

SIDNEY OUTLAW

BARITONE

Lauded by The New York Times as a “terrific singer” with a “deep, rich timbre” and the San Francisco Chronicle as an “opera powerhouse” with a “weighty and forthright” sound, **Sidney Outlaw** was the Grand Prize winner of the Concurso Internacional de Canto Montserrat Caballe in 2010 and continues to delight audiences in the U.S. and abroad with his rich and versatile baritone and engaging stage presence. A graduate of the Merola Opera Program and the Gerdine Young Artist Program at Opera Theatre of Saint Louis, this rising American baritone from Brevard, North Carolina recently added a GRAMMY nomination to his list of accomplishments for the Naxos Records recording of Darius Milhaud’s 1922 opera trilogy, *L’Orestie d’Eschyle* in which he sang the role of *Apollo*.



Last season for Mr. Outlaw included his Dandini in *La Cenerentola* with Greensboro Opera, appearances with the Charlotte Symphony, the Bridgehampton Chamber Music and Colour of Music Festivals, his Spoleto Festival debut as Jake in *Porgy and Bess*, and Madison Opera’s *Opera in the Park*. The 2016-2017 season includes Mercutio in *Roméo et Juliette* with Madison Opera, Vaugh Williams’ *Dona nobis pacem* with the Memphis Symphony Orchestra, a recital with Warren Jones, and a return to the New York Philharmonic.

Mr. Outlaw has been a featured recitalist with Warren Jones at Carnegie Hall and performed *Elijah* with the New York Choral Society. He traveled to Guinea as an Arts Envoy with the U.S. State Department, where he performed a program of American music in honor of Black History Month and in remembrance of Dr. Martin Luther King.

Mr. Outlaw made his English National Opera debut in the 2011-12 season as Rambo in *The Death of Klinghoffer* and joined the Metropolitan Opera roster in 2014-2015 also for *The Death of Klinghoffer*. Recent engagements include Dallapiccola’s *Il Prigioniero* with the New York Philharmonic, Schaunard in *La bohème* with the Ash Lawn Festival, and Guglielmo in Mozart’s *Così fan tutte* with North Carolina Opera. Other mainstage roles include Figaro in *Il barbiere di Siviglia* with Atlanta Opera, the title role in *Moses* with the American Symphony Orchestra, Malcolm in *Malcolm X* at New York City Opera, Prince Yamadori in *Madame Butterfly* at Opera on the James, the cover of Dandini in *La Cenerentola* with Florida Grand Opera, Ariodante in Handel’s *Xerxes* and Demetrius in Britten’s *A Midsummer Night’s Dream* for the International Vocal Arts Institute, Papageno in *Die Zauberflöte* and a sensational international debut as Guglielmo in *Così fan tutte*, in both Germany and Israel.

A sought-after concert singer and recitalist, Mr. Outlaw made his Schwabacher Recital debut at the San Francisco Opera center with pianist John Churchwell and collaborates regularly with renowned pianists Warren Jones, Carol Wong, Steven Blier, and Michael Barrett. His concert and recital appearances include debuts of renowned works at major concert halls: Haydn’s *The Creation* and Handel’s *Messiah* at Carnegie Hall, Beethoven’s *Symphony No. 9* at Avery Fisher Hall, Mahler’s *Lieder eines Fahrenden Gesellen* with Music Academy of the West and “Wednesday At One” at Alice Tully Hall, John Stevens in the world premiere concert of H. Leslie Adam’s opera *Blake* at the prestigious Schomburg Center for Research in Black Culture in Harlem, and the world premiere of Wayne Oquin’s *A Time to Break Silence: Songs inspired by the Words and Writings of Martin Luther King, Jr.*, commissioned by The Juilliard School.

Mr. Outlaw won 2nd Prize in the Walter W. Naumburg Foundation’s International Competition, 2nd Prize in the 2011 Gerda Lissner Foundation Awards, National semi-finalist in the Metropolitan Opera National Council Auditions, semi-finalist in the Francisco Viñas International Singing Competition, finalist in both Concours International Musical de Montreal and George London Foundation, and grand prize in the Florida Grand Opera/YPO Vocal Competition. He holds a Bachelor in Music Performance from the University of North Carolina at Greensboro and a Master of Vocal Performance from The Juilliard School.

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ROLES

Frère Leon	St. Francois	New York Philharmonic	2017
Mercutio	Roméo et Juliette	Madison Opera	2016
Jake	Porgy and Bess	Spoletto Festival	2016
Dandini	La Cenerentola	Greensboro Opera	2015
Mamoud (cover)	The Death of Klinghoffer	Metropolitan Opera	2014
Figaro	Il barbiere di Siviglia	Atlanta Opera	2014
2nd Priest	Il Prigionero	New York Philharmonic	2014
Guglielmo	Così fan tutte	North Carolina Opera	2013
Schaunard	La bohème	Ash Lawn Opera	2013
Don Giovanni	Don Giovanni	Aix en Provence	2012
Orpheus (cover)	Orpheus	New York City Opera	2012
Rambo	The Death of Klinghoffer	English National Opera	2012
Prince Yamadori	Madama Butterfly	Opera on the James	2011
Figaro	Le nozze di Figaro	Lyric Opera Studio of Weimar	2011
Leporello	Don Giovanni	International Vocal Arts Institute	2011
Leporello (cover)	Don Giovanni	Opera Theatre of St. Louis	2011
Shepherd (cover)	Pélleas et Mélisande	Opera Theatre of St. Louis	2011
Suplice (cover)	La fille du régiment	Opera Theatre of St. Louis	2011
Wild Thing with Horns	Where the Wild Things Are	New York City Opera	2011
Patrick Head	Senna (workshop)	The Metropolitan Opera	2010
A Business Man (cover)	Intermezzo	New York City Opera	2010
Dulcamara	L'elisir d' amore	San Francisco Opera-Merola	2010
Malcom	Malcolm X	New York City Opera	2010
Xerxes	Ariodante	Pocket Opera NYC	2010
Demetrius	A Midsummer Night's Dream	International Vocal Arts Institute	2009
Guglielmo	Così fan tutte	Lyric Opera Studio of Weimar	2009
Prince Yamadori	Madama Butterfly	Florida Grand Opera	2009
Dandini (cover)	La Cenerentola	Florida Grand Opera	2009
Marquis D'Obigny	La traviata	Florida Grand Opera	2008
Papageno	Die Zauberflöte	Opera North	2008

CONCERT WORK, RECITALS, & RECORDINGS

Soloist	Vaughn Williams: <i>Dona nobis pacem</i>	Memphis Symphony Orchestra	2016
Soloist	<i>Opera in the Park</i>	Madison Opera	2016
Soloist	Bruch: <i>Moses</i>	American Symphony Orchestra	2014
Soloist	Elgar: <i>Dream of Gerontious</i>	Berkshire Choral Festival	2014
Soloist	<i>Die Schöpfung</i>	Oratorio Society of NY	2014
Soloist	Handel: <i>Messiah</i>	Baltimore Symphony; Oratorio Society of NY	2014
Soloist	<i>Die Erste Walpurgisnacht</i>	Oratorio society of NY	2013
Soloist	Mozart <i>Requiem</i>	Oratorio society of NY	2013
Soloist	<i>Carmina Burana</i>	Riverside Church NYC	2012
Soloist	Handel: <i>Messiah</i>	Winston Salem Symphony	2011
Soloist	Bach: <i>St. John Passion</i>	Winston Salem Symphony	2011
Soloist	Bach: <i>B minor Mass</i>	Monmouth Civic Chorus	2011
Elijah	Mendelssohn: <i>Elijah</i>	Carnegie Hall	2011
Soloist	<i>Schwabacher Recital</i>	San Francisco Opera	2011
Soloist	Brahms: <i>Requiem</i>	Riverside Church NYC	2009, '07
Soloist	<i>Leider eines fahrenden Gesellen</i>	Frankfurt Radio Symphony	2009
Soloist	Handel: <i>Messiah</i>	Memphis Symphony; Carnegie Hall	2008; '07
Soloist	<i>Polish Camp songs</i>	New Juilliard Ensemble at M.o.Ma	2007
Soloist	Beethoven: <i>Ninth Symphony</i>	Avery Fisher Hall	2007

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SUGGESTED REPERTOIRE

John Adams	The Death of Klinghoffer	Mamoud, Rambo
Leslie Adams	Blake	General Stevens
Bellini	I puritani	Riccardo
Bizet	Les pêcheurs de perles	Zurga
Britten	A Midsummer Night's Dream	Demetrius
	Albert Herring	Sid
Anthony Davis	X	Malcolm X
Debussy	Pelleas et Mélisande	Pelleas
Donizetti	Don Pasquale	Malatesta
	L'elisir d'amore	Belcore
Gluck	Iphigénie en Aulide	Agamemnon
	Iphigénie en Tauride	Oreste
Gounod	Faust	Valentin
	Roméo et Juliette	Mercutio
Korngold	Die tote Stadt	Frank
Massenet	Werther	Albert
Menotti	Amahl and the Night Visitors	Melchior
	The Old Maid and the Thief	Bob
Milhaud	L'orestie d'eschyle	Apollo
Mozart	Così fan tutte	Guglielmo
	Die Zauberflöte	Papageno
	Don Giovanni	Don Giovanni, Leporello
	Le nozze di Figaro	Il Conte di Almaviva, Figaro
Puccini	La bohème	Schaunard
Rossini	Il barbiere di Siviglia	Figaro
	La Cenerentola	Dandini
	Il viaggio a Reims	Baron Von Trombonok
Ravel	L'enfant et les sortilèges	L'horloge
Richard Strauss	Ariadne auf Naxos	Harlequin
Tchaikovsky	Eugene Onegin	Eugene Onegin
	Iolantha	Robert
	Pique Dame	Prince Yeletsky

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CRITICAL ACCLAIM

Jake in Porgy and Bess with the Spoleto Festival USA

"A number of the performers, through strong singing and dramatic conviction, surmounted the hurdles the maladroit production placed in their paths. . . Sidney Outlaw, as Jake, sang "It take a long pull to get there" with anthemic authority."
-Opera News | 2016

"Clara's husband, the fisherman Jake, sings "A Woman is a Sometime Thing." This is Sidney Outlaw's first big moment, and the charismatic baritone takes full advantage of it, producing an appealingly warm and fluid vocal line and strutting comfortably on stage."
-Post and Courier | 2016

"Sidney Outlaw as Jake shows off his earth-shaking baritone with "Woman is a Sometime Thing" and "It Takes a Long Pull to Get There."
-Charleston City Paper | 2016

Golaud in Pelleas and Melisand with Floating Opera New York

"Sidney Outlaw brought a rich baritone to the brooding role of Golaud, and projected the clearest diction of the evening. He clearly delineated the path from enthrallment with Melisande, to eventual jealousy and rage."
-Opera Today | 2015

Dandini in La Cenerentola with Greensboro Opera

"Baritone Sidney Outlaw used his even and rich voice with great skill pulling off some really fast passages with remarkable clarity. Outlaw has had a flair for comedy since CVNC first reviewed him when he was a UNC-G undergraduate."
-Classical Voice North Carolina | 2015

"Donald Hartmann and Sidney Outlaw couldn't have better comedic chemistry. Their moments together were remarkable and brought the house down with laughter. They were helped by very clever make-up that brought a smile to the public's faces from the moment they first entered the stage. Singing-wise, both artists were rather perfect, with good pitch control in the lower register and excellent agility during the patter songs."
- Opera Lively | 2015

"The cheeky dynamic between the disguised prince and the squire who takes his place is one of the most enjoyable aspects of "La Cenerentola," and Outlaw was spot on. His hammy bossiness toward the prince and his hyperbolic courting of the stepsisters were side-splitting."
-Greensboro.com | 2015

"[Outlaw's] Dandini for Greensboro Opera revealed that his abilities include plucky instincts for Rossinian comedy. Of course, the best histrionic intentions are of little importance if the voice is not equally refined, but Outlaw's first notes withered this concern like Dandini's deflated pride. Singing the cavatina 'Come un' ape ne' giorni d'aprile va volando leggiera e scherzosa' with unctuous self-aprobation, discharging top Fs like firecrackers, the baritone sauntered through Act One like a great sprinter entering the home stretch without a competitor in sight. . . Outlaw uttered 'Sotto voce a mezzo tono' as though plotting to infiltrate Fort Knox and then unleashed a torrent of spot-on coloratura in the duet with Ramiro. He and Hartmann squabbled and swashbuckled through Dandini's and Magnifico's Act Two duet [the Act Two finale in Greensboro Opera's production], 'Un segreto d'importanza,' Outlaw matching his colleague roulade for flawlessly-executed roulade. Outlaw's blazing coloratura in the Sextet brilliantly imparted Dandini's rôle as the fulcrum upon which the drama pivots. . . Musically and dramatically, Outlaw's Dandini was a sidekick who scored many of the performance's most spectacular runs."
-Voix des Arts | 2015

Figaro in Il barbiere di Siviglia with Atlanta Opera

"Outlaw's perpetually grinning Figaro is established as the clever servant, the trickster with a good heart in his confident "Largo al factotum della città."
-Atlanta Observer | 2014

Raphael in Haydn's Creation with Oratorio Society of NY

Sidney Outlaw possesses a fine, flexible baritone that dealt smoothly with Haydn's demands in both legato and ornate passages. Expressive recitative delivery showed an engaging platform manner. He managed the lowest notes — really in bass-baritone country — creditably.

-David Shengold, Opera News | 2014

Guglielmo in Così fan tutte with North Carolina Opera

"I was especially pleased with Mr. Outlaw thanks to his beautiful timbre and great projection"

-Opera Lively | 2013

Apollo L'orestie d'eschyle with the UMS Choral Union (Grammy Nominated)

"Mr. Outlaw is among the ranks of America's finest young baritones."

-Joseph Newsome, Vois des Art | 2013

2nd Priest in Il Prigionero with NY Philharmonic-

"Sidney Outlaw was effective in a short scene as a self-absorbed priests."

-Anthony Tommasini, NY Times | 2013

San Francisco Opera (Recital debut)

"An opera powerhouse, his sound was weighty and forthright, his phrasing alert, his interpretive approach astute...sung with quiet eloquence..."

-Joshua Kosman, San Francisco Chronicle | 2011

Elijah With Oratorio Society of NY

"Sidney Outlaw used his deep, resonant baritone and thoughtful approach to phrasing — powerful but shapely — to create a strong, nuanced portrayal of Elijah."

-Alan Konzinn, New York Times | 2011

Recital with Warren Jones – North Carolina Music for a Great Space

"Baritone, Sidney Outlaw was a riveting success, delivering his lines with authority and a wonderfully full and well-rounded sound."

-Carolina Classical Voice | 2011

Leonard Bernstein Gala at NYC Opera

"In the little-known "Seena," from 1600 Pennsylvania Avenue, the young baritone Sidney Outlaw made a beautiful effect, especially in his dulcet yet firmly supported piano singing."

-Opera News | 2010

Malcolm X with NYC Opera

"Sidney Outlaw, a baritone with a deep, rich timbre, sang the title role with passion and dignity."

- New York Times | 2010

Recital - Wigmore Hall

"Sidney's Outlaw's first notes proclaimed- and all the followed confirmed- a singer in quite a different category. This is a sumptuous, closely textured voice of moderate power but distinctive character.... He held the audience as nothing in the evening's programs had done, and his applause was overwhelming."

-Opera Now | 2009

"Another stand-out performer at this year's competition is the American baritone Sidney Outlaw. Technically, he is very secure, especially in the high register. But it's the compactness of his voice, communicating text and mood with absolute precision, that most delighted the audience."

- London Telegraph | 2009

“... The loudest applause from the famously demanding audience in the acoustically near-perfect London hall was reserved for African-American fourth-place finisher Sidney Outlaw, from Brevard, North Carolina. Outlaw captivated the packed hall with a program that ended with a moving setting of a text from the final sermon by the slain U.S. civil rights leader Dr. Martin Luther King Jr., and a spiritual.”
-Reuters | 2009

Orchestra Concert with Opera Montreal

“Outlaw earned an ovation, and rightly, for his nicely focused and completely heartfelt rendition of “Mein Sehnen” from Korngold’s Die Tote Stadt. Good work also in Bizet, Mahler and Tchaikovsky (Queen of Spades). With his old-fashioned hand-on-heart bow, this American seemed to convey warmth from another time.”-The Gazette | 2009

“Mr. Outlaw is also a high baritone. The voice is compact-sized, pleasant and warm in timbre – perhaps not so fantastic in terms of beauty of tone, but the way he uses it is very impressive – this guy is an artist. He communicates the text and the moods of a piece of music exceptionally well – this guy likes drama! Technically he is very secure, especially in the high register – top notes hold no terror for him. While he is best in the very dramatic pieces, he also shows that he can sing quietly, as in Fritz’s aria from Die tote Stadt. This aria is a surefire audience favorite and Outlaw sang it beautifully. Overall, his performance was wonderful tonight, and he was rewarded with vociferous applause.”

-La Scena Musicale | 2009

Handel’s Messiah with Musica Sacra

“Mr. Outlaw was commendable and made the most impressive contributions, singing with a lyrical voice, crisp diction and dramatic conviction.”

- Vivian Schweitzer, New York Times | 2008

Soloist with the New Juilliard Ensemble-

“The frozen look on the face of Sidney Outlaw, the baritone soloist, as he sang “Heil, Sachsenhausen” in gorgeous tones that Josef Schmidt might have used to apostrophize Vienna, perfectly expressed the ambivalence of the experience. That Mr. Outlaw is a terrific singer only underlined the power of the anger beneath the velvet glove of a luxuriously good performance.”

- Anne Midgette, New York Times | 2007

Recital with Warren Jones at Greensboro Opera

“Sidney Outlaw’s “star” is rapidly ascending! His voice is beautiful and demonstrated commendable elegance, grace and even humor.”

-Greensboro News and Record | 2008