ENCOMPASS ARTS

**JOSHUA CONYERS**
**BARITONE**

Grammy-nominated baritone Joshua Conyers has been singled out by *Opera News* for his “deliciously honeyed baritone that would seduce anyone,” by *The New York Times* as having “a sonorous baritone” that “wheedled and seduced,” and by *The Washington Post* for giving a "show-stealing" performance. A native of The Bronx, NY, he has earned critical acclaim for his commanding performances in both contemporary and traditional operatic repertoire, as well as on concert stages throughout North America and internationally. Guided by an unwavering dedication and vision as an artist, educator, and advocate, Conyers is committed to shaping and advancing the future of the performing arts. For the 2026–27 season, Mr. Conyers makes his producing debut with *IN PLAIN SIGHT: The Black Anthology* (Eastman School of Music), a landmark recording celebrating the rich legacy of Black American art song. Featuring more than 30 Eastman students alongside distinguished faculty artists Nicole Cabell, Kiera Duffy, Timothy Long, and Conyers himself, the album brings long-overlooked masterpieces to new audiences while championing the next generation of performers. *IN PLAIN SIGHT: The Black Anthology* will make its NYC live performance debut in conjunction with Kaufman Music Center at Merkin Hall. He returns to the title role of *Rigoletto* in a collaboration between Opera Memphis and the Memphis Symphony Orchestra, serves as Artist-in-Residence with the Winston-Salem Choral Artists, Wake Forest University, and the University of North Carolina School of the Arts, where he will present a recital, lead master classes, and perform Margaret Bonds' *Credo*, and makes his role debut as Jim in George Lewis’ *The Comet* as a part of the Howard Hanson Visiting Professorship in Composition at Eastman School of Music. He also returns to the concert stage as the bass soloist in Handel's *Messiah* with the Winston-Salem Symphony. For the 2025-26 season, Mr. Conyers returned to Finger Lakes Opera as the title role in *Rigoletto*, sung Tonio in *Pagliacci* with Buffalo Opera Unlimited, and made several concert appearances with the Virginia Symphony Orchestra for Handel’s Messiah, the Rochester Society for Chamber Music in Robert Kahn's 7 lieder aus ‘Jungbrunnen’ von Paul Heyse, the North Carolina Master Chorale for the Brahms Requiem, and the Buffalo Philharmonic Orchestra for Orff’s Carmina Burana. Conyers’ busy 2024-2025 season included his debut album A Miracle in Legacy with Pianist Chelsea Whitaker, and a North American recital tour. With compositions by Shawn E. Okpebholo, Carlos Simon, a commission piece by Emmy Award winning composer Jasmine Arielle Barnes with poetry by Deborah Mouton, and a commission piece by Brooklyn Art Song Society (BASS). Joshua joined Piedmont Opera for Norman Dello Joio's Joan of Arc: The Trial of Rouen portraying the role of Pierre Cauchon, Hassan in Edmond Dédé's Morgiane, ou, Le sultan d'Ispahan with Opera Lafayette and Louisiana Philharmonic Orchestra, and Falstaff in Giuseppe Verdi's Falstaff with Vashon Opera. On the concert platform, Mr. Conyers made his debut with the New World Symphony for George Crumbs' A Journey Beyond

Time: American Songbook II, the Bass soloist in Handel's Messiah in his debut with the Pacific Symphony and Phoenix Symphony, and a recital Histories VI: Goethe (Songs by Franz Schubert and Hugo Wolf) with Pianist, Dimitri Dover at the Brooklyn Art Song Society.

The 2023-2024 season included joining The Metropolitan Opera production of X: The Life and Times of Malcolm X by Anthony Davis, which he also performed with Seattle Opera in role of Reginald, Hollis in Two Corners by B. E. Boykin with Finger Lakes Opera, and performed the role of Scarpia in Tosca with Opera Wilmington. On the concert platform, Mr. Conyers made his debut with the New York Philharmonic as the Bass soloist in Handel's Messiah, two recitals with the Brooklyn Art Song Society which included song cycles Two Black Churches by Shawn E. Okpebholo and American Sonnets by Carlos Simon respectively, and the Bass soloist in Beethoven's Ninth Symphony with the Chattanooga Symphony and Opera and the Rochester Philharmonic Orchestra, as well as a new companion work To Seek is Jubilance by composer Derrick Skye commissioned by the RPO for its 100th season.

Mr. Conyers 2022-2023 season began with his return to Washington National Opera as The Reverend in Jeanine Tesori's Blue, he joined the Lyric Opera of Chicago for the world premiere production of Factotum by Will Liverman, DJ King Rico, and Rajendra Ramoon Maharaj, his debut with English National Opera as Policeman/Congregant 3 in Tesori's Blue, Reginald in Anthony Davis' X: The Life and Times of Malcolm X at Opera Omaha, which he has also performed with Detroit Opera and Odyssey Opera (where he also recorded the role). On the concert platform, Mr. Conyers appears as bass soloist in Handel's Messiah with Indianapolis Symphony Orchestra and Baritone Soloist in Carl Orff's Carmina Burana with the Brevard Music Center. In the 2021-2022 season, Mr. Conyers joined Seattle Opera for Blue, Boston Lyric Opera as Count Capulet in Roméo et Juliette, Memphis Symphony Orchestra in Beethoven's Ninth Symphony and Cecilia Chorus of NYC in Carmina Burana at Carnegie Hall. His 2020-2021 season included Eustis in Le maréchal ferrant with Opera Lafayette, Sprecher in Die Zauberflöte with Aspen Opera Theater performing with world renowned Soprano Renée Fleming, Tonio in Pagliacci at The Atlanta Opera, where he also performed Tiger Brown in the Threepenny Opera.

Mr. Conyers is an alum of the prestigious Cafritz Young Artists program at Washington National Opera, where he appeared as the First Priest in The Magic Flute, Germont in La Traviata, British Major in Silent Night, Donkey in The Lion, the Unicorn, and Me, and Zaretsky in Eugene Onegin, and was slated to appear in 2020 performances as John Sorel in The Consul, covering the Reverend in Blue, and singing Jim and covering Jake in Porgy and Bess.

Highly sought after for contemporary opera, Mr. Conyers performed the role of Jason in the world premiere of Matt Boehler and Laura Barati's 75 Miles and Uncle Wesley in Carlos Simon and Sandra Seaton's Night Trip for Washington National Opera's American Opera Initiative. Additionally, he covered the roles of Mr. Umeya in the American premiere of Ruo and Chong's Dr. Sun Yat-Sen in Mandarin Chinese and Walt Whitman in the world premiere of Morrison and Cox's Oscar, both with the Santa Fe Opera.

As a concert artist, Mr. Conyers made his Carnegie Hall début in 2018 as the baritone soloist in Mozart's Regina cœli, K. 276, Vaughn Williams' Serenade to Music, Beethoven's Choral Fantasy, and Mark Hayes' Te Deum under the baton of distinguished composer and arranger Mark Hayes with MidAmerica Productions. Joshua also made his début at The John F. Kennedy Center for the Performing Arts in 2018 as the baritone soloist in the Duruflé Requiem with Manhattan Concert Productions under the baton of Anton Armstrong. In 2019, Mr. Conyers was a soloist with the National Symphony Orchestra, performing with world-renowned Maestro Gianandrea Noseda and singer/songwriter Ben Folds. He was a guest artist at Opera Wilmington/UNC Wilmington's annual Opera Symposium in celebration of Caterina Jarboro and in conjunction with Black History Month. Additional concert and oratorio credits include Bach's St. Matthew Passion,

Handel's Messiah, Brahms' Ein deutsches Requiem, Fauré's Requiem in D minor, Vaughan Williams' Dona nobis pacem, and Carl Orff's Carmina Burana.

Mr. Conyers' numerous vocal competition and award credits include: Metropolitan Opera National Council District Winner (2010, 2011, 2015, and 2019), Metropolitan Opera National Council Regional Encouragement Award Winner, Catherine Filene Shouse Career Grant Award Winner, Annapolis Opera Top Prize Winner, Career Bridges Grant Award Winner, S. Livingston Mather Scholar Competition Top Winner, the Charlotte Opera Guild Competition Top Prize Winner, and the Heafner/Williams Vocal Competition Top Prize Winner. He has also participated in the training programs of Aspen Music Festival, Wolf Trap Opera, the Glimmerglass Festival, Des Moines Metro Opera, and Santa Fe Opera.

Joshua received his Bachelor of Music in Vocal Performance and Professional Artist Certificate from UNC School of the Arts and his Master of Music in Vocal Performance from Indiana University. Mr. Conyers is currently on the voice faculty at the Eastman School of Music.

ENCOMPASS ARTS

**JOSHUA CONYERS, BARITONE**

**Opera**

| | | | |
|---|---|---|---|
| Jim | *The Comet* (George Lewis) | Eastman School of Music | 2027 |
| Rigoletto | *Rigoletto* | Opera Memphis/ Memphis Symphony Orchestra | 2026 |
| Tonio | *Pagliacci* | Buffalo Opera Unlimited | 2025 |
| Rigoletto | *Rigoletto* | Finger Lakes Opera | 2025 |
| Falstaff | *Falstaff* | Vashon Opera | 2025 |
| Hassan | *Morgiane, ou, Le sultan d'Ispahan* | Opera Lafayette | 2025 |
| Pierre Cauchon | *Joan of Arc: The Trial of Rouen* | Piedmont Opera | 2024 |
| Scarpia | *Tosca* | Opera Wilmington | 2024 |
| Hollis | *Two Corners* (B.E. Boykin) | Finger Lakes Opera | 2024 |
| Reginald | *X: The Life and Times of Malcolm X* | Seattle Opera | 2024 |
| Reginald (cv) | *X: The Life and Times of Malcolm X* | The Metropolitan Opera | 2023 |
| Policeman 3/Congregant 3 | *Blue* | English National Opera (ENO) | 2023 |
| The Reverend (cv) | *Blue* | English National Opera (ENO) | 2023 |
| Policeman 3/Congregant 3 | *Blue* | Seattle Opera | 2023 |
| The Reverend | *Blue* | Washington National Opera | 2023 |
| Reginald | *X: The Life and Times of Malcolm X* | Boston Modern Opera Project | 2022 |
| Reginald | *X: The Life and Times of Malcolm X* | Opera Omaha | 2022 |
| Reginald | *X: The Life and Times of Malcolm X* | Detroit Opera | 2022 |
| Garby (cv) | *The Factotum* | Lyric Opera of Chicago | 2022 |
| Bilal | *Proximity* (Workshop) | Lyric Opera of Chicago | 2022 |
| Policeman 3/Congregant 3 | Blue | Seattle Opera | 2022 |
| Schuanard* | *La bohème* | Annapolis Opera | 2022 |
| Tonio | *Pagliacci* | Opera Memphis | 2021 |
| Sprecher | *Die Zauberflöte* | Aspen Opera Theater and VocalARTS | 2021 |
| Ed | *Everything For Dawn* | Experiments in Opera | 2021 |
| Jackie "Tiger" Brown | *The Threepenny Opera* | The Atlanta Opera | 2021 |
| Tonio | *Pagliacci* | The Atlanta Opera | 2020 |
| Kaiser Overall (cv) | *Der Kaiser von Atlantis* | The Atlanta Opera | 2020 |
| Eustis | *Le Maréchal ferrant (The Blacksmith)* | Opera Lafayette | 2020 |
| Tom Joad* | *The Grapes of Wrath* | Aspen Opera Theater and VocalARTS | 2020 |
| Jim* | *Porgy and Bess* | Washington National Opera | 2020 |
| Jake* (cv) | *Porgy and Bess* | Washington National Opera | 2020 |
| The Reverend (cv) | *Blue* | Washington National Opera | 2020 |
| John Sorel | *The Consul* | Washington National Opera | 2020 |
| 1st Priest | *Die Zauberflöte* | Washington National Opera | 2019 |
| Musiklehrer | *Ariadne auf Naxos* | Wolf Trap Opera | 2019 |
| Ramiro | *L'heure espagnole* | Wolf Trap Opera (National Orchestral Institute) | 2019 |
| Zaretsky | *Eugene Onegin* | Washington National Opera | 2019 |
| Le Roi Marc | *Le Vin Herbé* | Washington Concert Opera/Wolf Trap Opera | 2019 |
| Donkey | *The Lion, The Unicorn, and Me* | Washington National Opera | 2018 |
| British Major | *Silent Night* | Washington National Opera | 2018 |
| Giorgio Germont | *La traviata* | Washington National Opera | 2018 |
| The Reverend | *Blue* (Workshop) | The Glimmerglass Festival | 2018 |
| Monterone | *Rigoletto* | Wolf Trap Opera | 2018 |
| Rigoletto (cv) | *Rigoletto* | Wolf Trap Opera | 2018 |

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|---|---|---|---|
| Count Capulet | *Roméo et Juliette* | Wolf Trap Opera | 2018 |
| Captain/Judge #2 | *Candide* | Palm Beach Opera | 2018 |
| Sciarrone | *Tosca* | Palm Beach Opera | 2018 |
| Scarpia (cv) | *Tosca* | Palm Beach Opera | 2018 |
| Conte Almaviva (cv) | *Le nozze di Figaro* | Palm Beach Opera | 2018 |
| Eustachio (cv) | *L'assedio di Calais* (Donizetti) | Glimmerglass Festival | 2017 |
| Porgy (cv) | *Porgy and Bess* | Glimmerglass Festival | 2017 |
| Marullo | *Rigoletto* | Palm Beach Opera | 2017 |
| Rigoletto (cv) | *Rigoletto* | Palm Beach Opera | 2017 |
| Yamadori | *Madama Butterfly* | Palm Beach Opera | 2017 |
| Sharpless (cv) | *Madama Butterfly* | Palm Beach Opera | 2017 |
| Falstaff (cv) | *Falstaff* | Des Moines Metro Opera | 2016 |
| Mr. Umeya (cv) | *Dr. Sun Yat-sen* | Santa Fe Opera | 2014 |
| Walt Whitman (cv) | *Oscar* | Santa Fe Opera | 2013 |
| Marchese d'Obigny (cv) | *Carmen* | Santa Fe Opera | 2013 |

**Concert/Recital**

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|---|---|---|
| *Messiah (G. F. Handel)* | Winston Salem Symphony | 2026 |
| *Margaret Bonds' Credo* | Winston Salem Choral Artists | 2026 |
| *IN PLAIN SIGHT: The Black Anthology* | Merkin Hall (Kaufman Music Center) | 2026 |
| *IN PLAIN SIGHT: The Black Anthology* | Kilbourn Hall (Eastman School of Music) | 2026 |
| *Carmina Burana (Carl Orff)* | Buffalo Philharmonic Orchestra | 2026 |
| *Felix Mendelssohn's Elijah* | The Eastman Philharmonia | 2026 |
| *Ein deutsches Requiem (Brahms)/Te Deum (Dvořák)* | North Carolina Master Chorale | 2026 |
| *George Crumbs' American Songbook II* | Eastman Percussion Ensemble | 2026 |
| *7 lieder aus 'Jungbrunnen' von Paul Heyse, (Robert Kahn)* | Society for Chamber Music in Rochester | 2026 |
| *Messiah (G. F. Handel)* | Virginia Symphony | 2025 |
| *Holiday Concert* | Rochester Philharmonic Orchestra | 2025 |
| *A Miracle in Legacy Recital Tour* | The Hochstein School | 2025 |
| *Histories VI: Goethe (Songs by Schubert and Wolf)* | Brooklyn Art Song Society | 2025 |
| *Morgiane, ou, Le sultan d'Ispahan (Edmond Dédé)* | Louisiana Philharmonic Orchestra | 2025 |
| *Messiah (G. F. Handel)* | Phoenix Symphony | 2024 |
| *Messiah (G. F. Handel)* | Pacific Symphony | 2024 |
| *A Miracle in Legacy Recital Tour* | Piedmont Opera & UNC School of the Arts | 2024 |
| *George Crumbs' American Songbook II* | New World Symphony | 2024 |
| *A Miracle in Legacy Recital Tour* | Eastman School of Music | 2024 |
| *Symphony No. 9 in D minor, Op. 125 (Beethoven)* | Rochester Philharmonic Orchestra | 2024 |
| *Symphony No. 9 in D minor, Op. 125 (Beethoven)* | Chattanooga Symphony and Opera | 2024 |
| *Two Black Churches/American Sonnets* | Brooklyn Art Song Society | 2024 |
| *The Human Family: A Recital* | Seattle Opera | 2024 |
| *Messiah (G. F. Handel)* | New York Philharmonic | 2023 |
| *My American Journey Recital Tour* | University of North Carolina School of the Arts | 2023 |
| *Carmina Burana (Carl Orff)* | Brevard Music Center | 2023 |
| *Messiah (G. F. Handel)* | Indianapolis Symphony Orchestra | 2022 |
| *Concert Series: Copland & The American West* | Moab Music Festival | 2022 |
| *My American Journey Recital Tour* | Opera Omaha | 2022 |
| *Carmina Burana (Carl Orff)* | Carnegie Hall | 2022 |
| *Symphony No. 9 in D minor, Op. 125 (Beethoven)* | Memphis Symphony Orchestra | 2022 |
| *Songs of Travel* (R. V. Williams) | Brooklyn Art Song Society | 2021 |
| *Porgy and Bess: Concert of Songs* | Wolf Trap Opera (National Orchestral Institute) | 2019 |
| *Declassified Concert* | National Symphony Orchestra | 2019 |
| *Requiem, Op. 9* (Maurice Duruflé) | John F. Kennedy Center for the Performing Arts | 2018 |
| *Songfest* (Bernstein) | Wolf Trap Opera (National Orchestral Institute) | 2018 |
| *Te Deum* (Mark Hayes) | Carnegie Hall | 2018 |
| *Serenade to Music* (R. V. Williams) | Carnegie Hall | 2018 |
| *Chamber Concert* | New Jersey Symphony Orchestra | 2017 |

**Recordings**

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|---|---|---|
| *IN PLAIN SIGHT: The Black Anthology (Eastman School of Music)* | Lexicon Classics | 2026 |
| *Morgiane, ou, Le sultan d'Ispahan* (Edmond Dédé) | Delos | 2026 |
| *A Miracle in Legacy* (Debut Solo Album) | Lexicon Classics | 2024 |
| *X: The Life and Times of Malcolm X* (Anthony Davis) | BMOP Sound | 2022 |
| *American Classics: BERNSTEIN: Songfest* | Naxos | 2020 |

**Training**

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|---|---|
| Fleming Artist Aspen Opera Theater and VocalARTS | 2021 |
| Cafritz Young Artist of Washington National Opera | 2018-20 |
| Wolf Trap Opera Filene Artist | 2018-19 |
| Palm Beach Opera Benson Young Artist | 2016-18 |
| The Glimmerglass Festival Young Artist | 2017 |
| Des Moines Metro Opera Apprentice Artist | 2016 |
| Santa Fe Opera Apprentice Artist | 2013-14 |

***cancelled due to COVID-19**

ENCOMPASS ARTS

**JOSHUA CONYERS, BARITONE**

CRITICAL ACCLAIM

***Pagliacci*, Buffalo Opera Unlimited (2025)**

"I was equally unprepared for the enormous voice of Joshua Conyers, who later sings the role of Tonio, but begins with a prologue setting the stage for what's to follow. Wow. The standard of excellence was set."

*Buffalo Rising*

***Morgiane, ou, Le sultan d'Ispahan*, Opera Lafayette (2025)**

"Baritone Joshua Conyers gave both suave vocal sound and good humor to the role of Hagi Hassan, the latter especially when he found out that Amine was not his daughter after all."

*Washington Classical Review*

***Two Corners*, Finger Lakes Opera (2024)**

"As Florine's husband Hollis, (baritone) Joshua Conyers is warm and endearing. His climactic performance of the classic hymn "How Great Thou Art," in a beautiful arrangement by the composer, was transcendent."

*Rochester City Newspaper*

***Messiah*, New York Philharmonic (2023)**

"The evening's high point, however, came from Conyers. "The trumpet shall sound" was boisterous and joyful, his high notes ringing like bells."

*Bachtrack*

***Blue*, Washington National Opera (2023)**

"Viewers only learn the news through the mouth of the Reverend (in a show-stealing turn by baritone Joshua Conyers) as he counsels Kellogg's tormented Father in one of the opera's most powerful duos."

*The Washington Post*

"the Reverend, baritone Joshua Conyers thundered with indignation, his resonant tone softening as he sought a way to comfort the grieving father in their extended scene"

*Washington Classical Review*

"Joshua Conyers' soothing baritone brings the pastor of their church to life."

*Broadway World*

***X: The Life and Times of Malcolm X*, Detroit Opera (2022)**

"Baritone Joshua Conyers, whose star is deservedly on the rise, was passionate as Malcolm's brother Reginald."

*Opera News*

***The Songs of Travel*, Brooklyn Art Song Society (2021)**

"Baritone Joshua Conyers has a voice, there's no doubt about that. It is hard to take the full measure of such an instrument in the intimate surroundings of a church hall with very live acoustics, but its power and beauty left one gobsmacked. Conyers's artistry shows through in his elegant phrasings, subtle dynamic variations and, especially, the judicious use of his beautiful head voice. Conyers' narrative gifts were best displayed in 'Whither must I wander', while 'Bright is the ring of words' rang out like the tolling of a bell, which ended quietly as he sang tenderly of a lover and his maid remembering the songs of yore, which the wanderer had sung."

*See and Heard International*

***Unity Concert,* The Atlanta Opera (2021)**

"Equally at home with the dynamism of both Mozart and Donizetti, Conyers's investment in the text was manifest, yet his lofty vocalism avoided coarseness or over-emphasis. Conyers shone brightest in the spirituals "Ride on, King Jesus" and "Witness."

*Opera News*

***The Blacksmith*, Opera Lafayette (2020)**

"After Conyers's performance this past March in Riffs and Relations, a performance given by the Washington National Opera Cafritz Young Artists Program at the Phillips Collection, I was convinced of his talent, and in particular of the evenness of his extraordinarily big voice. I have heard Conyers in a number of venues, but it was in the amplification of The Phillips Collection's downstairs hall, with its open staircase where sound escapes, that things could get either weird or wonderful. Weird, they were not. In this performance, hearing Conyers in all his bright bigness without any squashing of his top or hot distortion of his volume told me that the audio engineering was primo. For his part, Conyers not only sang with his usual consummate technique; he brought to the character role a flair for comedy that was every bit as good as his ability to communicate the most tender of art songs."

*DC Metro Theater Arts*

***Arts Riffs and Relations*, Washington National Opera Cafritz Young Artists Concert (2020)**

"American baritone Joshua Conyers gave a rousing version of Aaron Copland's setting of the minstrel show tune, "The Boatman's Dance," finishing with such a stentorian flourish it was hard to think where the energy might possibly go from there. I've had the pleasure of listening to Conyers in a number of different roles for two years now, but this was the first I had heard him in an intimate setting where his voice, though plenty big, could truly resonate and fill the space. The smaller venue suited him allowing a richer tone and timbre I had not previously heard in his voice to shine through."

*DC Metro Theater Arts*

***75 Miles,* Washington National Opera's American Opera Initiative (2019)**
"Joshua Conyers's tender baritone and beautifully nuanced phrasing fleshed out the role of Avery's empathetic father."
*Opera News*

***Le Vin Herbé,* Washington Concert Opera/Wolf Trap Opera (2019)**
"The Marc, Joshua Conyers, has been developing admirably at Wolf Trap and in the Domingo-Cafritz program, gaining in authority and vocal power each time I hear him."
*The Washington Post*

***Rigoletto*, Wolf Trap Opera (2019)**
"Baritone Joshua Conyers howled with indignation as the affronted Monterone, cursing the Duke for seducing his daughter. Washingtonians can look forward to hearing him again this fall in the young artist program at Washington National Opera."
*Washington Classical Review*

"Joshua Conyers was powerful as the embittered Monterone[.]"
*The Washington Post*

***Roméo et Juliette*, Wolf Trap Opera (2018)**
"Joshua Conyers enriched the role of Capulet with a refined baritone."
*Opera News*

***Candide*, Palm Beach Opera (2018)**
"And the baritone Joshua Conyers, in his few lines as the Ship Captain, offered a big, plush baritone that will be worth hearing at greater length when he gets a substantial role."
*Palm Beach Arts Paper*

***Rigoletto*, Palm Beach Opera (2017)**
"In other roles, standouts were Joshua Conyers as Marullo, leader of the mob with an attractive booming baritone."
*Palm Beach Arts Paper*

"Joshua Conyers displayed luxuriant baritone sound in the few lines allotted to Marullo…"
*Palm Beach Daily News*

***Carmina burana* (Orff), UNCSA Symphony and Chorale (2016)**
"(Carmina burana) The largest part of the solos came the way of Joshua Conyers, an imposing tall singer with a gorgeous and malleable baritone voice with which he was able to herald spring (and her fever) as well as coax us into believing he was the drunken Abbot of Cockaigne. Each time I hear this voice, it reveals new possibilities. This is a real talent to follow!"
*Voix des Arts*

***Don Giovanni*, Martina Arroyo Foundation's Prelude to Performance (2011)**

"Conyers poured forth a deliciously honeyed baritone that would seduce anyone. If his characterization was more hearty than suave, he still effortlessly summoned up a laser---beam look that communicated hidden danger and volatility."

Opera News

"In the title role Joshua Conyers sang with a sonorous baritone as he wheedled and seduced, his flattery sometimes giving way to violence."

The New York Times