



Richard Cox, tenor

www.richardcoxtenor.com
PRESS

DAS RHEINGOLD (ATLANTA OPERA)

"Richard Cox brought a sly forthrightness to Loge, the trickster on whom the gods rely to get them out of trouble; he was a magnetic storyteller."

- Heidi Waleson, Wall Street Journal, May 3, 2023

DAS LIED VON DER ERDE (JACKSONVILLE SYMPHONY)

"The first movement kicked everything off with great energy. Conductor Courtney Lewis and guest tenor Richard Cox tore into the notoriously difficult first movement with power and confidence. The piece was sung in German with English subtitles projected into the hall. All onstage musicians are currently required to wear masks at all times, including the soloists. They rose to the challenge brilliantly, communicating the poetry of this highly demanding work very effectively."

- Timothy Tuller, Florida Times-Union, May 1, 2021

SIEGFRIED (NORTH CAROLINA OPERA)

"Richard Cox's heroic Siegfried was crisp, clear, and bright, all critical in embodying the young warrior. A natural fit for the role, Cox settled into the voice of Siegfried quite quickly, giving perfectly placed high notes and solidly supported low notes. Navigating his passaggio seemed to be effortless, enabling him to make his way through the majority of this role with ease. Throughout the second scene, there were noticeable different colors within Cox's voice, each one conveying varied emotions for Siegfried as he searched for Brünnhilde and awoke her."

-Philip Guadagno, Chatham Life & Style, November 15, 2019

"There are Wagner aficionados who might argue that, by performing only Act Three of Siegfried, the tenor to whom the title rôle was assigned avoided the part's most punishing music, notably the forging song in Act One. It is true that Siegfried is a mammoth rôle: solely in Act Three, he sings nearly as much as several of Puccini's tenor protagonists sing in their complete operas. It was no easy task that tenor Richard Cox faced in North Carolina Opera's performance of Siegfried's third act, but this gifted artist acquitted himself ably and often splendidly. Ignorant of the fact that the mysterious impediment on his path to locating Brünnhilde is his own grandfather, Siegfried replies to the Wanderer's quizzing impetuously, and Cox sang 'Mein Vöglein schwebte mir fort!' and 'Was lach'st du mich aus? Alter Frager!' with the arrogance and annoyance of a scolded adolescent. There was as much satin as steel in his articulations of 'Bleibst du mir stumm, störrischer Wicht?' and 'Zurück, du Prahler, mit dir,' but the tenor's bright top A emboldened his singing of 'Meines Vaters Feind, find' ich dich hier?' Cox's utterance of 'Hoho! Hahei! Jetzt lock' ich ein liebes Gesell!' disclosed no unkindness, instead focusing on the playfulness and insouciance of Siegfried's banter.

Surveying the landscape from the vantage point of Brünnhilde's rock, this Siegfried exclaimed 'Selige Öde auf sonniger Höh'!' with an aura of wonder, and his surprise upon perceiving Grane coursed through a dulcetly-phrased account of 'Was ruht dort schlummernd im schattigen Tann?' Siegfried's transformative realization that the sleeping Brünnhilde is not a fatigued warrior but a spellbound maiden prompted an awestruck voicing of 'Das ist kein Mann!' that predictably received ill-timed laughter from the audience.

The shyness in Cox's voicing of 'O Mutter! Mutter! Dein muthiges Kind!' was endearingly boyish, and the tenor's sensitivity to the emotional nuances of Siegfried's music was apparent in his singing of 'Süß erbebt mir ihr blühender Mund' and 'O Heil der Mutter, die mich gebar!' Like his Brünnhilde, this Siegfried made an honorable attempt at executing their unison trill. The growing ardor of 'Wie Wunder tönt, was wonnig du sing'st' and 'Durch brennendes Feuer fuhr ich zu dir' smoldered in Cox's vocalism, but it was in his singing of 'Nacht umfängt gebund'ne Augen' and 'Dich lieb' ich: o liebtest mich du!' that he was at his best, his top As fired into the auditorium thrillingly. Cox was an atypically thoughtful Siegfried, the young man's lack of fear here not equated with brutishness. There was ample force in Cox's singing, but volume was but one of his Siegfried's attributes. Most rewardingly, his was an appealingly-sung rather than a shouted Siegfried."

-Joseph Newsome, Voix des Arts, November 14, 2019

"Tenor Richard Cox had earlier proved himself a Wagner singer as Loge in the 2016 NCO Rheingold and impressed further in this first Siegfried. ... he was able to make the hero sound truly young and innocent, using an attractive clarity and ease for the less intense moments, while producing thrilling high notes and soaring phrases without noticeable strain...Cox reached even greater heights once into the final scene with Brünnhilde and her growing understanding that Siegfried is her destined lover... As Wagner's passionate rush toward an ecstatic finale built between the two characters, Cox and LoBianco wowed with their stamina and unstinting power."

-Roy C. Dicks, CVNC: Arts Journal, November 12, 2019

"Both singers have wonderful ranges and their voices rose well above the orchestra.... In their final duet, they are at their shining best. ... when she [Alexandra LoBianco] and Richard Cox sing together, Wagner's commanding music is unleashed and one believes the passion they share. "I am yours forever," they sing triumphantly."

-Dawn Reno Langley, Triangle Arts and Entertainment, November 11, 2019

MOBY-DICK (CHICAGO OPERA THEATER)

"The production was centered by an intelligently crafted performance from the excellent young spinto tenor Richard Cox as Captain Ahab. His voice was brilliant and burly, with a requisite ability to float his upper register in the introspective passages, and he deftly captured the man's myopic obsessiveness. Cox is on the young side in a role conceived for a veteran performer; it would be fascinating to hear him return to this assignment in future years."

-Mark Thomas Ketterson, Opera News, July 2019

"And Richard Cox, a tenor who can produce just the right dark notes, too, brings an ideal sense of warped intransigence to the role of this man who has spent 40 years at sea, and has now declared war on a creature who is a force of nature, but in some ways is less of a monster than Ahab himself."

-Hedy Weis, WTTW News, April 26, 2019

"The Tennessee-born tenor brought a towering stage presence to the role, was forceful and affecting in his first act aria, scarily intense in his confrontation with Starbuck, and rose to his final scene with ample dramatic impact. Cox also presented a nicely rounded anti-hero, bringing searching expression to the captain's moments of soliloquy and even a homesick nostalgia in his duet with Starbuck. The tenor also showed game theatrical stamina, hobbling around on a peg leg for the nearly three-hour evening."

-Lawrence A. Johnson, Chicago Classical Review, April 26, 2019

“Tenor Richard Cox, navigating an ornery, Britten-influenced vocal line along with a wooden leg, is a complex Captain Ahab, hell-bent on wreaking vengeance on the albino whale that took his limb.”
– Deanna Isaacs, Chicago Reader, April 26, 2019

“Heading the well-chosen cast, Richard Cox possesses an authoritative stage presence and a tenor voice with the weight and dimension... to convey Ahab’s strength, pathos and deluded obsessiveness.”
-Kyle MacMillan, Chicago Sun-Times, April 26, 2019

“Heldentenor types tend to be big guys, but Richard Cox, who did Ahab duty recently in San Jose, is also of the athletic sort, and he had the hobbling drill mastered. Cox is an intelligent musician, with a beautiful vocal instrument, who came across not so much as a malevolent monster as a blindered, bellowing man, oblivious as he destroys his ship and crew.”
-Nancy Malitz, Chicago On the Aisle, April 29, 2019

MOBY-DICK (OPERA SAN JOSE)

“Tenor Richard Cox as Ahab, stabbed the deck with grace and ease on his peg leg. It supported and never obstructed or interfered with his singing. It was part of him, and never let him forget what he calls his “dismasted” self. His plangent voice traced Ahab’s emotional trajectory of hate and longing with ease, especially during “For hate’s sake I spit my last breath at thee.”
-Lois Silverstein, Operawire, February 12, 2019

“Richard Cox’s large, grainy tenor projects the pitiless intensity in Ahab’s singular quest to capture the white whale.”
-Georgia Rowe, San Francisco Examiner, February 19, 2019

DINNER AT EIGHT (WEXFORD FESTIVAL OPERA)

“...and bold tenor Richard Cox trod the via dolorosa of Paula Jordan’s lover, the failed alcoholic actor Larry Renault.”
-George Hall, Opera News, November 2018

“Larry Renault is a washed-up movie star, who is drinking himself to death. Realizing the game is up after being evicted from the hotel, he turns on the gas tap, sits back in his chair and waits for the end. The role was given a strong and compelling performance by Richard Cox. To the orchestra’s mocking voice, he sang “Back on top” in which, with hollow confidence, he sings about returning to the big time, his powerful and expressive tenor capturing his (un)certainly of returning to the top.”
-Alan Neilson, Operawire, November 1, 2018

“I was also very impressed with Richard Cox in the role of Larry Renault. He brought a rich tone and rhythmic dynamism to his aria and he portrayed the desperation of the character well.”
-Robert Beattie, Seen and Heard International, October 24, 2018

“...while Richard Cox conveyed all of Larry’s despair, frustration and anger in a powerful, bitter aria of failure and regret.”
-Claire Seymour, Opera Today, October 24, 2018

“Richard Cox as the failing actor Larry Renault is perhaps the only other character that an audience can sympathise with. T.S. Elliot wrote that the world ends not with a bang but a whimper, and there is certainly an air of this to Larry’s final scene.”

-Anna Hayes, Wexford People, October 23, 2018

"...while Richard Cox makes as much as he can of the delusional out-of-work actor Larry Renault."

-Hugh Canning, The Sunday Times, October 28, 2018

DICHTERLIEBE (SCHUMANN CHAMBER MUSIC SERIES)

"Mr. Cox is possessed of a veritable torrent of heldentenor sound – he sings Wagner's Loge and the demanding *Das Lied von der Erde* of Mahler – and it seemed at first that the voice would be too overwhelming in the space. Within moments, though, he displayed a sure command of dynamic, taking the voice into a headier realm for the sweet expressions of the poet's delight in his love. As the cycle proceeded, the tenor made canny use of both the sheer power of his tone and of his ability to hone it down; his colourings of the text were affecting, his emotional connection to the music – and to the listeners – deep and genuine... In "*Ich grolle nicht*" ('I bear no grudge'), the singer's fierceness of delivery belies the song's title and brims over with anger and frustration. Mr. Cox's strikingly dramatic reading – and the power of his voice – caused the audience to break in with applause after this monument to the pain of a lover's despair.

The fluttery piano introduction to "*Und wüssten's die Blumen*" offsets the emotional colours of the text, saying the flowers themselves would weep if they could comprehend his pain. The piano lingers on yet again after the singer stops. The waltzy "*Das ist ein Flöten und Geigen*" was sung large by Mr. Cox, brandishing a voice of Tannhauser-proportions, with Ms. Fader again relishing Schumann's gift of another postlude.

A sense of mystery pervades at the soft piano introduction of "*Hör' ich das Liedchen klingen*" ('I hear the little song'); here Mr. Cox displayed fine vocal control as the lied becomes a sad reverie. The lilting, dance-like "*Ein Jüngling liebt ein Mädchen*" is a tale of love's confusion and blame, followed by a the dreamy "*Am leuchtenden Sommermorgen*" which aches with quiet regret.

The voice alone introduces "*Ich hab' im Traum geweinet*" ('I have wept in my dreams'); the piano joins in haltingly. Here Mr. Cox again unleashed the great power of his voice which seemed to fill every centimeter of the chapel with a resounding despair.

Touching expressiveness and impressive vocal control carried the singer thru "*Allnächtlich im Traume seh' ich dich*"; then a sparkling piano passage sets off "*Aus alten Märchen winkt es hervor*" which has an almost military fervor; eventually it cools down.

The final poem, "*Die alten, bösen Lieder*" ('The old, angry songs'), seems to depict the composer and his beloved Clara packing all their past pain and woe into a coffin and casting it into the sea. A big, passionate piano phrase and an oddly dancing air evolve to the slow expressiveness of the poet's musings. The music takes on an eerie quality; Mr. Cox beautifully scales back the voice...

As Mr. Cox and Ms. Fader today took us along on this poetic journey, I sometimes looked around the room to see how people were reacting to their music-making: everyone seemed so engaged, leaning forward so as to catch the nuances, whilst alternately reveling in the power of the voice and expressiveness of the pianist. The performance served as a memorial to a great and ultimately tragic love."

-Philip Gardner, Oberon's Grove, June 5, 2017

DAS LIED VON DER ERDE (CHICAGO SYMPHONY ORCHESTRA)

“Richard Cox was equally strong (stepping in for an ailing Stephen Gould). Cox’s lyricism was always present, even in the more stentorian passages of his three songs. In the first one, the passionate outcry of ‘Ein Aff’ist’s! Hört ihr, wie sein Heulen / Hinausgellet in den süßen Duft des Lebens!’ showed the métier of a heldentenor, while other passages had the intimacy of a lieder singer. His phrasing always underscored the line with ease and accomplishment, making him a tenor to watch.”

-James L. Zychowicz, Seen and Heard International, April 2, 2017

“The twists didn’t end with Conlon’s 11th-hour rescue. Tenor Stephen Gould sang through illness on the first night before withdrawing, to be replaced by Richard Cox. I didn’t hear Gould, but on the second night Cox turned in one of the smartest, most nuanced performances I’ve heard in Mahler’s technically exacting and psychologically fraught music....Two of the tenor’s three songs dwell on the dark side – the opening “Drinking Song of Earth’s Sorrow” and “The Drunkard in Spring.” But it also falls to the tenor to sing about youth, that state of careless confidence and assumed immortality. Cox was captivating, his voice authoritative, his inflection precise, aggressive, knowing.”

-Lawrence B. Johnson, Chicago on the Aisle, April 2, 2017

A STREETCAR NAMED DESIRE (HAWAII OPERA THEATRE)

“Richard Cox, tall and well-cast, delivered a great Mitch, his voice big but sensitive, virile but vulnerable.”

-Ruth O. Bingham, Honolulu Star-Advertiser, January 29, 2017

DAS RHEINGOLD (MINNESOTA OPERA)

“And Nathan Berg (Alberich) and Richard Cox (Loge) were, to my mind, the heroes of the evening, creating complex, riveting characters—abused and abusive in Berg’s case, neurotic and sexually ambiguous in Cox’s—that made the 153-minute performance seem, if anything, too short.”

—Larry Fuchsberg, Opera News, February 2017

“Stand outs were Nathan Berg as Alberich and Richard Cox the Loge. What gave them my extra vote came from their rich characterizations. The pain and anger of Alberich, the nonchalance of Loge – came through very well.”

-Martin Kirschen, wagnersociety.us, November 17, 2016

“Richard Cox’s Loge, fervently sung, was sly and manipulative.”

-Michael Anthony, Star Tribune, November 15, 2016

“...tenor Richard Cox, who sings the role of trickster Loge splendidly...”

-Rob Hubbard, Twin Cities Pioneer Press, November 13, 2016

“Richard Cox is intensely interesting as Loge and his theatricality keeps you engaged throughout the show – he’s definitely a focal point.”

-Becki Iverson, Compendium, November 12, 2016

DAS LIED VON DER ERDE (I MUSIC DE MONTRÉAL)

“I Musici de Montréal pour chanter Le chant de la terre (Das Lied von der Erde) de Gustav Mahler. La joie de la voix remarquable de Richard Cox était contagieuse quand il chantait Der Trunkene im Frühling (L’ivrogne au printemps)...”

-Duygu Özmekik, Bizim Anadolu/Notre Anatolie, 9 november 2016

“Jean-Marie Zeitouni avait très bien distribué son Chant de la terre, puisque le ténor américain Richard Cox n’a pas été moins impressionnant. Il a chanté ses trois mouvements avec une voix solaire et beaucoup d’éloquence, surtout le passage onirique printanier de la chanson du buveur.”

– Christophe Huss, Le Devoir, 13 octobre 2016

DAS RHEINGOLD (NORTH CAROLINA OPERA)

“As the trickster Loge, tenor Richard Cox, a veteran of Robert Lepage’s Ring project at the Met (he sang the minor part of Froh), was particularly convincing. His narrations in Scene ii were all projected with lithe tone and slippery carriage, an all-but ideal imitation of a lighter-than-air being. When volume was called for, Cox was able to fling his finely focused instrument ahead of the orchestra, no mean feat when given the NCO’s potency.”

-Josmar F. Lopes, paperblog.com, November 26, 2016

“Richard Cox stole the show. His Loge was nuanced and well-phrased with a keen sense of musicality, very good projection and a beautiful timbre. I thought that Mr. Cox was the best singer in this performance, which helps because Loge’s role is quite extensive.”

-Luiz Gazzola, operalively.com, September 20, 2016

“...American tenor Richard Cox sang a charming and wicked Loge.”

-Dustin K. Britt, triangleartsandentertainment.org, September 19, 2016

“The last character on stage is the half-god, Loge, the source of fire; dangerous and unpredictable, crafty and witty. The role was interpreted by Richard Cox with lyrical and playful charm.”

-Ken Hoover, cvnc.org, September 16, 2016

TURANDOT (BARD SUMMERSCAPE FESTIVAL)

"The performers in this semi-staged presentation were all excellent. Kalaf was played by tenor Richard Cox; Turandot was soprano Melody Moore..."

-Charles Geyer, La Scena Musicale, August 19, 2016

DAS LIED VON DER ERDE (COLORADO MUSIC FESTIVAL)

"The three tenor movements were taken by Richard Cox. The difficulty of the first movement cannot be underestimated. Mahler asked the singer to scream out high B-flats against a frenetic and angry orchestral background. A heroic, Wagnerian voice is required, and Cox possesses one. The threefold refrain, "Dark is life, is death," was delivered with chilling conviction. This is contrasted with the silky lightness of the third movement and the uproarious black comedy of the fifth. Throughout, Cox was an excellent foil for O'Connor's artistry."

- Kelly Dean Hansen, Daily Camera, August 5, 2016

DAS LIED VON DER ERDE (TUCSON SYMPHONY ORCHESTRA)

“The best descriptive for the performance of the work by TSO is “pure.” Mahler’s orchestration is magical, including the human voice as soloist. Both mezzo Sasha Cooke and tenor Richard Cox were imported specifically because of their vocal prowess and experience. Cooke specializes in the lieder, performing it with both San Francisco and the New World Symphonies under Michael Tilson Thomas. Richard Cox’s bio includes appearances at the Metropolitan, Lyric and Washington National Operas. Both have the perfect range and timbre for the Mahler and for Wagner, which Cox has done in Tannhäuser, Rheingold and Walküre. Both artists were outstanding. Hanson was at his best for his TSO swan song.”

-Dr. Donald J. Behnke, Green Valley News, January 31, 2016

JENŮFA (DES MOINES METRO OPERA)

"... and Richard Cox, as a poignant Laca who immediately secured audience sympathy through a masculine timbre of appropriate weight for the Slavic repertory."

-Mark Thomas Ketterson, Opera News, October 2015

"Richard Cox proved to be a coiled spring of a hot-headed Laca Klemeň. His focused, intense tenor was so powerful upon first utterance that I thought he may have been amplified. His is an impressive, substantial tenor, rock solid in its delivery but malleable in its deployment. Mr. Cox devised a characterization that was first quite terrifying in its volubility, then devolved into almost a Baby Huey like vulnerability that was enormously persuasive. Never before have I felt so completely that he is a changed man, and one that Jenůfa could love. A towering achievement."

-James Shore, Opera Today, July 19, 2015

"The men in this village were equally compelling, starting with the Laca of tenor Richard Cox. The young artist possesses a well-produced, luminous Heldentenor which he molded expertly from tones ranging the contemptuously accusatory to loving and tender in the last act. When the village turned on his bride, he dominated the cacophony of the ensemble with an ocean of sound, and they were smart to listen. Tall and kind faced, he cut a sympathetic figure onstage even when wielding a knife."

-Daniel Vasquez, newoutpost.com, August 3, 2015

"Steva was raised by his and Jenufa's grandmother (the excellent soprano Joyce Castle), who also took in as his step-brother the older, less favored Laca, now a laborer in the mill, who has yearned after Jenufa in vain for most of his life (movingly sung by tenor Richard Cox, also a DMMO debutant)."

-Bruce Carr, The Des Moines Register, July 6, 2015

PETER GRIMES (SAN FRANCISCO SYMPHONY)

"Tenor Richard Cox sang with pulsating zeal as Bob Boles, a fisherman and Methodist believer (with a bent for alcohol)."

-Richard Scheinin, San Jose Mercury News, June 27, 2014

"Tenor Richard Cox as the firebrand Methodist fisherman was so effective, he could double the membership of any megachurch."

-Jeff Dunn, SFCV.org, June 26, 2014

"Richard Cox (Bob Boles), Kim Begley (Horace Adams), and Kevin Langan (Hobson) sang with distinction."

-Georgia Rowe, Opera News, June 26, 2014

"Equally superb dramatic and vocal contributions were made by ... tenor Richard Cox as the ever-drunk Methodist fisherman Bob Boles;"

-David Wiegand, SF Gate, June 27, 2014

KAT'Á KABANOVÁ (TEATRO MUNICIPAL DE SANTIAGO)

"...Tichon, was precisely portrayed by the American tenor Richard Cox (who sang in the Chilean debuts of Lady Macbeth of Mtsensk and Ariadne auf Naxos)."

-Joel Poblete, Biobío Cultura, May 4, 2014

“The craven Tichon, Kabanicha’s son, has no major opportunities of vocal brilliance, except in the duet with Katia and the opera’s final scene, but both were excellent.”

-Gilberto Vera Ponce, visionescriticas.cl, May 5, 2014

“Strong tenor, Richard Cox knew how to sing and create interest in the thankless role of Tichon.”

-Juan Antonio Muñoz H., El Mercurio, May 4, 2014

GLIMMERGLASS FESTIVAL GALA

“In an exciting way to start the bottom of the show, Tenor, Richard Cox, delivered a powerful and booming version of “Winterstürme” from Richard Wagner’s Die Walküre as Siegmund. Richard Cox is a very powerful tenor, who deserves to be continuously watched in the Opera World as his career follows in the path of his talents.”

-Cheryl Dearborne, <http://sociallysuperlative.com>, April 16, 2013

DAS RHEINGOLD (METROPOLITAN OPERA)

“Other newcomers included . . . Richard Cox, a fresh-sounding tenor in the role of Froh.”

-Mike Silverman, The Huffington Post, April 8, 2013

“Richard Cox sang with a suave legato as he remarked on Freia returning to their possession.”

-David Salazar, Latinos Post, April 8, 2013

SAMSON ET DALILA (NEW ORLEANS OPERA)

“Tenor Richard Cox provided Samson with a burly, commanding voice, making the appropriate shifts in character along the way. In the first act, he captured with the strength of a heldentenor the arrogance and pride of Samson, which is as responsible for his downfall as his haircut. In the second act, a rich lyricism was added as he falls prey to Dalila’s seduction. His third act, “Vois ma misère, hélas,” was a moment of aching beauty.”

-Theodore P. Mahne, NOLA.com/The Times-Picayune, March 16, 2013

“In his company debut, tenor Richard Cox was the stalwart Samson, his voice ringing out quite splendidly at the musical climaxes. He made effective use of voix mixte at certain moments — a nice effect that singers don’t always employ to their advantage. . . there was no denying that the tenor had the voice and stamina for the role and the power to ride over the orchestra.”

-George Dansker, Opera News Online, June 2013

MACBETH (METROPOLITAN OPERA)

“The tenor duet with Richard Cox singing the role of Malcolm, who also sang well, was an interesting and exciting pairing.”

-Caitlin McKechney, The Classical Review, March 21, 2012

“The best vocal performances came from Richard Cox and Claudia Waite in the unglamorous duties of Malcolm and the Lady-in-Waiting.”

-David Shengold, Gay City News, April 25, 2012

“. . . and Richard Cox a strong Malcolm.”

-Vivien Schweitzer, The New York Times, March 16, 2012

“Richard Cox was a bright-toned authoritative Malcolm.”

-www.operaobsession.blogspot.com, March 16, 2012

ARIADNE AUF NAXOS (TEATRO MUNICIPAL DE SANTIAGO)

“Richard Cox as “Bacchus” was heroically gallant, singing the role with a strong, expressive voice.”

-José Luis Arredondo, Círculo Lírico, June 22, 2011

“The role of Bacchus is designed for a heroic tenor and even though he sings a little over 15 minutes, the role makes tremendous demands, which tenor Richard Cox assumed with professionalism and strength...”

-Juan Antonio Muñoz, El Mercurio, June 14, 2011

“Once on the stage, [tenor, Richard Cox] demonstrated a voice of great wealth...”

– Antonio Nuñez, Círculo Lírico, June 14, 2011

“Richard Cox (tenor Bacchus) assumes his brief role with keen security and good high notes. . .”

-Mario Córdova, Las Últimas Noticias, June 15, 2011

“The Bacchus of Richard Cox was every bit as heroic and seductive as it should be. Dressed in a costume that evokes Louis XIV, especially the “sun rays” emanating from his back, sang his part with great ease and comfort.”

-José Luis Arredondo, Círculo Lírico, June 14, 2011

DAS RHEINGOLD (OPER FRANKFURT)

“Dietrich Volle and Richard Cox were appealing as Donner and Froh.”

-Hans-Klaus Jungheinrich, Opernwelt, June 2010

“The god siblings Freia (Barbara Zechmeister), Froh (Richard Cox), and Donner (Dietrich Volle) gave strong, individual portrayals.”

-Christoph Wurzel, www.omm.de, May 2, 2010

“Dietrich Volle and Richard Cox are well matched as Donner and Froh, and Barbara Zechmeister is an ingratiating Freia.”

-Hugo Shirley, www.musicalcriticism.com, May 26, 2010

OWEN WINGRAVE (OPER FRANKFURT)

“The abstracted, almost demonic, manner in which Richard Cox , as the Butler, sang the ballad again at the end of the work made a powerfully lasting impression.”

– Manfred Langer, www.deroperfreund.de, January 28, 2010

“Michael Nagy in the title role and Richard Cox as the Narrator, whose ballad at the opening of the second act made a deep impression, were outstanding. This was one of the most impressive evenings that I have spent at the opera for some years.”

– Rein A. Zondergeld, OPERA Magazine, May 2010

“. . . and Richard Cox impressed as the Ballad Singer.”

– Jürgen Gahre, Opera Now, May/June 2010

“Richard Cox sang the [Peter] Pears-part of the Narrator and his ghostly ballad with a flowing tenor.”

– Martin Freitag, www.deroperfreund.de, February 28, 2010

“However, a domestic had the most thankful part: Richard Cox sang the touching ballad of the “Wingrave Boy” – none other than Peter Pears has sung the song- that connects the scenes.”

– Gerd Döring, Wiesbadener Kurier, January 27, 2010

“Richard Cox received special applause for his role as the Narrator.”

– Anita Kolbus, Gießener Allgemeine, January 26, 2010

THE TEMPEST (OPER FRANKFURT)

“Richard Cox repeated his incisive performance from the night before (Owen Wingave) with a superb tenor, radiating easily between lyric and heroic tones as Alonso, King of Naples.”

– Martin Freitag, www.deroperfreund.de, January 29, 2010

“Richard Cox portrayed King Alonso with a concisely expressive tenor.”

– Friedon Rosen, Der neue Merker, January 10, 2010

“Both tenors Richard Cox (Alonso, King of Naples) and Peter Marsh (Caliban, as a cheeky punk), supplemented the ensemble on a high level.”

– Midou Grossman, www.klassik.com, January 10, 2010

“Simon Bailey as Gonzalo and Richard Cox as Alonso, perfectly cast for these two characters, sang with expressive vocal variety.”

– Franz R. Stuke, www.opernetz.de, January 10, 2010

“. . . the resident ensemble boasts excellent young singers such as Claudia Mahnke (Miranda), Carsten Süß (Ferdinand), and Richard Cox (Alonso).”

– Hugh Canning, The Sunday Times, January 21, 2010

LADY MACBETH OF MTZENSK (TEATRO MUNICIPAL DE SANTIAGO)

“[Richard Cox’s Sergey] . . . cut a vocally secure figure, especially in his last-act scenes with the excellent Sonyetka of Katherine Rohrer.”

– Orlando Alavarez Hernandez, OPERA Magazine, December 2009

“. . . and the tenor Richard Cox (Sergei), of clear and decided timbre, sang eloquently giving a special primitivism to his role.”

– Claudia Ramirez Hein, La Tercera, July 23.2009

“The Sergei of Richard Cox continued his ascent throughout the work, reaching the vocal summit in the final scene with the sensual Sonyetka.”

– Andres Yaksic, El Mercurio, July 22, 2009

ELEKTRA (OPER FRANKFURT)

“Ägisth was in good hands with Richard Cox, his loud and sharp tenor voice was particularly suited for this role.”

– Guillaume Maijeur, www.operagazet.be, April 15, 2009

ARABELLA (OPERA FRANKFURT)

“Richard Cox was an excellent Matteo, clear of voice and inventively dramatic.”

– James Sohre, Opera Today, February 25, 2009

“Richard Cox was convincing as Matteo, with powerful top notes and agility . . .”

– Susanne Benda, Stuttgarter Nachrichten, January 27, 2009

“The ensemble doesn’t have to stand back one bit – including the powerful and robust tenor Richard Cox as the rebuffed admirer . . .”

– Offenbach Post, January 28, 2009

“Britta Stallmeister (Zdenka), Richard Cox (Matteo) and Peter Marsh (Elemer) along with conductor Sebastian Weigle and the Frankfurt Museumsorchester contribute to a successful night at the opera . . .”

– Stefan M. Dettlinger, Mannheimer Morgen, January 31, 2009

THE TURN OF THE SCREW (OPERA FRANKFURT)

“Richard Cox was convincing with rich nuances as the diabolical seducer Quint.”

– Markus Gruendig, www.kulturfreak.de, November 2008

“Richard Cox proved ideally cast as Peter Quint. Cox showed . . . that he could master challenges that match the possibilities of his tenor voice, which is full of character and has startling penetration in Forte passages.”

– Andreas Schubert, www.klassik.com, November 23, 2008

“Cox also sang the prologue at the beginning and showed off his substantial and technically adept voice.”

– Frankfurter Neue Press, November 21, 2008

DAS LIEBESVERBOT (GLIMMERGLASS OPERA)

“Richard Cox sang compellingly as her [Isabella] brother Claudio, whose music evokes that of Wagner’s Erik.”

-David Shengold, Opera, December 2008

“Richard Cox displayed a full, open tenor as Claudio.”

-Joanne Sydney Lessner, Opera News, November 2008

“Tenor Richard Cox showed great vocal size in the role of Isabella’s brother Claudio -a convincing singer-actor, whom one would gladly hear as Erik [in ‘Die fliegende Holländer’].”

-Opernwelt, September 2008

“Richard Cox, a tenor, was eloquent and lyrical as Claudio.”

-Steve Smith, The New York Times

“As Claudio, Richard Cox displays a strikingly attractive voice; one looks forward to hearing him in the youthful Wagnerian roles.”

-Michael Johnson, www.concertonet.com

“. . . tenor Richard Cox as Claudio had a large yet plangent tenor tone.”

-Eli Jacobson, Gay City News

“Tenor Richard Cox handles the heroic dimension of Claudio’s music.”

-George Loomis, Financial Times

“Tenor Richard Cox as Isabella’s brother Claudio is definitely a big-voice Wagnerian in the making..”

-Paula Citron, www.globeandmail.com

“Claudio’s prison scene at the beginning of the second act affords Richard Cox an opportunity to move from a bereft lament at his impending death to noble outrage on Isabella’s behalf when he hears of the proposed deal to hopeful pleading that she might save him. Facing her rage at this weakness, he pleads forgiveness. This is one of many roller-coaster scenes in the opera, but Cox pulls it off and the emotions ring true.”

-Heidi Holder, The Berkshire Review for the arts

“Tenor Richard Cox gave a ringing account of Claudio, Isabella’s culpable brother. His Act 1 appeal to Luzio to find his sister (“Du kennest jenen stillen Ort”) was marked by clear, beautiful singing and excellent diction, and his increasing anxiety while waiting for her in prison (“Wo Isabella bleibt?”) was performed with an expressive passion.”

-Stephen G. Landesman, Ithaca Journal

“Richard Cox was an especially good, vocally rich Claudio.”

-Wayne Myers, The Oneida Daily Dispatch

GEORGE LONDON FOUNDATION FINALS

“Finally, a consensus pick had to be tenor Richard Cox, who re-created the memorable mad scene from “Peter Grimes” with a dark sense of characterization, a large armamentarium of emotions and a room-filling voice. Definitely ready for prime time.”

-Fred Kishnit, New York Sun

DER ZERBROCHENE KRUG (LOS ANGELES OPERA)

“Tenor Richard Cox sang Ruprecht (Eve’s beau) with silken point.”

-Timothy Mangan, The Orange County Register

BEETHOVEN SYMPHONY NO. 9 (SEATTLE SYMPHONY)

“The tenor and bass in the Beethoven, Richard Cox and the always admirable Clayton Brainerd, both sang their parts splendidly.”

-Bernard Jacobson, www.musicweb-international.com

TRAUM RECITAL (BROWN UNIVERSITY)

“‘Dreams,’ a song recital performed Saturday night at the Hope Club, proved to be an elegant end to this weekend’s Fall Humanities Weekend. As for the singers, both [soprano Meagan] Miller and Cox commanded their pieces with nuanced emotion and superior vocal skill. Cox’s rich tenor also carried a powerful punch. His haunting rendition of Korngold’s In meine innige Nacht was one of the shows most captivating moments . . . both performers managed to revive songs that could have sounded dusty and stilted to a contemporary audience.”

-Allissa Wickham, The Brown Daily Herald

CARMEN (WESTFIELD SYMPHONY ORCHESTRA)

“Tenor Richard Cox was a perfect Don José, a real jock looking like a football lineman. In fact, I found myself concocting a Eurotrash version with all the guys as athletes and the gals as cheerleader/groupies. This slightly dense tough-guy exterior made his unraveling all the more touching and understandable. It also made Carmen’s reactions more than merely whimsical.”

-Paul M. Somers, Classical NJ Society

VERDI AND SHAKESPEARE (COLLEGIATE CHORALE)

“Tenor Richard Cox, remembered from Juilliard Opera Center performances, and bass Ryan McKinney, as Macduff and Banquo, stirred up some drama in that last Macbeth excerpt, when they discovered the body of the slain King Duncan. Cox was a bright-voiced Cassio in the Otello act and also participated in the Falstaff ensemble. “

-Bruce-Michael Gelbert, theatrescene.net

FIDELIO (COLLEGIATE CHORALE)

“Richard Cox and Matt Boehler sang their solo lines here with distinction.”

-Bruce-Michael Gelbert, theatrescene.net

CARMEN (NORTH JERSEY PHILHARMONIC)

“Richard Cox was an emotional and believable Don José, trying to be true to the values and love of his earlier life. Carmen simply overwhelmed him. His voice was strong and lyrical, and his acting intense. In the final scene, taunted by Carmen, as his tears fell, he may have been wearing a tuxedo in Hackensack, but the audience saw the crazed, broken Don Jose outside the bull ring in Sevilla.”

-Charlene Frank, operanotes.com

OEDIPUS REX (JUILLIARD OPERA CENTER)

“Richard Cox proved a powerful Oedipus.”

-Allan Kozinn, New York Times

“Tenor Richard Cox made a dulcet-toned Oedipus, with a prominent head voice and ease in executing the melismas.”

-Bruce-Michael Gelbert, theatrescene.net

EUGENE ONEGIN (JUILLIARD OPERA CENTER)

“Tenor Richard Cox’s Lensky had more treble overtones than one expects in his music, but this made for a haunting account of the lyrical “Kuda, kuda,” before the fatal duel with Onegin.”

-Bruce-Michael Gelbert, www.theatrescene.net

“As the doomed Lensky, Richard Cox was vocally effective.”

-Glenn Loney, nytheatre-wire.com

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