

JOSHUA CONYERS
BARITONE



Baritone Joshua Conyers has been hailed by *Opera News* for his “deliciously honeyed baritone that would seduce anyone” and *The New York Times* as having “a sonorous baritone” that “wheedled and seduced.” Mr. Conyers, a native of Bronx, NY, is quickly being championed for his captivating performances as he continues to be recognized as one of the promising young dramatic voices of today. 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. Umeña 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. His 2019-2020 season included returns to the Cafritz Young Artists of Washington National Opera, a program of the John F. Kennedy Center for the Performing Arts for First Priest in *The Magic Flute*, John Sorel in *The Consul*, cover of the Reverend in Jeanine Tesori’s *Blue*, and singing Jim and covering Jake in *Porgy and Bess* as well as Tom Joad in Ricky Ian Gordon’s *The Grapes of Wrath* with Aspen Opera Theater and VocalARTS. This season, he can be seen as Eustis in *Le maréchal ferrant* with Opera Lafayette and Tonio in *Pagliacci* with The Atlanta Opera, where he is also covering the role of Kaiser Overall in *Der Kaiser von Atlantis*.

During WNO’s 2018–2019 season, Mr. Conyers performed Giorgio Germont in *La traviata*, British Major in *Silent Night*, Donkey in *The Lion, the Unicorn, and Me*, and Zaretsky in *Eugene Onegin*. That same season, he sang Le Roi Marc in Frank Martin’s *Le Vin Herbé*, a collaboration with Wolf Trap Opera and Washington Concert Opera. During two summers as a Filene Artist at Wolf Trap Opera, he performed Porgy in Gershwin’s *Porgy and Bess: A Concert of Songs*, Ramiro in Ravel’s *L’heure espagnole*, Musiklehrer in *Ariadne auf Naxos*, Monterone in *Rigoletto*, Count Capulet in *Roméo et Juliette*, and the Baritone Soloist in Bernstein’s *Songfest* which was recorded by Naxos Records. Mr. Conyers fulfilled his residency as a Benenson Young Artist at Palm Beach Opera performing Yamadori in *Madama Butterfly*, Marullo in *Rigoletto*, Sciarone in *Tosca*, Captain in *Candide*, and covering the Conte Almaviva in *Le nozze di Figaro*.

As a concert artist, Mr. Conyers made his Carnegie Hall Debut in 2018 as the Baritone Soloist performing Mozart’s *Regina Coeli*, 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 Duruflé *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. Also, he was a Guest Artist at Opera Wilmington/UNC Wilmington annual Opera Symposium, in celebration of Caterina Jarboro, in conjunction with Black History Month as a Recitalist and presenting a Masterclass. Mr. Conyers opened the 2017-18 season in a gala performance with the New Jersey Symphony Orchestra. 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’ numerous vocal competition and award credits include Metropolitan Opera National Council District Winner (2010, 2011, 2015, & 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.

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OPERA

Tonio	<i>Pagliacci</i>	The Atlanta Opera	2020
Kaiser Overall (cover)	<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*	<i>Porgy and Bess</i>	Washington National Opera	2020
Jake (cover)*	<i>Porgy and Bess</i>	Washington National Opera	2020
Reverend (cover)*	<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
Porgy	<i>Porgy and Bess: Concert of Songs</i>	Wolf Trap Opera	2019
Ramiro	<i>L'heure espagnole</i>	Wolf Trap Opera	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 (workshop)</i>	The Glimmerglass Festival	2018
Monterone	<i>Rigoletto</i>	Wolf Trap Opera	2018
Rigoletto (cover)	<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	<i>Tosca</i>	Palm Beach Opera	2018
Scarpia (cover)	<i>Tosca</i>	Palm Beach Opera	2018
Conte Almaviva (cover)	<i>Le nozze di Figaro</i>	Palm Beach Opera	2018
Eustachio (cover)	<i>L'assedio di Calais (Donizetti)</i>	Glimmerglass Festival	2017
Porgy (cover)	<i>Porgy and Bess</i>	Glimmerglass Festival	2017
Marullo	<i>Rigoletto</i>	Palm Beach Opera	2017
Rigoletto (cover)	<i>Rigoletto</i>	Palm Beach Opera	2017
Yamadori	<i>Madama Butterfly</i>	Palm Beach Opera	2017
Sharpless (cover)	<i>Madama Butterfly</i>	Palm Beach Opera	2017
Falstaff (cover)	<i>Falstaff</i>	Des Moines Metro Opera	2016

Concert/Recital

<i>Declassified Concert</i>	National Symphony Orchestra	2019
Duruflé: <i>Requiem, Op. 9</i>	John F. Kennedy Center for the Performing Arts	2018
Bernstein: <i>Songfest</i>	Wolf Trap Opera (National Orchestral Institute)	2018
Mark Hayes: <i>Te Deum</i>	Carnegie Hall	2018
R. V. Williams: <i>Serenade to Music</i>	Carnegie Hall	2018
Chamber Concert	New Jersey Symphony Orchestra	2017

Training/Education

Cafritz Young Artists of Washington National Opera	2018-20
Palm Beach Opera Benson Young Artist	2016-18
Wolf Trap Opera Filene Young Artist	2018
The Glimmerglass Festival Young Artist	2017
Des Moines Metro Opera Apprentice Artist	2016
Santa Fe Opera Apprentice Artist	2013-14
A. J. Fletcher Institute - Professional Artist Certificate	2015
Indiana University Jacobs School of Music - MM in Vocal Performance	2010-14
UNC School of the Arts - BM in Vocal Performance	2006-10

*cancelled due to COVID-19

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CRITICAL ACCLAIM

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

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

"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