



## ***JOHN KANEKLIDES, TENOR***

Hailed by Opera News as “the very picture of youthful optimism and potential,” John Kaneklides is quickly establishing himself as a celebrated tenor of his time. After being named a finalist in the Nico Castel International Master Singer Competition in 2011, Kaneklides was personally championed by the prolific diction coach and opera translator - a mentorship that propelled his career in opera, art song, and oratorio.

This season Kaneklides will create the role of the Guide who mysteriously transforms into Narciso Borgia in the world premiere of Harold Blumenfeld’s *Borgia Infami* with Winter Opera Saint Louis. He will also reprise the title role in *Les contes d’Hoffmann* with Skylight Music Theatre and make his role debut as Ralph Rackstraw in *H.M.S. Pinafore* with the Young Victorian Theatre Company. Additionally, Kaneklides will return to St. Petersburg Opera as Alfredo in *La traviata*. On the concert stage he can be heard as the tenor soloist in Orff’s *Carmina Burana* with the Florida Orchestra, under the baton of Michael Francis. Kaneklides will also be concertizing with Lyric Opera Baltimore, Gulfshore Opera and throughout North Carolina.

The 2016-2017 season brought Kaneklides rave reviews for his role debut in the title role of *Les contes d’Hoffmann*. The Tampa Bay Times said he, “makes for a mesmerizing lead as the poet Hoffmann, equipped with matinee idol looks and a electric sound that continues to surprise.” Kaneklides also starred as Villiers, The Duke of Buckingham in the highly anticipated New York premier of Carlisle Floyd’s most recent opera, *The Prince of Players*, with the Little Opera Theatre of New York. He reprised the role of Rodolfo in *La Bohème* with the Arts Festival Boca and Mid-Ohio Opera, where WOSU Public Media raved; “John Kaneklides fell in love convincingly as Rodolfo, approached the top notes in Che gelida manina with no fear and proved his fine musicianship...” Additionally, Kaneklides was a featured soloist in several concerts across the USA, including the Eve Queler and Friends concert series with the Opera Orchestra of New York and in North Carolina with Opera Experience Southeast.

Past seasons have brought Kaneklides notable acclaim for his portrayals of Alfredo in *La traviata*, Nemorino in *L’elisire d’amore*, Edgardo in *Lucia di Lammermoor*, Rodolfo in *La bohème*, Jeník in *The Bartered Bride*, Fenton in *The Merry Wives of Windsor*, Cassio in *Otello*, Pong in *Turandot*, Rinuccio in *Gianni Schicchi*, Laurie in *Little Women*, and Micah in an off-Broadway production of Carlisle Floyd’s *Slow Dusk*.

Kaneklides is also making a name for himself in classic musical theatre roles such as Henrik in *A Little Night Music* and Tony in *West Side Story*. Additionally, Broadway World noted his portrayal of Lt. Joseph Cable with St. Petersburg Opera as, “chillingly real,” “simply brilliant,” and “whenever he sings his voice makes the audience melt.” The Tampa Bay Times raved that, “his stage presence and haunting tenor delivery are a cornerstone for this production.”

A decorated award-winner amongst several prestigious vocal competitions, Kaneklides holds a Raphael Bundage Young Artist Award and the Orpheus National Competition’s Bel Canto Prize. He also garnered Second Prize from the Opera Guild of Charlotte Competition and received honors from the 2013 International Liederkrantz Foundation Competition, the Metropolitan Opera National Council Auditions, and the Nico Castel International Master Singer Competition.

Kaneklides has sung around the United States with some of the nation’s most recognized programs. As a young artist, he has spent summers singing for Bel canto at Caramoor in Katonah, New York and Opera North in Lebanon, New Hampshire. Other professional engagements have taken him to St. Petersburg Opera in Florida, Opera Carolina in North Carolina, and Carnegie Hall’s Weill Hall in New York City.

Having made his radio debut in 2012 in The North Carolina Baroque Orchestra’s recording of Handel’s *Messiah* as the tenor soloist, Kaneklides is an avid oratorio singer. He has performed as the tenor soloist in works such as Mendelssohn’s *Elijah*, Dubois’ *The Seven Last Words of Christ*, and Stainer’s *The Crucifixion*.

Kaneklides is a proud native of North Carolina and currently resides in New York City. He holds undergraduate and graduate degrees in Vocal Performance from Winthrop University, as well as a bachelors in finance. Kaneklides is a student of Bill Schuman.



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## **REPERTOIRE**

**Adamo:**

Laurie – Little Women

**Beethoven:**

Jaquino – Fidelio

**Berlioz:**

Faust – La damnation de Faust

**Bernstein:**

Candide – Candide

**Blumenfeld:**

Guide – Borgia Infami

**Copland:**

Martin – The Tender Land

**Donizetti:**

Nemorino-L'elisir d'amore  
Edgardo, Arturo-Lucia di Lamermoor  
Gennaro – Lucrezia Borgia  
Ugo – Parisina  
Dom Sèbastien - Dom Sèbastien

**Floyd:**

Sam – Susannah  
Edgar – Wuthering Heights  
Micah – Slow Dusk  
Villiers – Prince of Players

**Gilbert and Sullivan:**

Ralph Rackstraw – H. M. S. Pinafore  
Fredric – The Pirates of Penzance

**Gounod:**

Faust – Faust  
Roméo – Roméo et Juliette

**Leoncavallo:**

Beppe - I Pagliacci

**Massenet:**

Chevalier des Grieux – Manon  
Werther – Werther

**Mozart:**

Tamino – Die Zauberflöte

**Nicolai:**

Fenton – The Merry Wives of Windsor

**Offenbach:**

Hoffmann – Les contes d'Hoffmann

**Porter:**

Bill/Lucentio – Kiss Me Kate

**Puccini:**

Rodolfo – La bohème  
Rinuccio – Gianni Schicchi  
Pong - Turandot

**Rodgers and Hammerstein:**

Lt. Cable – South Pacific  
Val Lamar – Babes in Arms

**Smetana:**

Jenik – The Bartered Bride

**Sondheim:**

Tony – West Side Story  
Henrik- A Little Night Music

**Strauss, J:**

Alfred – Die Fledermaus

**Strauss, R:**

The Italian Singer – Der Rosenkavalier

**Stravinsky:**

Tom Rakewell – The Rake's Progress

**Tchaikovsky:**

Lensky – Eugene Onegin

**Verdi:**

Fenton – Falstaff  
Cassio – Otello  
Alfredo – La traviata  
Il Duca - Rigoletto

**Weill:**

Sam – Street Scene



# ***JOHN KANEKLIDES, TENOR***

## **ORCHESTRAL/ORATORIO REPERTOIRE**

**Britten:**  
War Requiem

**Bruckner:**  
Te Deum

**Dubois:**  
Seven Last Words of Christ

**Handel:**  
Messiah

**Haydn:**  
Creation

**Mendelssohn:**  
Elijah

**Mozart:**  
Requiem

**Orff:**  
Carmina Burana

**Rossini:**  
Stabat Mater

**Stainer:**  
The Crucifixion

**Verdi:**  
Requiem

## **OPERA HOUSES/ORCHESTRAS**

Caramoor Festival  
Carnegie Hall  
Central Piedmont Opera  
Delaware Valley Opera  
Little Opera Theatre of New York  
The Festival of Arts Boca  
The Florida Orchestra  
Mid-Ohio Opera  
Northern Dutchess Symphony Orchestra

North Carolina Baroque Orchestra  
Opera Carolina  
Opera North  
Opera Orchestra of New York  
Skylight Music Theatre  
St. Petersburg Opera  
Winter Opera St. Louis  
Young Victorian Theatre Company



# ***JOHN KANEKLIDES, TENOR***

## **REVIEWS**

### **Les contes d'Hoffmann**

"John Kaneklides makes for a mesmerizing lead as the poet Hoffmann, equipped with matinee idol looks and an electric sound that continues to surprise... Kaneklides supplies oxygen from his jaunty Kleinzach aria in the opening scenes to its dark reprisal in the epilogue."

**Tampa Bay Times**

"The singing was energetic, bold, and heartfelt... As Hoffman, tenor John Kaneklides delivered the famous 'Il était une fois à la cour d'Eisenach' (the Kleinzach aria) with crackly energy. He moved agilely across the stage and pantomimed the hunchback's head going 'crik crack'!...There were many other pieces in this opera that wowed me: Hoffman's ardent refrain to Guilietta, 'Ô Dieu! de quelle ivresse.' Foolish infatuation sung so eloquently."

**Stylus**

### **La bohème**

"John Kaneklides fell in clove convincingly as Rodolfo, approached the top notes in 'Che gelida manina' with no fear and proved his fine musicianship..."

**TaWOSU Public Media**

### **South Pacific**

As the doomed Lt. Joseph Cable, John Kaneklides is sensational, one of the best interpretations of the part I have ever seen. Tall and good-looking in a way that is both Kennedy-esque and Romney-esque, Kaneklides makes us care for Cable and understand his plight. And whenever he sings, his glorious voice makes the audience melt. His "Younger Than Springtime" and especially the chillingly real "You've Got to Be Carefully Taught" are simply brilliant.

**Broadway World**

### **Parisina d'Este**

"Ugo was stunningly sung by tenor John Kaneklides...(whose) depth of feeling and lovely legato phrasing was manifest in his final aria as he accepts his tragic fate."

**Voce di Meche**

### **Slow Dusk**

"Particular praise was merited by the love scene of Sadie and Micah, here beautifully rendered by soprano Carolina Castells and tenor John Kaneklides...Kaneklides was the very picture of youthful optimism and potential."

**Opera News**

### **La Traviata**

"Alfredo was beautifully sung and enacted by talented tenor John Kaneklides. His commitment to the character of the young provincial man who loses his heart to the beautiful courtesan was total; his ringing tenor, a young yet manly sound, is one to watch. We witnessed his moods of romantic adoration, disappointment, anger and remorse with never a false moment."

**Voche di meche**



# ***JOHN KANEKLIDES, TENOR***

## **REVIEWS(Cont.)**

### **Otello**

“John Kaneklides displays a commanding and bold voice.”

**Times Herald-Record**

### **The Merry Wives of Windsor**

“The heroic tenor (John Kaneklides) and the lyric soprano (Alexandra Haines) later engage in the most touching moments of the opera as they share “forevermore” promises.

**Times Herald-Record**

### **Elijah**

“The richly mellifluous tenor of John Kaneklides was a draught of cool water.”

**Classical Voice of North Carolina**

### **Eugene Onegin**

“The smaller roles were adeptly handled...especially John Kaneklides.”

**Opera News**

### **Lucia de Lammermoor**

"We have written before about tenor John Kaneklides about whom, if you haven't heard already, you will very soon. If you recall the early performances of Rolando Villazon you will know exactly the delights of which I am speaking. His ringy-pingy tenor, backed by some fine technique and intense involvement with the text, made Edgardo's desperate aria from *Lucia de Lammermoor* ("Fra poco a me ricovero") feel like a stab in the heart.

**Voci di Meche**



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