	Deutsche Oper Berlin	2016-20
The Traveler, et al.	<i>Death in Venice</i>	Deutsche Oper Berlin	2017-19
Leporello	<i>Don Giovanni</i>	Deutsche Oper Berlin	2015-19
Alberich	<i>Das Rheingold</i>	Grimeborn Festival	2019
Sancho Pansa	<i>Don Quichotte</i>	Deutsche Oper Berlin	2019
Biterolf	<i>Tannhäuser</i>	Deutsche Oper Berlin	2012-19
Leporello	<i>Don Giovanni</i>	Aalto-Musiktheater Essen	2019
Dr. John Polidori	<i>Diodati. Unendlich</i>	Theater Basel	2019
Doctor	<i>Wozzeck</i>	Deutsche Oper Berlin	2018
Nick Shadow	<i>The Rake's Progress</i>	Theater Basel	2018
Joseph de Rocher	<i>Dead Man Walking</i>	Minnesota Opera	2018
Father	<i>L'invisible</i>	Deutsche Oper Berlin	2017
Mr. Redburn	<i>Billy Budd</i>	Deutsche Oper Berlin	2017
Gunther	<i>Götterdämmerung</i>	Deutsche Oper Berlin	2017
Figaro	<i>Le nozze di Figaro</i>	Utah Opera	2016
Doctor Kolenatý	<i>The Makropulos Affair</i>	Deutsche Oper Berlin	2016-18
Police Commissioner	<i>Der Rosenkavalier</i>	Deutsche Oper Berlin	2016
Don Pedro	<i>Vasco da Gama [L'africaine]</i>	Deutsche Oper Berlin	2015
Klingsor	<i>Parsifal</i>	Deutsche Oper Berlin	2015
Sonora	<i>La fanciulla del west</i>	Deutsche Oper Berlin	2015
Abimélech	<i>Samson et Dalila</i>	Deutsche Oper Berlin	2015
Police Chief	<i>Lady Macbeth from Mtsensk</i>	Deutsche Oper Berlin	2015-18
Figaro	<i>Le nozze di Figaro</i>	Deutsche Oper Berlin	2015-17
Dulcamara	<i>L'elisir d'amore</i>	Deutsche Oper Berlin	2014-17
Junius	<i>The Rape of Lucretia</i>	Deutsche Oper Berlin	2014
Kassandra	<i>Oresteia</i>	Deutsche Oper Berlin	2014
Farfarello	<i>The Love for Three Oranges</i>	Deutsche Oper Berlin	2013-17
Villains	<i>Les Contes d'Hoffmann</i>	Deutsche Oper Berlin Studiobühne	2013-15
Figaro	<i>Le nozze di Figaro</i>	Tulsa Opera	2013
Leonidas	<i>Lysistrata</i>	Fort Worth Opera	2012
Panthée	<i>Les Troyens</i>	Deutsche Oper Berlin	2011-14
Victor	<i>Before Night Falls</i>	Fort Worth Opera	2010
Harašta	<i>The Cunning Little Vixen</i>	Chautauqua Opera	2008
George Jones	<i>Street Scene</i>	Chautauqua Opera	2008
Doctor Grenvil	<i>La Traviata</i>	Michigan Opera Theatre	2008
Alessio	<i>La Sonnambula</i>	Michigan Opera Theatre	2008
Olin Blitch	<i>Susannah</i>	Brevard Music Center	2007

Concert/Recital Performance	Location	Date
Mendelssohn's <i>Die erste Walpurgisnacht</i>	Richmond Symphony	2012
Pops Concert: Music of Cole Porter	Chautauqua Symphony	2008
Dvořák's <i>Stabat Mater</i>	Michigan Sinfonietta	2008
Dvořák's <i>Cypřiše</i>	University of Michigan	2008
Handel's <i>Messiah</i>	University of Findlay	2007
Verdi's <i>Requiem</i>	University of Michigan	2007
Mendelssohn's <i>Elijah</i>	Michigan Sinfonietta	2006
Rossini's <i>Petite Messe Solennelle</i>	University of Michigan	2005

*Cancelled due to COVID-19

SELECTED PRESS EXCERPTS

Concertgebouw Amsterdam – The Snow Queen

"Each individual singer, and member of the Groot Omroepkoor inhabited their role with distinctive individual presence, mindful of the overall whole. . . Bass-baritone **Seth Carico** as the Snow Queen, Reindeer and Clock, was to the point, and magnificently clear"

-BachTrack

Dutch National Opera – Don Giovanni

"Taking on such an iconic role as Don Giovanni for the first time must be a daunting prospect in any situation. In his role debut, American bass-baritone Seth Carico was faced with the additional challenge of having to portray the infamous seducer as an agonised man. He passed with flying colours, which should not be taken literally as a reflection on his vocal abilities: his voice is very healthy, thank you very much, handsome in timbre and well projected. But he managed to bring to his character the frenzied urgency of a man that knows he has little time left and nothing to lose. His aria "Finch' han dal vino", sung as he showered himself with a can of beer to ease the pain, putting new meaning into "Dutch courage", sounded particularly cynical, with an added sense of agonised fever. Not so much a "Champagne aria" as tradition calls it, but a dark swan song."

-BachTrack

Staatsoper Hannover – Tosca

"Actually, the opera should not be called Tosca, but Scarpia. Scarpia becomes the main character in this production, not only due to the direction, but also due to the singer-actor in the role. Seth Carico is such a fantastic singer-actor that you might momentarily forget you're in the opera. With his vocal, highly cultured and fantastically well-timbered baritone, he expressively differentiated, while never pretentious, the multi-faceted sides of the perpetrator and victim Scarpia and makes the regal interpretation of this person intensely tangible. A terrific house and role debut!" (Translated from German)

-Online Musik Magazin

"Since the role of Scarpia is put so much in the spotlight by the director, much attention is focused on him. Seth Carico was able to fully identify with his role debut with the direction concept; his baritone is technically quite sound and he asserted himself in the dramatically charged scenes." (Translated from German)

-Online Merker

"Not only first-class voices, but also actors are needed for such a complex staging. Particularly noteworthy here is Seth Carico, who played the Scarpia with touching vulnerability. Here no usual over-wrought villain is shown, but a person who is himself a victim. This fits his rather bright vocal color, which is not abysmally dark. It's a different Scarpia than usual. Seth Carico convinced me across the board with his singing and his interpretation." (Translated from German) -GFO Hannover

Deutsche Oper Berlin – Don Quichotte

"As Sancho Panza, Seth Carico gives a vital, powerful, benevolently present performance of the servant who, shaking his head, follows his master into his consuming madness, but remains faithful even beyond his master's death. Carico dominates his idiomatic performance with vital power of tone."

-Opernkritik Berlin

"In Seth Carico he [Alex Esposito] has an excellent Sancho Panza at his side. His profound bass is so similar to his master's that he always resembles his alter ego."

-Kieler Nachrichten

"Seth Carico in the servant role of Sancho Panza is to be mentioned in the first place - also according to the strength of applause. The spiritual brother of Leporello, he also sings an aria about infidelity. Carico has a broad bass-baritone with good depth, a strong middle register and a great high range. Above all, however, he presents a figure on the stage, who is human, sympathetic, and infinitely touching in his final grief and helplessness." *-Online Merker*

"The American bass baritone Seth Carico captivates with the colours and flexibility of his voice and leaves nothing to be desired in terms of his acting, even embodying the horse Rosinante in addition to Sancho." *-Der Opernfreund*

"Alex Esposito and Seth Carico offer magnificent voices, Carico on top of that with unique caricatures." *-Neue Musikzeitung*

"Seth Carico is known to the Berlin audience as an agile and powerful bass, making him a firm anchor in the plot and the music as Sancho Panza. He accompanies his master not only through the imagined world, but also merges with him as his alter ego. In the duet of the two basses, this often makes it difficult to tell who is singing what." *-KunstDunst*

"Seth Carico carries the joyful Alex Esposito over the stage as Sancho Panza. A male friendship to the tragic end . . . Seth Carico as Sancho Panza and Alex Esposito in the title role are fantastic. As cheerfully rebellious, extremely mobile basses, the two of them drive the action forward. One would happily follow them." *-Berliner Morgenpost*

Minnesota Opera – Dead Man Walking

"It's hard to imagine a stronger or more dramatically apt cast. A resonant baritone, Seth Carico made Joe a fierce, gritty, ultimately vulnerable and frightened character. Carico's "Warm Night" aria hit just the right tone of sensuality."

-Minneapolis Star Tribune

"Minnesota Opera has put together an excellent ensemble . . . But the standout performance is that of bass-baritone Seth Carico as the condemned man, Joseph De Rocher. This might be the most physically and emotionally demanding role that I've ever encountered in an opera, and Carico's commitment to the character is awe-inspiring. He basically takes the opera upon his shoulders for the harrowing final half-hour and makes it an experience of profound sadness." *-TwinCities.com*

Deutsche Oper Berlin – Götterdämmerung

"There were fantastic vocal performances in each main role, and dramatic chorus added heft to the villainy. . . Gunther is probably the best drawn character in Götterdämmerung, as he is the only one struggling with an internal conflict. He is in a powerful position, but too squeamish to fully capitalise on it (he nearly vomits when he has to drink at the blood-brotherhood pact), and in every interaction Seth Carico found a way to reveal his deep-seated cowardice." *-BachTrack.com*

Deutsche Oper Berlin – Death in Venice

"Nilon captures the vulnerable, earnest, demonic nature of the protagonist but is nearly upstaged by house ensemble member Seth Carico, who slips between roles as the elderly fop, old gondolier, hotel manager, barber, leader of the players and Dionysus with a rich baritone and natural comic timing."

-Financial Times

"Bass-baritone Seth Carico is entirely convincing in each one of his seven roles – as barber, hotel manager and gondolier, etc. It is these characters that show normal life, anchoring in reality the emotional outpourings of Aschenbach."

-Bachtrack.com

Utah Opera – Le nozze di Figaro

"Artistic director Christopher McBeth has assembled a first-class cast, led by bass-baritone Seth Carico, possibly the most charismatic Figaro ever to grace the Capitol Theatre stage. Carico sang with power, accuracy and good humor, elevating the energy level every time he appeared onstage Saturday. His chemistry with soprano Zulimar López-Hernández, who portrays Susanna, was genuine and charming."

-Salt Lake Tribune

Deutsche Oper Berlin – The Makropulos Affair

"The production is well-cast and superbly sung, from Seth Carico's scrupulous Kolenatý to Derek Welton's loweringly nasty Baron Prus and Jana Kuruová as the impulsive Krista."

-Financial Times

"Deutsche Oper Ensemble member Seth Carico brought a virile baritone voice to the role of Dr. Kolenatý"

-Classical Voice America

Deutsche Oper Berlin – Vasco da Gama

"As captivating as the imported star attractions were, my attention was most consistently riveted by two DOB mainstays, baritone Markus Brück, as Nélusco, Sélika's faithful yet conflicted servant, and bass-baritone Seth Carico as Don Pedro, Vasco's rival for Inès's hand."

-Opera News

Deutsche Oper Berlin – Parsifal (in concert)

"In a seemingly effortless performance bass-baritone Seth Carico showed exceptional promise as a Wagnerian with his easy projection and clarity of diction. . ."

-Seen & Heard International

Deutsche Oper Berlin – La fanciulla del west

"The miners themselves were played by the excellent ensemble at the Deutsche Oper, led by Seth Carico as Sonora... Carico played Sonora with a swaggering insouciance that didn't quite mask the fact that Sonora is the biggest softie of the bunch."

-BachTrack.com

Deutsche Oper Berlin – Hoffmann

"Carico's performance was strong and exciting, ranging from chipper party-goer to devil incarnate. His third-act duet with Antonia and his instigation of her death were the most gripping parts of the evening. "

-Bachtrack.com

Deutsche Oper Berlin – Oresteia

"Seth Carico, alternating between falsetto voice (Kassandra) and natural baritone (chorus), stands there like Saint Sebastian in anticipation of the arrows, stomps and bathes in blood, sings and laments her soul out - a staggeringly intense, overwhelming opera moment."

-Culture Capital

Deutsche Oper Berlin – The Rape of Lucretia

"the jealous Junius (the company's excellent and much-used bass-baritone Seth Carico)"

-Opera News

Deutsche Oper Berlin – Dinorah

"Of the four singers who had their moment in the sun in Act III, the pick was Seth Carico, last seen in a bloody loin-cloth as Cassandra in Xenakis's Oresteia. As the hunter, he brought a welcome swagger to proceedings, but also demonstrated the ability to modify his stentorian sound and blend sensitively when singing as part of the quartet."

-Bachtrack.com

Tulsa Opera – Le nozze di Figaro

"Seth Carico, as Figaro, brings a swagger and brio to just about everything he does. There's an easy confidence in the way he moves on stage that's just as apparent in his singing, which is powerful, supple and full of character that jaunty, percussive phrasing in "Se vuol ballare" as he describes how he plans to humble his employer, the bluster of rage as he decries women in "Aprite un po' quegl'occhi."

-Tulsa World

Fort Worth Opera – Lysistrata

"Seth Mease Carico sports a brassily virile bass-baritone for the Spartan leader Leonidas."

-Dallas News

Ash Lawn Opera – The King and I

"There is a nuanced chemistry between Elizabeth Andrews Roberts as Anna and Seth Mease Carico as the king. Both are undeniably talented. Carico sneaks up on you; if you saw last year's shows, you might not reconcile his regal presence to the clever servant he played in last year's production of *Don Giovanni* or to the funny sidekick in *Brigadoon*. He is masterful as the king, with a voice so rich you could sink into it, complemented by superb acting. The two together are electric."

-Charlottesville Daily Progress

Ft. Worth Opera – Before Night Falls

"One of the most memorable performances was by bass-baritone Seth Mease Carico. His portrayal of Victor, the evil militant protector of the Castro dictatorship and Reinaldo's main antagonist, was spot on. His acting ability, immense voice, intimidating size and full revolutionary beard made him a towering figure – the authoritarian government in human form."

-Times Argus

Chautauqua Opera - The Cunning Little Vixen

"Kudos must go... most especially to the dynamic presence of Seth Carico, whose ringing baritone gave much pleasure as "Hypolit Harast," aka the poacher."

-Opera Today

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Selected Suggested Operatic Repertoire

Bellini	<i>La sonnambula</i>	Alessio
Berlioz	<i>Les Troyens</i>	Panthée
Bizet	<i>Carmen</i>	Escamillo, Zuniga
Britten	<i>Albert Herring</i>	Superintendent Bud
	<i>Midsummer Night's Dream</i>	Bottom, Theseus, Snug
	<i>Billy Budd</i>	Mr. Redburn, Mr. Flint
	<i>Peter Grimes</i>	Balstrode, Swallow, Hobson
	<i>The Rape of Lucretia</i>	Junius
	<i>Death in Venice</i>	Traveler, Elderly Fop, et al.
Delibes	<i>Lakmé</i>	Nilakantha
Donizetti	<i>L'elisir d'amore</i>	Dulcamara
	<i>Lucia di Lammermoor</i>	Raimondo
Floyd	<i>Susannah</i>	Olin Blitch
Heggie	<i>Dead Man Walking</i>	Joseph de Rocher, George Benton
Janáček	<i>Cunning Little Vixen</i>	Harašta, Forester
Martín	<i>Before Night Falls</i>	Victor
Menotti	<i>Amahl and the Night Visitors</i>	King Melchior
Meyerbeer	<i>Dinorah</i>	The Hunter
	<i>L'africaine</i>	Don Pedro
	<i>Les Huguenots</i>	Saint-Bris
	<i>Le Prophete</i>	Oberthal
Mozart	<i>Così fan tutte</i>	Guglielmo, Don Alfonso
	<i>Die Zauberflöte</i>	Speaker
	<i>Don Giovanni</i>	Don Giovanni, Leporello, Masetto
	<i>Le nozze di Figaro</i>	Figaro, Antonio
Puccini	<i>La bohème</i>	Schaunard, Colline
	<i>La fanciulla del West</i>	Jake Wallace, Sonora
	<i>Gianni Schicci</i>	Marco
	<i>Madama Butterfly</i>	Il Bonzo, Yamadori
	<i>Tosca</i>	Scarpia, Sacristan, Angelotti
	<i>Turandot</i>	Mandarin
Rachmaninoff	<i>Aleko</i>	Aleko
Rossini	<i>Guillaume Tell</i>	Guillaume Tell
	<i>Il barbiere di Siviglia</i>	Don Bartolo
	<i>La cenerentola</i>	Alidoro
	<i>La donna del lago</i>	Douglas
	<i>L'italiana in Algeri</i>	Haly, Mustafà
Stravinsky	<i>The Rake's Progress</i>	Nick Shadow
Verdi	<i>Rigoletto</i>	Monterone
Wagner	<i>Tannhäuser</i>	Biterolf
	<i>Das Rheingold</i>	Donner
	<i>Götterdämmerung</i>	Gunther
	<i>Parsifal</i>	Klingsor
Weill	<i>Street Scene</i>	George Jones, Frank Maurant