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**OPERA  
AMERICA**

*conversations*  
**GREER GRIMSLEY**

**Wednesday, April 17, 2019 | 7:00 p.m.**

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**GREER GRIMSLEY** is internationally recognized as an outstanding singing actor and one of the most prominent Wagnerian singers of our day. Maintaining his reign as a leading interpreter of the god Wotan, he sang the eminent role for the Metropolitan Opera's *Der Ring des Nibelungen* in Robert Lepage's landmark production, which he reprises this spring, and this past summer he made his long-awaited debut at the Bayreuther Festspiele as Wotan in *Die Walküre*. He will return to the Bayreuther Festspiele again this summer as Kurwenal in *Tristan und Isolde*.

Grimsley's interpretation of Wotan has also brought him to esteemed international opera houses; some highlights include his portrayal of the role in the entirety of *Der Ring des Nibelungen* with Deutsche Oper Berlin, Teatro Comunale di Bologna, Gran Teatre del Liceu in Barcelona, New National Theatre Tokyo, and the Nikikai Opera Foundation in Tokyo. He has also performed the role in Stephen Wadsworth's production for Seattle Opera, his third complete cycle for the company in the last decade, and in Francesca Zambello's production for San Francisco Opera.

Last summer, in addition to performing Wotan, he sang the title role in *Der fliegende Holländer* for the Bayreuther Festspiele, his performance praised for its particular humanity. Additional recent engagements include the title role in *Der fliegende Holländer* with The Dallas Opera and a return to the Teatro Real in Madrid for *Das Rheingold*. Coming up, he will make a much-anticipated role debut as Iago in *Otello* with Pacific Symphony.

Grimsley has earned critical acclaim for his treatments of some of Wagner's greatest characters, including the title role of *Der fliegende Holländer* with Seattle Opera and Ravinia Festival; Telramund in *Lohengrin* with the Metropolitan Opera, Royal Danish Opera, Lyric Opera of Chicago and Seattle Opera; Kurwenal in *Tristan und Isolde* with Prague National Theatre, Royal Danish Opera, the Ópera de Bellas Artes in Mexico, Lyric Opera of Chicago and Seattle Opera; and Amfortas in *Parsifal* with the Metropolitan Opera.

Notable North American engagements over the last several seasons include the role of Scarpia in *Tosca* with San Diego Opera, the Metropolitan Opera, Los Angeles Opera, Opéra de Montréal and Seattle Opera; Jack Rance in *La fanciulla del West* with Minnesota Opera and Seattle Opera; Don Pizarro in *Fidelio* with the Metropolitan Opera, Santa Fe Opera, Seattle Opera and Portland Opera; the title role of *Macbeth* with Minnesota Opera and Vancouver Opera; Wotan in *Das Rheingold* with Minnesota Opera; Captain Balstrode in *Peter Grimes* and Escamillo in *Carmen* with the Metropolitan Opera; Mephistopheles in *Faust* with San Diego Opera, New Orleans Opera and Arizona Opera; and his much-anticipated role debut as the title role in *Sweeney Todd* with Vancouver Opera.

*Greer Grimsley appears courtesy of the Metropolitan Opera.*

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**MARC A. SCORCA** joined OPERA America in 1990 as president and CEO. Under his leadership, the OPERA America membership has grown from 120 opera companies to nearly 2,500 organizations and individuals. The organization has also administered two landmark funding initiatives in support of North American operas and opera audiences, and in 2000 it launched an endowment effort to create a permanent fund dedicated to supporting new works and related audience development activities. In 2005, Scorca spearheaded OPERA America's relocation from Washington, D.C. to New York City and the subsequent construction of the National Opera Center, which opened in 2012. The Opera Center's recital hall was dedicated as Marc A. Scorca Hall in 2015 in honor of Scorca's 25<sup>th</sup> anniversary with the organization.

Scorca has led strategic planning retreats for opera companies and other cultural institutions internationally, and he has participated on panels for federal, state and local funding agencies, as well as for numerous private organizations. He also played an instrumental role in the founding of Opera.ca and Opera Europa, OPERA America's sister organizations. A strong advocate of collaboration, Scorca has led several cross-disciplinary projects, including the Performing Arts Research Coalition and the National Performing Arts Convention (2004 and 2008). He has served as a member of the U.S. delegation to UNESCO and currently serves as an officer of the Performing Arts Alliance, as a member of the Board of Overseers of the Curtis Institute of Music and on the Music Advisory Board of Hunter College (CUNY). Due in large part to Scorca's contributions to the organization, OPERA America was inducted into the American Classical Music Hall of Fame in 2013. Scorca attended Amherst College, where he graduated with high honors in both history and music.

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# JOIN US FOR OUR LAST EVENT OF THE SEASON:

## **CREATORS IN CONCERT: PAUL MORAVEC**

WEDNESDAY, MAY 1, 2019, 7:00 P.M.

Pulitzer Prize winner Paul Moravec — who has been described as “a masterful musical dramatist” (*Opera News*) — will present live excerpts from his operas *The Shining* and *The Letter* and his oratorio *Sanctuary Road*. The program features sopranos Devony Smith and Meredith Lustig, baritones Jesse Blumberg and Adrian Rosas, pianist Michael Barrett, violinist Tien-Hsin Cindy Wu, and cellist Alexis Gerlach.

REGISTER FOR THIS EVENT AT [OPERAAMERICA.ORG/ONSTAGE](https://operaamerica.org/onstage).

Speak to an OPERA America staff member if you have questions about any of our events or if you are interested in becoming a member.

**Be a part of the conversation. #OAONSTAGE**

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