



## 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 have a “show stealing” performance. A native of Bronx, NY, he is known for his captivating performances and recognized as one the promising dramatic voices of today. Conyers’ busy 2023-2024 season includes joining The Metropolitan Opera production of *X: The Life and Times of Malcolm X* by Anthony Davis, which he will also be performing with Seattle Opera, Hollis in *Two Corners* by B. E. Boykin with Finger Lakes Opera, and performing the role of Scarpia in *Tosca* with Opera Wilmington. On the concert platform, Mr. Conyers makes his debut



with the New York Philharmonic as the Bass soloist in Handel’s *Messiah*, two recitals with the Brooklyn Art Song Society which includes song cycles *Two Black Churches* by Shawn E. Okpebholo and *American Sonnets* by Carlos Simon respectively, and the Bass soloist in Beethoven’s 9th Symphony with the Chattanooga Symphony and Opera and the Rochester Philharmonic Orchestra, as well as a new companion work 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 joins 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 and 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, Tonio in *Pagliacci* at The Atlanta Opera, where he also performed Tiger Brown in the *Threepenny Opera* and the cover of Kaiser Overall in *Der Kaiser von Atlantis*. From 2018-2020, Joshua was a Cafritz Young Artists of Washington National Opera, performing the roles of Giorgio Germont in *La traviata*, British Major in *Silent Night*, Donkey in *The Lion, the Unicorn, and Me*, Zaretsky in *Eugene Onegin*, and First Priest in *The Magic Flute*.

Equally active in contemporary opera, Mr. Conyers performed the role of Jason in the world premiere of Matt Boehler’s *75 Miles*, and Uncle Wesley in Carlos Simon’s *Night Trip* for Washington National Opera’s American Opera Initiative. Additionally, he covered the roles of Mr. Umeya in the American premiere of Huang Ruo’s *Dr. Sun Yat-Sen* in Mandarin Chinese, and Walt Whitman in the world premiere of Theodore Morrison’s *Oscar*, both with the Santa Fe Opera.

As a concert artist, Mr. Conyers made his Carnegie Hall Debut in 2018 as the Baritone Soloist performing Mozart’s *Regina Cæli, 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 debut at The John F. Kennedy Center for the Performing Arts in 2018 as the Baritone Soloist performing the *Durufle Requiem* with Manhattan Concert Productions under the baton of conductor 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. Additional concert and oratorio credits include Bach’s *St. Matthew Passion*, Handel’s *Messiah*, Brahms’ *Deutsches Requiem*, Gabriel Fauré *Requiem in D minor*, Vaughan Williams’ *Dona nobis pacem*, and Carl Orff’s *Carmina burana*.

Mr. Conyers participated in the training programs of Wolf Trap Opera, The Glimmerglass Festival, Des Moines Metro Opera, and Santa Fe Opera. Joshua received his Bachelor of Music and post-graduate certificate from UNC School of the Arts and his Master of Music from Indiana University. Mr. Conyers is currently on the voice faculty at the Eastman School of Music.



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### Opera

Scarpia	Tosca	Opera Wilmington	2024
Hollis	<i>Two Corners</i> (B.E. Boykin)	Finger Lakes Opera	2024
Reginald	<i>X: The Life and Times of Malcolm X</i>	Seattle Opera; Opera Omaha	2024; '22
		Boston Modern Opera Project; Detroit Opera	2022; '22
Reginald (cv)	<i>X: The Life and Times of Malcolm X</i>	The Metropolitan Opera	2023
Policeman 3/Congregant 3	<i>Blue</i>	English National Opera (ENO); Seattle Opera	2023; '22
The Reverend (cv)	<i>Blue</i>	English National Opera (ENO)	2023
The Reverend	<i>Blue</i>	Washington National Opera	2023
Garby (cv)	<i>The Factotum</i>	Lyric Opera of Chicago	2022
Bilal	<i>Proximity</i> (Workshop)	Lyric Opera of Chicago	2022
Schuanard*	<i>La bohème</i>	Annapolis Opera	2022
Tonio	<i>Pagliacci</i>	Opera Memphis	2021
Sprecher	<i>Die Zauberflöte</i>	Aspen Opera Theater and VocalARTS	2021
Ed	<i>Everything For Dawn</i>	Experiments in Opera	2021
Jackie "Tiger" Brown	<i>The Threepenny Opera</i>	The Atlanta Opera	2021
Tonio	<i>Pagliacci</i>	The Atlanta Opera	2020
Kaiser Overall (cv)	<i>Der Kaiser von Atlantis</i>	The Atlanta Opera	2020
Eustis	<i>Le Maréchal ferrant</i>	Opera Lafayette	2020-21
Tom Joad*	<i>The Grapes of Wrath</i>	Aspen Opera Theater and VocalARTS	2020
Jim*; Jake (cv)*	<i>Porgy and Bess</i>	Washington National Opera	2020
The Reverend (cv)*	<i>Blue</i>	Washington National Opera	2020
John Sorel	<i>The Consul</i>	Washington National Opera	2020
1st Priest	<i>Die Zauberflöte</i>	Washington National Opera	2019
Musiklehrer	<i>Ariadne auf Naxos</i>	Wolf Trap Opera	2019
Ramiro	<i>L'heure espagnole</i>	Wolf Trap Opera (National Orchestral Institute)	2019
Zaretsky	<i>Eugene Onegin</i>	Washington National Opera	2019
Le Roi Marc	<i>Le Vin Herbé</i>	Washington Concert Opera/Wolf Trap Opera	2019
Donkey	<i>The Lion, The Unicorn, and Me</i>	Washington National Opera	2018
British Major	<i>Silent Night</i>	Washington National Opera	2018
Giorgio Germont	<i>La traviata</i>	Washington National Opera	2018
The Reverend	<i>Blue</i> (Workshop)	The Glimmerglass Festival	2018
Monterone; Rigoletto (cv)	<i>Rigoletto</i>	Wolf Trap Opera	2018
Count Capulet	<i>Roméo et Juliette</i>	Wolf Trap Opera	2018
Captain/Judge #2	<i>Candide</i>	Palm Beach Opera	2018
Sciarrone; Scarpia (cv)	<i>Tosca</i>	Palm Beach Opera	2018
Conte Almaviva (cv)	<i>Le nozze di Figaro</i>	Palm Beach Opera	2018
Eustachio (cv)	<i>L'assedio di Calais</i>	The Glimmerglass Festival	2017
Porgy (cv)	<i>Porgy and Bess</i>	The Glimmerglass Festival	2017
Scarpia	<i>Tosca</i>	Vashon Opera	2017
Marullo; Rigoletto (cv)	<i>Rigoletto</i>	Palm Beach Opera	2017
Yamadori; Sharpless (cv)	<i>Madama Butterfly</i>	Palm Beach Opera	2017
Falstaff (cv)	<i>Falstaff</i>	Des Moines Metro Opera	2016
Mr. Umeya (cv)	<i>Dr. Sun Yat-sen</i>	Santa Fe Opera	2014
Walt Whitman (cv)	<i>Oscar</i>	Santa Fe Opera	2013
Marchese d'Obigny (cv)	<i>Carmen</i>	Santa Fe Opera	2013

### Concert/Recital

<i>Symphony No. 9 in D minor, Op. 125</i> (Beethoven)	Rochester Philharmonic Orchestra	2024
<i>Symphony No. 9 in D minor, Op. 125</i> (Beethoven)	Chattanooga Symphony and Opera	2024
<i>Two Black Churches</i> (Shawn E. Okpebholo)/ <i>American Sonnets</i> (Carlos Simon)	Brooklyn Art Song Society	2024
<i>Messiah</i> (G. F. Handel)	New York Philharmonic	2023
<i>Carmina Burana</i> (Carl Orff)	Brevard Music Center	2023
<i>Messiah</i> (G. F. Handel)	Indianapolis Symphony Orchestra	2022
<i>Concert Series: Copland &amp; The American West</i>	Moab Music Festival	2022

<i>Carmina Burana</i> (Carl Orff)	Carnegie Hall	2022
<i>Symphony No. 9 in D minor, Op. 125</i> (Beethoven)	Memphis Symphony Orchestra	2022
<i>Songs of Travel</i> (R. V. Williams)	Brooklyn Art Song Society	2021
<i>Porgy and Bess: Concert of Songs</i>	Wolf Trap Opera (National Orchestral Institute)	2019
<i>Declassified Concert</i>	National Symphony Orchestra	2019
<i>Requiem, Op. 9</i> (Maurice Duruflé)	John F. Kennedy Center for the Performing Arts	2018
<i>Songfest</i> (Bernstein)	Wolf Trap Opera (National Orchestral Institute)	2018
<i>Te Deum</i> (Mark Hayes)	Carnegie Hall	2018
<i>Serenade to Music</i> (R. V. Williams)	Carnegie Hall	2018
<i>Chamber Concert</i>	New Jersey Symphony Orchestra	2017

### **Training**

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



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### CRITICAL ACCLAIM

#### **Blue, Washington National Opera**

"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**

"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**

"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

#### **The Blacksmith, Opera Lafayette**

"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**

"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

#### **Unity Concert, The Atlanta Opera**

"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

#### **75 Miles, Washington National Opera's American Opera Initiative**

"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**

"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**

"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

**Rigoletto, Wolf Trap Opera**

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

**Roméo et Juliette, Wolf Trap Opera**

"Joshua Conyers enriched the role of Capulet with a refined baritone."  
-Opera News

**Candide, Palm Beach Opera**

"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**

"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**

"(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**

"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