

Biography

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Kwangchul Youn was born in Chungju/South Korea, where he also finished his first studies of voice. As a student, he won the first price in the Korean National Singing Contest.

In 1988, he made his debut at the National Opera in Seoul, singing the “de Sirieux” in “Fedora”. He furthermore gave guest performances in several Korean theaters, e.g. singing the Basilio in Rossini’s “Il barbiere di Siviglia”, the Loredano in Verdi’s “I due foscari” and the Dulcamara in Donizetti’s “L’elisir d’amore”.

He continued his studies of voice in 1990/1991 at the conservatory of Sofia with Prof. Lesa Koleva and from 1991 until 1993 at the Academy of Fine arts in Berlin with Prof. Dr. Herbert Brauer. Meanwhile, he won several awards competing in national and international singing contests – the most important for him being the first price at the “Concours International des Voix d’Opéra Plácido Domingo” in Paris in 1993.

In 1993/1994 he had an engagement at the Opera of Leipzig in Germany, singing among other roles the parts of Sarastro in “The Magic Flute” and of Komtur in “Don Giovanni”. From April 1994 until July 2004, Kwangchul Youn was a steady member of the cast of the National Opera “Unter den Linden”, where he performed as the king in “Aida”, the minister in “Fidelio”, King Marke in “Tristan and Isolde”, Bertram in “Robert le diable”, Colline in “La bohème” and as Lodovico in “Otello”.

Engagements at the Opéra Bastille and the Théâtre du Châtelet in Paris followed, including the operas “Simon Boccanegra”, “Elektra” and “Fidelio”. Even Barcelona in Spain was one of Kwangchul Youn’s engagements (“Le nozze di Figaro”).

He gave guest performances at several festivals, e.g. at the Great Festivals in Ludwigsburg, in Salzburg, Austria, and since 1996 regularly in Bayreuth.

At the Festivals of Bayreuth he interpreted with great success the following roles in revivals: the Landgrave in “Tannhäuser (2002), the Titurel in “Parsifal” (2004), the King Marke in “Tristan and Isolde” (2005) and in 2006 the Fasolt in “Rheingold” and the Hunding in “Die Walküre”.

Besides his engagements at the operas of the world, Kwangchul Youn also appeared successfully as a concert singer. The audience of the Philharmonics in Berlin enjoyed his talent in the “Requiem” composed by Mozart and Verdi, and in Haydn’s “Nelson-Mass”.

He worked with well-known conductors such as Christian Thielemann, Mark Minkowski, Fabio Luisi, Michael Gielen, Myung-Whun Chung, Zubin Mehta, James Levine, Horst Stein and Thomas Hengelbrock at the opera and in concerts, as well as at the production of several CDs such as the “Meistersinger”-recording in Bayreuth under Daniel Barenboim (released at Teldec) or the Label harmonia mundi (“La Didone”).

The recordings of the operas “Le nozze di Figaro”, “Cosi fan tutte” and “Don Giovanni” were produced under the direction of Bertrand de Billy and were released at the Arte Nova label.