

## Grant Youngblood – Biography

Baritone

[GrantYoungblood.com](http://GrantYoungblood.com)

Hailed as a tall, dashing baritone “with a robust sound with ringing top notes,” (*NY Times*) Grant Youngblood’s opera and orchestral performances have garnered enthusiastic praise for his “smooth lyric baritone voice bringing beautiful shading and color to the score.”

Mr. Youngblood has performed with many major opera companies including The Metropolitan Opera (*Capriccio*), San Francisco Opera (Sharpless in *Madama Butterfly*), New York City Opera (Scarpia in *Tosca*, title role of *Don Giovanni*, Sharpless in *Madama Butterfly*, Germont in *La traviata*, Escamillo in *Carmen*); Virginia Opera (the title role of *Rigoletto*, Conte di Luna in *Il Trovatore*, Germont in *La Traviata*, Silvio in *Pagliacci*); Florida Grand Opera (Silvio in *Pagliacci*, title role of *Rigoletto*, Ashby in *La Fanciulla del West*); Austin Lyric Opera (Germont in *La Traviata*); Washington National Opera (Dappertutto in *Les contes d’Hoffmann*); Glimmerglass Opera (Thoäs in *Iphigénie en Tauride*); and Central City Opera (John Proctor in *The Crucible*, Germont in *La Traviata*, Sharpless in *Madama Butterfly*, Enrico in *Lucia di Lammermoor*, Horace Tabor in *The Ballad of Baby Doe*, Olin Blitch in *Susannah*); Opera Theater of St. Louis and Madison Opera.

In the 2019-2020 season Mr. Youngblood sings Sharpless in *Madama Butterfly* with Florida Grand Opera, covers the Miller in *Luisa Miller* with Lyric Opera of Chicago, sings the world premier of a song cycle by Jennifer Margaret Barker, performs Vaughan Williams *Dona Nobis Pacem* at Duke University Chapel, and Beethoven’s *Symphony No. 9* with the Delaware Symphony.

Recent engagements for Mr. Youngblood include performances of his signature role of Germont in *La traviata* for Cleveland Opera Theater; as Michele in *Il Tabarro* for Opera Delaware; return engagements at Dayton Opera for *Rigoletto*, Amonasro in *Aida*, and Iago in *Otello*; both Baltimore Concert Opera and Opera Delaware for the title role of *Macbeth*; and the Harrisburg Symphony for Scarpia in *Tosca*.

Mr. Youngblood’s concert engagements have included Verdi’s *Requiem* with the National Symphony Orchestra of Mexico; Bach’s Cantata #82 “*Ich habe genug*” with the Baltimore Symphony; a return engagement with the Dayton Philharmonic in Vaughan Williams’ *Sea Symphony*; Handel’s *Messiah* with the Louisiana Philharmonic Orchestra, the Duke University Chapel Choir, and the Delaware Symphony; *Belshazzar’s Feast* with the Minería Orchestra of Mexico City; *Carmina Burana* with the National Chorale at Avery Fisher Hall, the Fort Wayne Philharmonic, the Charleston Symphony, and the Greensboro Symphony Orchestra; the title role in Mendelssohn’s *Elijah* with Duke University Chapel and the Princeton University Concert Choir; Copland’s *Old American Songs* with the Delaware Symphony; Beethoven’s *Ninth Symphony* with the National Chorale at Avery Fisher Hall and at the U.S. Naval Academy; the Mozart *Requiem* with the Master Chorale of Washington D.C. at the Kennedy Center, with the Delaware Symphony, and with the Phoenix Symphony under the baton of Robert Moody; the Brahms *Requiem* with the Boise Philharmonic, and the Anchorage Symphony; Mahler’s *Symphony #8* with the Grand Rapids Symphony; Britten’s *War Requiem* with the North Carolina Master Chorale; and Opera Gala concerts with Orlando Opera, L’Opéra de Montréal, the Buffalo Philharmonic.

Concert engagements have included appearances with the Dallas Symphony, the Philadelphia Orchestra, the Florida Philharmonic, the Chautauqua Symphony, the Louisville Orchestra, the Naples Philharmonic, the Jacksonville Symphony, the Spokane Symphony Orchestra, and the Bucharest Philharmonic, among others. Mr. Youngblood has been praised as well for his exceptionally expressive artistry in recital, with appearances throughout the United States.

Having performed leading roles with opera companies in America & internationally, Mr. Youngblood made his international concert debut with the Jerusalem Symphony Orchestra in the 1999 Liturgica Festival. He has performed *Reynard*, *Mass*, *Requiem Canticles*, and *Canticum Sacrum* for a Stravinsky Festival mounted by the San Francisco Symphony, conducted by Michael Tilson Thomas; and he has appeared with the Los Angeles Philharmonic Orchestra in concert performances of Copland’s *Old American Songs* under the baton of Miguel Harth-Bedoya. Opera-in-concert appearances have included Figaro in *Il barbiere di Siviglia* with the Buffalo Philharmonic, as well as Ruggiero in Halevy’s *La Juive* with Opera Orchestra of New York at Carnegie Hall.

