

CHRISTOPHER MOULDS

Conductor



An experienced and versatile conductor, Christopher Moulds is in demand at opera houses throughout Europe. Enjoying strong links with the Staatsoper Berlin, Bayerische Staatsoper in Munich, and Staatsoper Stuttgart, Moulds conducts repertoire ranging from Monteverdi, Handel, and Mozart through to Britten's *Turn of the Screw* and contemporary works such as Birtwistle's *Punch and Judy*.

This season, Moulds returns to the Bayerische Staatsoper for three productions, namely Haydn's *L'infedeltà delusa*, Cavalli's *La Calisto*, and Monteverdi's *Il ritorno d'Ulisse in patria*. On the concert platform, Moulds returns to conduct the Orchestre Symphonique de Mulhouse in a programme of Handel, Mozart and Beethoven, and takes Handel's *Messiah* to Norway.

Last season Moulds conducted a run of *Così fan tutte* at the Opernhaus Zürich and returned to Staatsoper Berlin for *Dido and Aeneas*, Bayerische Staatsoper for *Le Nozze di Figaro*, and Oper Stuttgart for both *Alcina* and *Figaro*. Other houses he has worked with in recent seasons include Staatsoper Hamburg, Semperoper Dresden, Theater Basel, Norwegian National Opera, and San Francisco Opera.

In the symphonic world, Moulds has conducted orchestras including Akademie für Alte Musik Berlin, Concerto Köln, the London Philharmonic Orchestra, the Mozarteumorchester Salzburg, the Royal Liverpool Philharmonic Orchestra, Rundfunk-Sinfonieorchester Berlin and the Wiener Symphoniker. A particular highlight was a performance with Concentus Musicus Wien at the Internationale Barocktage Stift Melk. His festival appearances include the Bregenz Festival, *La finta giardiniera* with Glyndebourne Tour, the Händel Festspiele Halle, the Ludwigsburger Schlossfestspiele, and performances of *La Clemenza di Tito* with the Wiener Philharmoniker at the Salzburg Festival.

Moulds is often seen in repertoire from the Baroque era. In January 2015 he led Monteverdi's *L'Orfeo*, a co-production between the Royal Opera House and the Roundhouse which received much critical acclaim. Other recent performances include his debut with Opera National du Rhin for *Alcina*, *Semele* at the Händel-Festspiele Karlsruhe, *La Calisto* and *Die Entführung aus dem Serail* at Bayerische Staatsoper, *Saul* at Theater an der Wien with Freiburger Barockorchester, and a return to Teatro Real in Madrid for Sasha Waltz's acclaimed production of *Dido & Aeneas*. Outside Europe, Moulds has appeared in Russia with the Musica Viva Chamber Orchestra and Moscow Chamber Orchestra, and engagements at the Bolshoi Theatre include the Russian premiere of *Rodelinda*. He received the Golden Mask Award for Best Conductor for his performances of Purcell's *Dido and Aeneas* there in 2021.

Further afield Moulds appeared in New York for performances of *Semele* with the Canadian Opera Company at the Brooklyn Academy of Music. Following a series of performances in Israel and at the Sydney Festival, Sasha Waltz's production of Handel's *Dido & Aeneas* received performances at the Teatro Colón in Buenos Aires and the Teatro dell'Opera di Roma under Moulds' baton.

Moulds began his career in 1991 as a member of the music staff at English National Opera. From 1994-8 he was chorus master at Glyndebourne, after which he began his international career.

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