

**JOSEPH BARRON**  
**BASS - BARITONE**

Hailed by Anthony Tommasini of the New York Times as “vocally robust” and “lyrically malevolent”, American Bass-Baritone **Joseph Barron** was a winner of the Metropolitan Opera National Council Auditions and has recently appeared at the Metropolitan Opera as Happy in *La fanciulla del West* and covered both the title role in *Le nozze di Figaro* and Leporello in *Don Giovanni*. Recent debuts include Opera Hong Kong and New Orleans Opera as Leporello in *Don Giovanni*, Opera Carolina and Opera Grand Rapids as the title role in *Le nozze di Figaro*, Virginia Opera as Kaspar in *Der Freischütz*, Bard Summerscape as Basmanov in Dvorak’s *Dimitrij*, and the Berkshire Opera Festival as Sparafucile in *Rigoletto*. Mr. Barron also returned to The Princeton Festival for Don Pizarro in *Fidelio* and Henry Kissinger in *Nixon in China*.



Mr. Barron has previously joined the Metropolitan Opera for productions of *Turandot*, *Salome*, *Tannhäuser*, *Rigoletto*, *Don Carlo*, *The Exterminating Angel*, and *The Nose*. He appeared at the San Francisco Opera in the world premiere of *The Gospel of Mary Magdalene* and with the Aix-en-Provence Festival and La Fenice as Polyphemus in *Acis and Galatea*. He also sang with The Glimmerglass Festival as Ramfis in *Aïda*, Grandpa Moss in *The Tender Land*, and Antonio in *Le nozze di Figaro*. Additionally, Mr. Barron performed with Opera Philadelphia as Leporello in *Don Giovanni* and Montano in *Otello*, Pittsburgh Opera as Masetto in *Don Giovanni*, Prophet/Larry King in *Dark Sisters*, Alidoro in *La Cenerentola*, Geronimo in *Il matrimonio segreto*, Monterone in *Rigoletto*, Sprecher in *Die Zauberflöte*, and The Bonze in *Madama Butterfly*, at The Spoleto Festival as Roldano in Cavalli’s *Veremonda*, Arizona Opera as Leporello in *Don Giovanni* and Monterone in *Rigoletto*, and The Princeton Festival as Swallow in *Peter Grimes*.

Other roles Mr. Barron has performed include Count Rodolfo in *La sonnambula*, Bottom in *A Midsummer Night’s Dream*, Seneca in *L’incoronazione di Poppea*, Commendatore in *Don Giovanni*, Enobarbus in *Antony and Cleopatra*, Wilhelm Reischmann in *Elegy for Young Lovers*, Friedrich Bhaer in *Little Women*, Erste Handwerksbursche in *Wozzeck*, Bartolo in *Il barbiere di Siviglia*, Dulcamara in *L’elisir d’amore*, Gaudenzio in *Il signor Bruschino*, and Don Prudenzi in *Il viaggio a Reims*.

Recent concert engagements include his debut at Carnegie Hall with the Gerda Lissner Foundation, Handel’s *Messiah* with the Mormon Tabernacle Choir, the Eugene Symphony’s holiday pop concert, and Mozart’s *Requiem* with the Mulhouse Symphony Orchestra.

A native of Pittsburgh, Pennsylvania, Mr. Barron has garnered top prizes from the Sullivan Foundation, the Opera Index Vocal Competition, the Licia Albanese-Puccini Foundation Competition, the Gerda Lissner International Vocal Competition, and the Irma M. Cooper Opera Columbus Vocal Competition. He received his Master of Music at the Curtis Institute of Music and his Bachelor of Music from the Oberlin Conservatory of Music.

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### OPERATIC ROLES

Figaro (cv)	Le nozze di Figaro	Metropolitan Opera	2019-20, '22
Police Officer (cv)	Boris Godunov	Metropolitan Opera	2021
Bartolo	Il barbiere di Siviglia	Finger Lakes Opera	2021
Colline	La bohème	Charlottesville Opera	2021
2 <sup>nd</sup> Mate*	Billy Budd	Metropolitan Opera	2021
Leporello*	Don Giovanni	Opera Carolina	2021
Leporello (cv)*	Don Giovanni	Metropolitan Opera	2021
Sparafucile*	Rigoletto	Virginia Opera	2020
Henry Kissinger	Nixon in China	Princeton Festival	2019
Leporello	Don Giovanni	Opera Hong Kong, New Orleans Opera, Arizona Opera, Opera Philadelphia	2019, '16, '16, '14
Leporello (cv)	Don Giovanni	Metropolitan Opera	2019
Pistola (cv)	Falstaff	Metropolitan Opera	2019
Happy	La fanciulla del West	Metropolitan Opera	2018
Sparafucile	Rigoletto	Berkshire Opera Festival	2018
Figaro	Le nozze di Figaro	Opera Carolina, Opera Grand Rapids	2018, '18
Sr. Russel (cv)	The Exterminating Angel	Metropolitan Opera	2017
Mandarin (cv)	Turandot	Metropolitan Opera	2017
Basmanov	Dimitrij	Bard Summerscape	2017
Pizarro	Fidelio	Princeton Festival	2017
Monterone (cv)	Rigoletto	Metropolitan Opera	2017, '15
Kaspar	Der Freischütz	Virginia Opera	2017
2 <sup>nd</sup> Soldier	Salome	Metropolitan Opera	2016
1 <sup>st</sup> Soldier	Salome	Pittsburgh Opera	2016
Swallow	Peter Grimes	Princeton Festival	2016
Biterolf (cv)	Tannhäuser	Metropolitan Opera	2015
Roldano	Veremonda	Spoletto USA	2015
Monterone	Rigoletto	Arizona Opera, Pittsburgh Opera	2014, '12
Bonze	Madama Butterfly	Castleton Festival, Pittsburgh Opera	2014, '13
Prophet/Larry King	Dark Sisters	Pittsburgh Opera	2014
Sprecher	Die Zauberflöte	Pittsburgh Opera	2013
Policeman/Gentleman	The Nose	Metropolitan Opera	2013
Follower/Fishmonger	Gospel of Mary Magdalene	San Francisco Opera	2013
Alidoro	La Cenerentola	Pittsburgh Opera	2013
Geronimo	Il matrimonio segreto	Pittsburgh Opera	2013
Masetto	Don Giovanni	Pittsburgh Opera	2012
Ramfis	Aïda	Glimmerglass Festival	2012
Polyphemus	Acis and Galatea	Aix-en-Provence, La Fenice	2011, '11
Montano	Otello	Opera Company of Philadelphia	2010
Grandpa Moss	The Tender Land	Glimmerglass Opera	2010
Antonio	Le nozze di Figaro	Glimmerglass Opera	2010

### CONCERT

Soloist	Gerda Lissner Concert	Carnegie Hall	2017
Bass Soloist	Handel: Messiah	Mormon Tabernacle Choir	2016
Soloist	Pops Concert	Eugene Symphony	2015
Bass Soloist	Mozart: Requiem	Mulhouse Symphony Orchestra	2014
Soloist	Dolora Zajick in Concert	Glimmerglass Festival	2012

\*cancelled due to COVID-19

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CRITICAL ACCLAIM

### The Princeton Festival, *Nixon in China*

"Joseph Barron, singing the role of Nixon's right-hand man Henry Kissinger, sang with a thundering bass voice reminiscent in range of Kissinger's own gravelly speaking voice." – Town Topics

"Tang-Yuk has also assembled the most vocally consistent cast I've heard at the Festival. . . bass Joseph Barron (Kissinger) represented the low voices well" – Broad Street Review

### Opera Hong Kong, *Don Giovanni*

"Carrying the bulk of the "buddy story" were Richard Ollarsaba as Giovanni and Joseph Barron as Leporello, the not-so-nobleman and his full-time wing man, both of whom conveyed moments of dark humour with dark vocal timbres rich in narrative nuance. . . Leporello followed his master's every move with a distinctive mix of disgust and envy."

– South China Morning Post

### Berkshire Opera, *Rigoletto*

"An excess of riches, no question about it. And that included the somewhat ethical assassin, Sparafucile. Joseph Barron's rich bass-baritone made his scenes ring with threat and menace (while still sounding gorgeous). And his singing in the Act three quartet helped make that a moment where I wished we could have revived the tradition of bis. Please, repeat!" – Opera Wire

"Joseph Barron was all business as her brother, Sparafucile; one body was as good as the next as long as he got his money. There is a smoothness to his robust bass-baritone that matches his total ease on stage."

– Seen and Heard International

"Joseph Barron (Sparafucile) was vivid and sonorous"

– Opera News

"As the hired assassin Sparafucile, bass-baritone Joseph Barron achieves wonderfully spooky sonorities"

– MyScene.org

"The professional assassin Sparafucile (Joseph Barron) suggested his mastery of skullduggery at every appearance"

– Classical-Scene.com

### Opera Carolina, *Le nozze di Figaro*

"The cast was strong from top to bottom, led by the enthusiastic portrayal of Figaro by Joseph Barron, whose bright, focused singing was suited to the role; his Figaro was believably enamored of his Susanna."

– Opera News

### Bard Summerscape, *Dimitrij*

"Barron showed admirable focus as Basmanov"

– Opera News

### The Princeton Festival, *Fidelio*

"Barron, a lyrical bass-baritone, offer much for fans of lower voices to enjoy."

– Talkin' Broadway

"The cast was well rounded out by . . . the revengeful Don Pizarro sung by Joseph Barron"

– TownTopics.com

"a marvel to hear, as are Andreasson's bass-baritone and Joseph Barron's bass (as Rocco and prison governor Don Pizarro, respectively), conveying starkly different personalities within such a close vocal range. . . The villain in this case is Don Pizarro, and a worse fiend can scarcely be imagined. Barron portrays the prison governor—a rival nobleman to jailed protest leader Florestan—with a pallor of evil usually reserved for depictions of Satan. Seldom has evil been conveyed musically with such restrained relish."

– Broad Street Review

### **Virginia Opera, *Der Freischütz***

"Joseph Barron's muscular bass-baritone and flair for dynamic phrasing made him a commanding Kaspar."  
– Opera News

"Bass-baritone Joseph Barron made a snarling Kaspar, the doomed hunter who hopes to wiggle out of his own deal with the Devil by putting Max in his place. In his first aria, Barron hit the high staccato notes that punctuate the piece with grace and strength."  
– Washington Classical Review

"Joseph Barron (Kaspar, the man under the devil's power who attempts to exchange his soul for Max's) likewise delivered a strong and convincing bass baritone and dramatic presence."  
– Virginia Gazette

### **New Orleans Opera, *Don Giovanni***

"As Leporello, bass-baritone Joseph Barron was an audience favorite, offering a portrayal as humorous as it was richly sung. It is a shame that his aria "Ah pietà signori miei" was omitted."  
– Opera News

"Bass-baritone Joseph Barron gives Leporello a broadly physical performance that is so well acted comically that we nearly overlook his potently sonorous voice. His handling of the famous "Catalogue Aria," in which he lists his employer's many sexual conquests (2,065, if I added it all up correctly), was one of the productions many high points."  
– New Orleans Times-Picayune

### **Princeton Festival, *Peter Grimes***

"Joseph Barron's Swallow also stood out for immaculate verbal clarity and vocal quality and steadiness."  
– Opera News

"Bass-baritone Joseph Barron launched the evening with stentorian tones and clear diction as the lawyer Swallow."  
– Opera Today

### **Eugene Symphony, *American Spectacular***

"Barron delighted with exquisite tone and graceful storytelling. His performance of "Night and Day" showcased his vocal freedom and excellent diction."  
– Eugene Register Guard

### **Pittsburgh Opera, *Dark Sisters***

"Bass-baritone Joseph Barron lent his striking, buzzy vocals to the double role of the Prophet and the television anchor, King. He demonstrated a full, dark vibrato . . . "  
– Post-Gazette.com

"Joseph Barron was formidable as the Prophet, singing with impressive legato when presenting a vision. Although we see him hugging his wives, and speaking of family love, the Prophet is an opaque character."  
– Triblive.com

### **Pittsburgh Opera, *Die Zauberflöte***

"Joseph Barron's resonant delivery of the Speaker's recitative was an asset."  
– Opera News

### **MONC finals concert**

" . . . Joseph Barron . . . a bass-baritone from Pittsburgh who was vocally robust in an aria from Bellini's "Sonnambula" and lyrically malevolent in Mephistopheles's serenade from Gounod's "Faust."  
– New York Times

### **Glimmerglass Opera, *The Tenderland***

"Joseph Barron gave a vivid portrayal of the suspicious paternalist, who never yields control to the forces of growth and mutability. His sonorously rich and deep lower range was well exploited in Copland's tessitura for this stern character. "  
– The Berkshire Review for the Arts

"Joseph Barron delivers Grandpa Moss's pronouncements in a potent and authoritative bass voice."  
– The Classical Review