

# Kanstrup, Teit - Baritone

## Biography



Danish baritone Teit Kanstrup was born in Roskilde, and had from an early stage treble solos in the Cathedral boys-choir. He later trained at 'Det Kongelige Danske Musikkonservatorium' in Copenhagen before he moved to London, where he got his operatic training at the Royal Academy of Music Opera-program and finished with distinction in 2008.

His **most recent and future engagements** include Mahler's Rückert-Lieder with South Denmark Philharmonic, Mendelssohn's *Elias*, a double bill with " *Pagliacci* and *La Vendetta* for Danish National Opera, Fauré and Duruflé *Requiems* with Aarhus Symphony Orchestra, Bach's *Weinachtatorium* with Copenhagen Phil and a New Years Gala with The Danish Sinfonietta.

In 2011 he made his American debut as **Guglielmo** in *Così fan tutte* with The Savannah Philharmonic Orchestra (GA) and sang in the early years of his career among other parts, the title roles in **Don Giovanni** and *Le Nozze di Figaro*, the later conducted by Sir Colin Davis, **Guglielmo** in *Così fan tutte*, **Papageno** in *The Magic Flute*, **Dandini** in *La Cenerentola*, **Junius** in *The Rape of Lucretia* and **Schaunard** in *La Bohème*.

Teit now finds himself comfortable in the *lyric/cavalier-baritone* repertoire and has in recent seasons sung **Falke** and **Eisenstein** in *Die Fledermaus*, **Silvio** in *I Pagliacci*, **Escamillo** in *Carmen*, **Orfeus** in the contemporary opera *Downfall* performed by FIGURA-Ensemble at the Royal Danish Opera House, **Marcello** in *La Bohème* as well as **Scaramouche** in *Fetê Galante* for Danish National Opera. For The Royal Danish Opera he has done the parts of **Owen Heart** in *Dead Man Walking*, **Antonio** in *Il Viaggio a Reims* and **Sid** in *Fanciulla del West*.

Being an experienced **concert artist** in the bas and baritone repertoire, Teit has **worked with orchestras** in northern Europe **including** the BBC NOW, Aarhus Symphony Orchestra, South Denmark Philharmonic, Odense Symphony Orchestra, Copenhagen Philharmonic and Göteborg Baroque in repertoire like Brahms *Ein deutsches requiem*, Orff's *Carmina Burana*, Bach's *Passions* and *Christmas Oratorio*, Händel's *Messiah* Rossini's *Stabat Mater*, the symphonic drama *Elverskud* by N.W. Gade and F. Martin's *In Terra Pax* just to highlight a few.

**Conductors** with whom he has worked with in concert and opera include Steuart Bedford, Sir Colin Davis, Sebastian Lang-Lessing, Michael Schønwandt, Ewa Strusinska, Stefan Solyom, Thomas Søndergaard and Alexander Vedernikov.

## Repertoire

### Opera

<b>Bizet, G.</b>	Carmen	<i>Escamillo</i>
<b>Britten, B.</b>	The Rape of Lucretia	<i>Junius</i>
<b>Frandsen, J.</b>	Dyrets År 1666	<i>Styge Høgh</i>
<b>Heggie, J.</b>	Dead Man Walking	<i>Owen Heart</i>
<b>Leoncavallo, R.</b>	I Pagliacci	<i>Silvio</i>
<b>Mozart, W.A.</b>	Così fan tutte	<i>Guglielmo</i>
	Don Giovanni	<i>Don Giovanni</i>
	Le nozze di Figaro	<i>Figaro</i>
	Die Zauberflöte	<i>Papageno</i>
<b>Puccini, G.</b>	La Bohème	<i>Marcello</i>
		<i>Schaunard</i>
	La fanciulla del West	<i>Sid</i>
<b>Schierbeck, P.</b>	Fête galante	<i>Scaramouche</i>
<b>Strauss, J.</b>	Die Fledermaus	<i>Eisenstein</i>
		<i>Falke</i>
<b>Rossini, G.</b>	Cenerentola	<i>Dandini</i>
	Il Viaggio a Reims	<i>Antonio</i>
<b>Worsaae, N.</b>	Downfall	<i>Orfeus</i>

### Symphonic/Oratorio

<b>Bach, J.S.</b>	Christmas Oratorio
	<i>Passions</i>
<b>Brahms, J.</b>	<i>Ein Deutsches Requiem</i>
<b>Gade, N.W.</b>	<i>Elverskud</i>
<b>Händel, G.F.</b>	<i>Messiah</i>
<b>Martin, F.</b>	<i>In Terra Pax</i>
<b>Orff, C.</b>	<i>Carmina Burana</i>
<b>Rossini, G.</b>	<i>Stabat Mater</i>
<b>Schubert, F.</b>	<i>Winterreise</i>