

EDWARD PARKS

BARITONE

Recipient of a 2019 GRAMMY award, baritone **Edward Parks** has been hailed by Opera News for his “warm, velvety baritone” and the New York Times for providing “precision, sensitivity and nuance in abundance” and a “robust, earthy voice”. He was awarded 3rd prize in Plácido Domingo’s 2015 Operalia Competition and was presented in the organization’s “The Voices of 2015” concert in Hungary. His 2019-2020 season included the cover of Joseph De Rocher in *Dead Man Walking* with Lyric Opera of Chicago and New Israeli Opera, the Count in *Le nozze di Figaro* with Hawaii Opera Theatre, Jack Torrance in *The Shining* with Lyric Opera of Kansas City, and the title role in *The (R)evolution of Steve Jobs* with San Francisco Opera. This season’s engagements include postponed or cancelled performances of *Proving Up* with Lyric Opera of Chicago and the cover of Donald in *Billy Budd* with The Metropolitan Opera.



A graduate of the Metropolitan Opera’s Lindemann Young Artists Development Program, Mr. Parks made his Metropolitan Opera debut in the 2009-2010 season as Fiorello in *Il barbiere di Siviglia* and has since appeared as Schaunard in *La bohème* and as Larkens in *La fanciulla del West*, which was broadcast in HD around the world. He also appeared as Schaunard in the Met’s 2011 tour of Japan.

Mr. Parks’ 2018-2019 season included a return to Minnesota Opera as Audebert in *Silent Night*, a revival of his Escamillo in *Carmen* with the Seiji Ozawa Matsumoto Festival in Japan, and Valentin in *Faust* with Opera San Antonio. In the 2017-2018 season, he was seen as Inman in *Cold Mountain* with North Carolina Opera, Belcore in *L’elisir d’amore* with Opera Oviedo in Spain, Valentin in *Faust* with Lyric Opera of Chicago and Portland Opera, Escamillo in *Carmen* with Atlanta Opera, and a return to the Metropolitan Opera to cover the Count in *Le nozze di Figaro* as well as concerts with the Marilyn Horne Foundation and the Winter Chamber Festival. The 2016-2017 season saw Mr. Parks as Mercutio with Opera de Monte Carlo on tour in Oman, the Count in *Le nozze di Figaro* with Lyric Opera of Kansas City, Marcello in *La bohème* with Minnesota Opera, Escamillo in *Carmen* with Nashville Opera, the cover of Figaro in *Il barbiere di Siviglia* with the Metropolitan Opera, and the title role in the world premiere of *The (R)evolution of Steve Jobs* with Santa Fe Opera, the recording of which earned him a GRAMMY award.

Other engagements include Ford in *Falstaff* with Des Moines Metro Opera, Mercutio in *Roméo et Juliette* and Valentin in *Faust* with Atlanta Opera, Escamillo in *Carmen* with PortOpera, the Count in *Le nozze di Figaro* with Central City Opera, Laurent in Chicago Opera Theater and Long Beach Opera’s co-production of Tobias Picker’s *Thérèse Raquin*, Marcello in *La bohème* with Virginia Opera and PORT Opera, Zurga in *Les pêcheurs de perles* at the Michigan Opera Theater, Sharpless in *Madama Butterfly* at PORTopera, Ford in *Falstaff* and Count Almaviva in *Le nozze di Figaro* with the Boston Youth Symphony Orchestra, Count Almaviva in *Le nozze di Figaro* at the Opera Theatre of St. Louis, Count Almaviva and Belcore in *L’elisir d’amore* at Oberlin Conservatory, and Marcello, Jupiter in *Orphée aux enfers*, and Eisenstein in *Die Fledermaus* at Yale Opera.

Recent concert engagements have included Orff’s *Carmina Burana* with the Prague Proms International Music Festival and the Czech National Symphony Orchestra, his debut with the Atlanta Symphony Orchestra in a performance of the Duruflé *Requiem*, his Carnegie Hall debut in an evening of songs by Charles Ives, and Schubert’s *Winterreise* at both the Schubert Club in St. Paul and in Carnegie Hall’s Weill Recital Hall. He is a member of the Marilyn Horne Foundation, which has presented him in recital in New York including a recital with Susan Graham at Carnegie’s Zankel Hall, and has participated in the Ravinia Festival’s prestigious Steans Institute for Young Artists.

A native of Indiana, Pennsylvania, Mr. Parks received his Bachelor of Music degree from Oberlin Conservatory and his Master of Music degree from Yale University. A National Winner of the 2008 Metropolitan Opera National Council Auditions, Mr. Parks was named a first place winner at the 2010 Gerda Lissner Foundation International Vocal Competition and has received awards from the George London Foundation, the Marilyn Horne Foundation, the Fritz and Lavinia Jensen Foundation Competition, the Irma M. Cooper Opera Columbus International Vocal Competition, the Connecticut Opera, the Palm Beach Opera Competition and the Music Academy of the West.

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OPERA

Jack Torrance	The Shining	Opera Colorado	2022
Donald (cv)*	Billy Budd	Metropolitan Opera	2021
TBD*	Proving Up	Lyric Opera of Chicago	2021
Steve Jobs*	The (R)evolution of Steve Jobs	San Francisco Opera	2020
Jack Torrance*	The Shining	Lyric Opera of Kansas City	2020
Count Almaviva	Le nozze di Figaro	Hawaii Opera Theatre	2020
Joseph De Rocher (cv)	Dead Man Walking	Lyric Opera of Chicago; New Israeli Opera	2019; '19
Valentin	Faust	Opera San Antonio; Portland; Lyric Opera Chicago	2019; '18; '18;
		Atlanta Opera	'14
Escamillo	Carmen	Seiji Ozawa Matsumoto Festival; Atlanta Opera;	2019; '18;
		Nashville Opera; PortOpera	'17; '16
Audebert	Silent Night	Minnesota Opera	2018
Count Almaviva (cv)	Le nozze di Figaro	Metropolitan Opera	2017
Belcore	L'elisir d'amore	Opera de Oviedo, Spain	2017
W.P. Inman	Cold Mountain	North Carolina Opera	2017
Steve Jobs	The (R)evolution of Steve Jobs	Santa Fe Opera	2017
Marcello	La bohème	Minnesota Opera; Virginia Opera; PORTopera	2017; '15; '13
Figaro (cv)	Il barbiere di Siviglia	Metropolitan Opera	2017
Count Almaviva	Le nozze di Figaro	Lyric Opera of Kansas City; Central City Opera	2016; '14;
		Opera Theatre of St. Louis	'10
Mercutio	Roméo et Juliette	Opéra de Monte Carlo in Oman; Atlanta Opera	2016; '16
Ford	Falstaff	Des Moines Metro Opera; Boston Youth Symphony	2016; '12
Walt Whitman (cv)	Crossing	American Repertory Theater	2015
Flemish Deputy	Don Carlo	Metropolitan Opera	2015
Laurent	Thérèse Raquin	Chicago Opera Theater/Long Beach Opera	2015
First Priest (cv)	Die Zauberflöte	Metropolitan Opera	2014
Schaunard (cv)	La bohème	Metropolitan Opera	2014-16
Figaro	Il barbiere di Siviglia	Orlando Philharmonic	2013
Silvio	Pagliacci	Shreveport Opera	2012
Péridhaud	La rondine	Metropolitan Opera	2012
Sharpless	Madama Butterfly	PORTopera	2012
Zurga	Les pêcheurs de perles	Michigan Opera Theatre	2012
Larkens	La fanciulla del West	Metropolitan Opera	2010-2011
Schaunard	La bohème	Met Japan tour, Metropolitan Opera	2011, 2010
Morales (cv)	Carmen	Metropolitan Opera	2010
Fiorello	Il barbiere di Siviglia	Metropolitan Opera	2009
Fred Graham/Petruchio	Kiss Me, Kate	Orchestra Verdi (Milan)	2009
Ewald	Frühling	Orchestra Verdi (Milan)	2009
Snooks	A Wedding	Music Academy of the West	2008
Lieutenant/Judge	Amistad	Spoletto Festival	2008

CONCERT & RECITAL

Soloist	Song Celebration	Marilyn Horne Foundation	2018
Soloist	Mahler : <i>Rückert Lieder</i>	Winter Chamber Music Festival	2018
Soloist	Music of Ben Moore	The Cliburn at Modern Art Museum Fort Worth	2016
Soloist	Carmina Burana	Prague Proms/Czech National Symphony Orch	2015
Recital w/Susan Graham	Marilyn Horne Foundation	Carnegie Zankel Hall	2014
Soloist	Durufle <i>Requiem</i>	Atlanta Symphony Orchestra	2013
Soloist	Winterreise with Ken Noda	Weill Recital Hall	2011

*cancelled due to COVID-19

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CRITICAL ACCLAIM

Audebert – *Silent Night* – Minnesota Opera

"The most striking vocal performance came from baritone Edward Parks, as French Lt. Audebert, whose "J'ai perdu ta photo" was by far the night's most tender moment."
-Opera News

Escamillo – *Carmen* – Atlanta Opera

"Edward Parks's high baritone and commanding presence made it easy to see why Carmen would abandon Don José for his Escamillo."
-Opera News

Valentin – *Faust* – Lyric Opera of Chicago

"Edward Parks made a welcome Lyric debut with his beautifully vocalized Valentin."
-Opera News

"Baritone Edward Parks, in his Lyric debut . . . rose with imposing force to the scene in which the dying soldier Valentin curses his fallen sister."
-Chicago Tribune

"Baritone Edward Parks was outstanding in his Lyric debut as Valentin with a tremendous "Avant de quitter ces lieux" in Act two as the protector of Marguerite."
-OperaWire.com

"Another new voice in this production is American baritone Edward Parks, who Lyric audiences will surely also wish to hear more of. His Valentin even manages to steal Act II from the dominantly debonair Mephistopheles with his lyrical aria "Avant de quitter ces lieux."
-StageandCinema.com

"Edward Parks sang a passionate and gutsy Valentin, furious in his condemnation of Marguerite in his death scene."
-Parterre Box

Inman – *Cold Mountain* – North Carolina Opera

"Edward Parks employed his clear, warm baritone to characterize Confederate soldier Inman's wearied despair and his determination to make it home. Parks blended beautifully with soprano Melinda Whittington's Ada" -The News & Observer

Steve Jobs – *The (R)evolution of Steve Jobs* – Santa Fe Opera

"Edward Parks sang the marathon role (Jobs is in every scene) in a smooth, unflagging baritone." -Bachtrack.com

"From my seat toward the back of the main floor, baritone Edward Parks appeared to embody a remarkable physical reincarnation of Jobs and highlighted both his arrogance and his vulnerability. Most importantly, he sang with fierce commitment and, when the man faces his mortality, poetic beauty."
-Classical Voice America

"At the end of the world premiere of The (R)evolution of Steve Jobs, the audience roared its approval as if it had witnessed a blockbuster musical. . . Edward Parks makes a credible Jobs, visually as well as vocally"
-Financial Times

"The cast was uniformly commendable for their acting as well as their singing. In the title role, baritone Edward Parks is on stage practically the whole time. He appears in roles like Figaro in The Barber of Seville and Valentin in Faust, so he is obviously able to sing in an expansive "operatic baritone" style. But he didn't really do that here. He presented the part more intimately, as a lieder-singer might, with naturalness of style and exemplary diction."
-Santa Fe New Mexican

"the adult Jobs (baritone Edward Parks, bearing a good resemblance to Jobs), takes his persona through a tour-de-force emotional journey from early promise to middle-life betrayals and cruelties, and finally to the emotional acceptance of his own death. On stage most of the time, Parks did not so much dominate as lead the ensemble. His stage bearing took on the self-contained, almost inscrutable manner of Jobs himself, far from an operatic stereotype." -LAOpus.com

"The mercurial central character himself, brought elusively but expressively to life by baritone Edward Parks, holds center stage effortlessly, alternating at unpredictable intervals between gleeful young rebel and corporate tyrant, between spiritual seeker and flat-out bastard."
-SFGate.com

Marcello – *La bohème* – Minnesota Opera

"Edward Parks played a sympathetic Marcello, singing with a commanding baritone."
-Star Tribune

"Edward Parks is a strong Marcello, agonizing when abandoned by Musette, agonizing again when they are reunited. His baritone is well suited for Marcello's efforts to be strong and maintain his dignity when burned by love."
-TalkinBroadway.com

"Parks makes a terrific put-upon Marcello"
-MinnPost.com

Escamillo – *Carmen* – Nashville Opera

"Baritone Edward Parks was a delightfully smarmy Escamillo, and did justice to Carmen's most recognizable melody. His robust voice and engaging stage presence brought welcome levity to a pretty dark show."
-Schmopera

"The entrance of Escamillo was a highlight in the second act. Edward Parks was a natural for the role, embodying the rugged, confident bullfighter with unabashed charm."
-ArtsNash.com

Count Almaviva – *Le nozze di Figaro*

Lyric Opera of Kansas City

"The Count, Edward Parks, was handsome, sleazy and spoilt, his commanding voice and presence eventually eroded, his authority stripped away."
-Kansas City Star

Central City Opera

"The corresponding aristocratic "upstairs" couple is no less delightful. Baritone Edward Parks is an imposing presence as the morally bankrupt Count Almaviva. He sings with great authority, both in his many ensembles and his enormous Act III aria."
-The Daily Camera

"Uniformly excellent performances were distinguished by two absolute gems. Baritone Edward Parks' Count was stupendous — beautifully sung while calling just the right amount of attention to the confusion and hypocrisy of his "royal highness."
-The Gazette

Ford – *Falstaff* – Des Moines Metro Opera

"Handsome Edward Parks made the most of his beautiful russet-brown baritone in Ford's Act II narrative."
-Opera News

"The young Metropolitan Opera baritone Edward Parks, also making his DMMO debut, sang the important role of Alice Ford's rich and jealous husband with suave assurance."
-Des Moines Register

Marcello – *La bohème*

Virginia Opera

"Edward Parks gave a persuasive portrayal as Marcello, using his robust, smoothly produced voice to telling effect at every turn."
-Opera News

"Baritone Edward Parks as Marcello - Musetta's on-again, off-again lover - was a standout as a singing actor. His copper-hued voice filled the hall masterfully. Tall and clad in suspenders and beret, Parks looked the perfect idealistic, starving artist."
-HamptonRoads.com

PORTopera

"The most compelling performance of the night was the Marcello of Edward Parks, whose warm, velvety baritone filled the house as he portrayed the frustrations of a passionate man."
- Opera News

Laurent – Thérèse Raquin

Long Beach Opera

"Baritone Ed Parks made Thérèse's lover, Laurent, comfortable in his own brutish skin, and his singing was aptly tossed off."
-OC Register

Chicago Opera Theater

"Edward Parks displayed a seductive, warmly grained baritone of excellent quality as her lover Laurent, and he looked good too; if one must have a dangerous affair, it might as well be with him."
-Opera News

"Another thing that really nails this show is the chemistry of Mary Ann Stewart and Edward Parks as the tormented Therese and her hunky, amoral lover and co-conspirator, Laurent. . .she's as feral and watchable a stage-animal as Parks, whose firm, robust baritone makes him a singer COT would do well to reengage."
-Chicago Tribune

Marilyn Horne Foundation – The Song Continues

"baritone Edward Parks proved the most polished and emotionally satisfying performer. His interpretation of selections from Schubert's "Schwanengesang" was arresting throughout, notable for the depth and nuance with which he rendered the songs, communicating the intimacy of "Das Fischermädchen" ("The Fisher Maiden") and the intensity of "Der Atlas." The warmth and shadings of his voice were aptly mirrored by his excellent pianist. . ."
-New York Times

"The real revelation among the young singers was baritone Edward Parks, performing selections from Schubert's Schwanengesang. The six he chose were those set to the poems of Heinrich Heine, and in them he showed a wide range of vocal character. In "Das Fischermädchen" he displayed a crisp, even tone, nimbly treading the music's lines. "Am Meer" and "Der Atlas" showed dramatic presence and immense vocal weight. These two conveyed the enormous power in his voice, and allowed him to unleash fiery, spacious top notes. "Ihr Bild" and "Der Doppelgänger" were in another vein still, sung with devastating simplicity."
-New York Classical Review

Valentin – Faust –Atlanta Opera

"Baritone Edward Parks made a big impression in the role of Valentin, Marguerite's brother. His deathbed curse was bloodcurdling."
- Atlanta Arts

Figaro –Il barbiere di Siviglia – Orlando Philharmonic

"But the show belongs to Figaro, the barber...In the role, Edward Parks has commanding stage presence, and his lusty baritone matched the glee on his expressive face."
-Orlando Sentinel

Sharpless – Madama Butterfly – PORTopera

Johnson's singing in the Act II trio was compelling, as she joined Diegel and Edward Parks's Sharpless in one of the evening's highlights. . . Parks has a beautiful baritone that is ideally suited to the role, so one hopes that there will be many more Sharplesses in his future.
- Opera News

Winterreise, Carnegie Hall

"He provided precision, sensitivity and nuance in abundance. He potently conveyed a virile wanderer"
- New York Times

Recital— Marilyn Horne Foundation's series On Wings of Song

"A talented young Baritone...sang with a full-blooded mellifluous voice and nuanced phrasing. (He) sang with plenty of dynamic contrast and fine control. Mr. Parks used his rich, expressive voice."
- New York Times

Grand Finals Concert – Metropolitan Opera National Council Auditions

"A baritone from Pennsylvania, Edward Parks. . . showed a robust, earthy voice in arias by Bizet and Korngold.
- New York Times