

## Corey Crider, Baritone

Trained in classical voice, acting, counterpoint, and composition, baritone, Corey Crider, continues to establish his presence in the world of music both in his lauded performing career on the operatic stage and beyond. While the most prolific share of his career has been spent on stage in the leading dramatic baritone and classic music theatre roles, being celebrated for his “gorgeous baritone, with expression and power to spare,” the artist has also been arranging and composing for the better part of his adult life. Most recently, Mr. Crider was seen in the latest project from The Tapestry (the company for whom he serves as Artistic Director): a 50th anniversary tribute to Pink Floyd’s *Dark Side of the Moon*, featuring a full live performance of the legendary album, with Crider as arranger, director, conductor, bassist, and lead vocalist. The ‘24-’25 season will find the baritone returning to Toledo Opera for his acclaimed Scarpia (*Tosca*), and to Irondale in New York to workshop for the debut of a new actor-musician production of Bizet’s *Carmen* entitled *Carmen: The Traveller* (Escamillo, guitar). Recently joining the roster of The Metropolitan Opera for their production of *Don Carlos*, last season marked the world premiere of Crider’s first song cycle - commissioned and performed by Metropolitan Opera soprano and fellow Kentuckian Mary-Hollis Hundley - for voice, violin, and piano: *The Loom of Life* - a setting of poetry from a collection of the same name by Kentucky’s first poet laureate, Cotton Noe. Highlights from recent seasons are Alfio (*Cavalleria rusticana*) with Toledo Opera, Germont (*La Traviata*) with El Paso Opera, in myriad on and off-stage roles with The Tapestry (50th anniversary tribute to David Bowie’s *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, and their post-COVID

remount of *Remove the Veil!* - an opera/rock fusion event, interweaving and celebrating the best music of the last 400 years), Scarpia (*Tosca*) with Gulfshore Opera, soloist with Evansville Philharmonic (*Messiah*) and Paducah Symphony (*Vaughan Williams Fantasia on Christmas Carols*) . Additional recent highlights include a return to Opera Roanoke as Tonio (*Pagliacci*), to Dallas Opera as Prince Affron (*The Golden Cockerel*), a slated debut with Manitoba Opera in his signature role, *Sweeney Todd* (COVID-19 cancellation), Dancaïro (*Carmen*) with Dallas Opera, the Captain (*Florencia en el Amazonas*) with Pensacola Opera, Germont (*La Traviata*) with Opera on the James, and Lancelot (*Camelot*) with Charlottesville Opera. Under the baton of the late Lorin Maazel, Mr. Crider has bowed on stages in Beijing as Bartolo (*Il Barbiere di Siviglia*), Teatro Petruzzelli in Bari, Italy as Escamillo (*Carmen*) the Munich Philharmonic as Marcello (*La bohème*), and the great maestro's own Castleton Festival (*Gianni Schicchi*; *Sharpless/Madama Butterfly*). Mr. Crider has been seen with Lyric Opera of Chicago (*Malatesta/Don Pasquale*), Arizona Opera (Marcelo/*La Bohème*) Lyric Opera of Kansas City (Escamillo/*Carmen*), Madison Opera (*Sweeney Todd*, Escamillo/*Carmen*), Virginia Opera (Belcore/ *L'elisir d'amore*), Dayton Opera (*Sharpless/Madama Butterfly*), Nashville Opera (Sonora/*La fanciulla del West*), Opera on the James (Ford/*Falstaff*, Belcore/*L'elisir d'amore*), Opera Middlebury (Michele/*Il Tabarro*), Sarasota Opera (title role/*Un giorno di regno*, Guglielmo/*Così fan tutte*), Intermountain Opera (Scarpia/*Tosca*), Opera Roanoke (Emile DeBeque - *South Pacific*, Marcello/*La bohème*), and Mississippi Opera (*Rigoletto*).