

Staffan Liljas, Bass Biography

Staffan Liljas is a Swedish bass who took his masters degree from the University College of Opera in Stockholm in 2012. During the fall of 2021, he has been performing the role of the quantum supercomputer Teus in Eric Gedeon's newly written musical *Djur som hatar människor* at Uppsala City Theatre. In the summer of 2019 he was Polyphemus in Händel's *Acis & Galatea* at Confidencen in Stockholm. This superlatively reviewed performance was broadcast by Swedish National Television. In the spring of 2019, he performed Sarastro in Mozart's *Die Zauberflöte* with Labopéra D'Alsace. In the summer of 2018, he performed Davenaut in Marschner's *Der Vampyr* at Läckö Slottsopera.

In the summer of 2017, he performed a critically lauded Sharpless in Puccini's *Madama Butterfly* at Skånska Operan. In 2017 he was also Ben in a production of Menotti's *The Telephone* in Stockholm. In 2016, he was part of two acclaimed opera performances in Sweden, first as the Badger in Janacek's *The cunning little vixen* at Norrlandsoperan, and then in *Ligetiland* at Folkoperan in Stockholm - a performance with music by György Ligeti, where he performed Ligeti's *Aventures* together with KammarensembleN. In 2015, he was Don Pedro in Läckö Slottsoperas highly praised production of Berlioz' *Beatrice et Benedict*. In addition, he was Marco in Gianni Schicchi in a production in The Netherlands. In the summer of 2014 he sang his first Alberich in Wagner's *Das Rheingold* in Oslo.

In College, Staffan has performed Banco in Verdi's *Macbeth* and Gianni Schicchi in Puccini's *Gianni Schicchi*. He has performed as part of the Young Artist Programme at Drottningholms Slottsteater in 2011 as Don Alfonso in Mozart's *Così fan Tutte* and in 2012 as Ercole and Oreste in Cavalli's *Il Giasone*.

Staffan is also a very appreciated soloist in concerts. In the fall of 2020 he was the bass soloist in Monteverdi's *Vespro della beata vergine* at Stockholm Concert Hall with the Eric Ericson Chamber Choir, in the fall of 2019 he sang Handel's *Messiah* with the Odense Symphony Orchestra, and in 2018 he performed the bass solo in Vivier's *Journal* at Stockholm Concert Hall. Apart from this, he is constantly active with the large oratorios in various churches. During the fall of 2021, he has among other things performed Bach's *Magnificat* and *Christmas Oratorio* and Handel's *Messiah*, in addition to several solo programs, among them one with all of Bach's cantatas for bass.

Staffan has wide-ranging musical interests, and gladly performs the big classics, but he has a particular love for the early masters such as Purcell, Händel and Bach, and is the chairman of the Swedish Early Music Society. Staffan is an enthusiastic interpreter of contemporary music, and loves the challenge of being the first to perform a role, and has premiered three operas to date. During the spring 2021, Staffan recorded his first solo album *Baroque Bass* which has recently been released on Footprint Records. The album focuses on motets and anthems for bass and basso continuo from Italy and England in the 1600s.