

Elliot Madore

baritone

Canadian baritone Elliot Madore has been praised for his “movie star quality” (*Merkur*) and “exceptional” artistry (*New York Times*).

In the 2018-2019, Elliot Madore returns to the Dutch National Opera in the European premiere of John Adams’ *Girls of the Golden West* directed by Peter Sellars, a role he premiered at the San Francisco Opera last season. He also returns to the Zurich Opera in a new production of *Sweeney Todd* as Anthony Hope and debuts as Figaro in *Il barbiere di Siviglia* at Manitoba Opera. He sings *Carmina Burana* with the Kalamazoo Bach Festival, Kitchener-Waterloo Symphony, and Colorado Symphony having previously sung it with the Cleveland Orchestra.

In his signature role of Pelléas in *Pelléas et Mélisande*, he made his Bayerische Staatsoper debut in a new production at the Prinzregententheater. He has also sung Pelléas with the Croatian National Opera in Stéphane Braunschweig’s famous production, with Franz Welser-Möst and the Cleveland Orchestra in a fully-staged production by Yuval Sharon, at Opéra-Théâtre de Limoges, with the Bremen Kammerphilharmonie conducted by Mirga Gražinytė-Tyla and with the Sydney Symphony Orchestra under Charles Dutoit. Mr. Madore made his Metropolitan Opera mainstage debut as Lysander in their original baroque fantasy *The Enchanted Island* conducted by William Christie, as well as singing the Novice’s Friend in *Billy Budd* as a member of Lindemann Young Artist Development Program. Since then, he has appeared as Figaro in *The Barber of Seville* and Mercutio in the new production of *Roméo et Juliette* conducted by Gianandrea Noseda which was broadcast worldwide in HD. He made his San Francisco Opera debut as Anthony in *Sweeney Todd* and returned to the Bayerische Staatsoper as Harlekin in *Ariadne auf Naxos* under music director Kirill Petrenko with performances in Munich and at the Théâtre des Champs-Élysées in Paris. He debuted at Lyric Opera of Kansas City as Belcore in *L’elisir d’amore*, Florida Grand Opera debut as Reinaldo Arenas in Jorge Martín’s *Before Night Falls*, and at the Santa Fe Opera as Mercutio in a new production of *Roméo et Juliette* conducted by Harry Bicket. He also debuted at the Dutch National Opera as Prince Hérison de Porc-Epic in Laurent Pelly’s new production of Chabrier’s *L’Étoile* which was recorded for DVD.

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He made his European operatic debut at the Glyndebourne Festival in a new production of *L'heure espagnole* as Ramiro and *L'enfant et les sortilèges* as The Cat/Grandfather Clock directed by Laurent Pelly and conducted by Kazushi Ono. He was also seen in this same Ravel double-bill at the Saito Kinen Festival conducted by Seiji Ozawa and directed by Laurent Pelly which recently won a Grammy Award for Best Opera Recording. He made his Salzburg Festival debut as the Japanese Envoy in concert performances of Stravinsky's *Le rossignol* with Ivor Bolton and Mozarteumorchester Salzburg. At the Tanglewood Festival, Mr. Madore has been seen as Harlekin and the Music Master in *Ariadne auf Naxos* under the baton of Christoph von Dohnányi and Bernstein's *SongFest*. He returned to the Glyndebourne Festival as the title role in Mozart's *Don Giovanni*, a role he also sang at Opera Philadelphia, Opera Theatre of Saint Louis, and at the Tanglewood Festival with James Levine. Elliot was a member of the ensemble at Opernhaus Zürich where he was seen as Valentin in a new production of *Faust*, Guglielmo in *Così fan tutte* under Tomas Netopil, Schaunard in *La bohème* conducted by Nello Santi, Andrei a new production of Peter Eötvös's *Three Sisters*, Silvio in *Pagliacci*, Silvano in *Un ballo in maschera* and Harlekin in *Ariadne auf Naxos* under Fabio Luisi.

In concert, he opened the new Philharmonie Hall in Paris with Les Arts Florissants as Adario in Rameau's *Les Indes galantes* conducted by William Christie. He debuted with the Berlin Philharmonic as The Cat/Grandfather Clock in *L'enfant et les sortilèges* conducted by Seiji Ozawa and with the Los Angeles Philharmonic singing Papageno's arias with Gustavo Dudamel. He made his Baltimore Symphony debut with Marin Alsop in *Carmina Burana*, was heard in concert with Charles Dutoit and Orchestre de la Suisse Romande in *L'heure espagnole* and *L'enfant et les sortilèges*, and debuted with the Houston Symphony Orchestra in *Carmina Burana* under music director Andrés Orozco-Estrada. He was heard in recital with the Cleveland Art Song Festival and with Music Toronto, which was broadcast on the CBC. Mr. Madore has also recently performed recitals in New York, Winnipeg, and Philadelphia. He made his Carnegie Hall recital debut at Weill Recital Hall as part of Marilyn Horne's *The Song Continues* series and performed a solo concert with the Edmonton Symphony in a program of opera arias and Lieder. His Canadian recital debut took place at

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the National Arts Centre in Canada which was recorded and broadcast on the CBC Radio Two's "Next! Canada's Music Future" Series.

In addition to the Metropolitan Opera National Council Auditions, Mr. Madore was the recipient of the 2010 George London Award for a Canadian Singer from the George London Foundation, a finalist in the 2010 Eleanor McCollum Competition for Young Singers in Houston and the recipient of the ARIAS Emerging Young Artist Award from Opera Canada. He was also the winner of the 2009 Palm Beach Vocal Competition. Elliot Madore is a graduate of the Curtis Institute of Music where he studied with Marlana Malas.