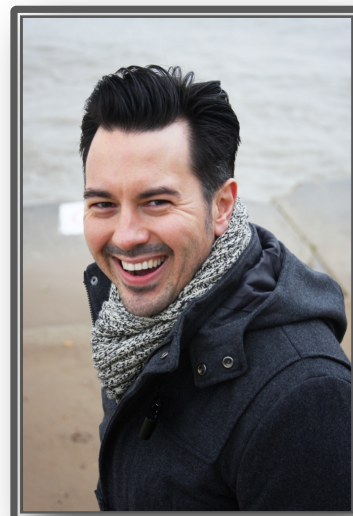


COREY CRIDER
BARITONE

Celebrated in the leading dramatic and classic music theatre roles for his “gorgeous baritone, with expression and power to spare,” baritone Corey Crider’s 2022-2023 season includes Alfio in *Cavalleria rusticana* with Toledo Opera, a return to Gulfshore Opera for their Bel Canto to Bernstein concert, and a return to Paducah Symphony Orchestra as featured soloist in their holiday concert.

Corey recently joined the roster of The Metropolitan Opera for their production of *Don Carlos*. Last season, the baritone also performed his lauded Scarpia in *Tosca* with Gulfshore Opera, appeared as soloist in Handel’s *Messiah* with Evansville Philharmonic; and as the Artistic Director of Tapestry Productions arranged, directed, and starred in the post-COVID remount of *Remove the Veil!* - an opera/rock fusion event celebrating the best music of the last 400 years.



In the 2019-2020 season, Corey returned to Opera Roanoke as Tonio in *I Pagliacci*, to the Dallas Opera as Prince Affron in *The Golden Cockerel*, and was slated to debut with Manitoba Opera in his signature role, *Sweeney Todd* (COVID-19 cancellation). The 2018-2019 season saw him as Dancaïro in *Carmen* with Dallas Opera, the Captain in *Florenzia en el Amazonas* with Pensacola Opera, Germont in *La traviata* with Opera on the James, and Lancelot in *Camelot* with Charlottesville Opera. Under the baton of the late Lorin Maazel, Corey has bowed on stages in Beijing as Bartolo in *Il barbiere di Siviglia*; Teatro Petruzzelli in Bari, Italy as Escamillo in *Carmen*; the Munich Philharmonic as Marcello in *La bohème*; and the great Maestro’s own Castleton Festival as the title role in *Gianni Schicchi* and as Sharpless in *Madama Butterfly*.

Corey has also sung with Lyric Opera of Chicago as Malatesta in *Don Pasquale*; Arizona Opera as Marcello in *La bohème*; Lyric Opera of Kansas City as Escamillo in *Carmen*, Madison Opera as *Sweeney Todd* and Escamillo in *Carmen*; Virginia Opera as Belcore in *L’elisir d’amore*; Dayton Opera as Sharpless in *Madama Butterfly*, Nashville Opera as Sonora in *La fanciulla del West*; Opera on the James as Ford in *Falstaff* and Belcore in *L’elisir d’amore*; Opera Middlebury as Michele in *Il Tabarro*; Sarasota Opera as the titular character in *Un giorno di regno* and Guglielmo in *Così fan tutte*; Intermountain Opera Bozeman as Scarpia in *Tosca*; Opera Roanoke as Emile DeBeque in *South Pacific* and Marcello in *La bohème*; and Mississippi Opera as the title role in *Rigoletto*.

On the concert platform, Corey has bowed as soloist in Handel’s *Messiah* at Evansville Philharmonic, Augustana College, Jacksonville Symphony, and Lexington Philharmonic; in Fauré’s *Requiem* with Northwest Indiana Orchestra; in a concert of orchestrated lieder with Cincinnati Chamber Orchestra; and in Mozart’s *Requiem*, Beethoven’s Symphony No. 9, Brahms’ *Ein Deutsches Requiem*, and Vaughan Williams’ *Dona Nobis Pacem* with Paducah Symphony Orchestra.

A two-time national semi-finalist in the Metropolitan Opera National Council Auditions and a finalist in Houston Grand Opera’s Eleanor McCollum Competition for Young Singers, Corey took fourth prize in the Florida Grand Opera Young Patronesses of the Opera Competition. He is an alumnus of the Lyric Opera of Chicago Ryan Opera Center, the Artist Diploma program at the University of Cincinnati College-Conservatory of Music, as well as of the University of Kentucky (M.M.) and Murray State University (B.M.).

COREY CRIDER

BARITONE

OPERA

Alfio	<i>Cavalleria rusticana</i>	Toledo Opera
Scarpia	<i>Tosca</i>	Gulfshore Opera; Intermountain Opera; Finger Lakes Opera
Député flamand (cover)	<i>Don Carlos</i>	Metropolitan Opera
Prince Affron	<i>The Golden Cockerel</i>	The Dallas Opera
Lancelot	<i>Camelot</i>	Charlottesville Opera
Germont	<i>La Traviata</i>	Opera on the James
Captain	<i>Florencia en el Amazonas</i>	Pensacola Opera
Dancaïro	<i>Carmen</i>	The Dallas Opera
Marcello	<i>La bohème</i>	Opera Roanoke; Arizona Opera; Opera on the James; Munich Philharmonic; Castleton Festival
Escamillo	<i>Carmen</i>	Madison Opera; Lyric Opera of Kansas City; Opera Lyra Ottawa; Teatro Petruzzelli, Bari
Michele/ Marco	<i>Il tabarro/ Gianni Schicchi</i>	Opera Company of Middlebury
Rigoletto	<i>Rigoletto</i>	Mississippi Opera
Ford	<i>Falstaff</i>	Opera on the James
Emile	<i>South Pacific</i>	Ash Lawn Opera; Opera Roanoke
Guglielmo	<i>Così fan tutte</i>	Sarasota Opera
Sharpless	<i>Madama Butterfly</i>	Dayton Opera; Missouri Symphony Society
Sweeney Todd	<i>Sweeney Todd</i>	Opera Roanoke; Madison Opera
Dulcamara	<i>L'elisir d'amore</i>	Finger Lakes Opera
Sacristan	<i>Tosca</i>	Detroit Symphony Orchestra
Escamillo	<i>La tragédie de Carmen</i>	Opera Naples; Opera Omaha
Javert	<i>Les Misérables</i>	Amarillo Opera
Happy	<i>La fanciulla del West</i>	El Palacio de la Opera, La Coruna, Spain
Il conte d'Almaviva (cvr)	<i>Le nozze di Figaro</i>	Los Angeles Philharmonic; Lyric Opera of Chicago
Cavaliere di Belfiore	<i>Un giorno di regno</i>	Sarasota Opera
Bartolo	<i>Il barbiere di Siviglia</i>	Teatro Petruzzelli, Bari
Malatesta	<i>Don Pasquale</i>	Lyric Opera of Chicago
Sonora	<i>La fanciulla del West</i>	Nashville Opera
Belcore	<i>L'elisir d'amore</i>	Opera on the James; Lyric Opera of Chicago (student matinee)
Larkens	<i>La fanciulla del West</i>	Lyric Opera of Chicago
Gianni Schicchi	<i>Gianni Schicchi</i>	Castleton Festival
Wagner	<i>Faust</i>	Lyric Opera of Chicago
Don Giovanni	<i>Don Giovanni</i>	Cincinnati Chamber Orchestra
Yamadori	<i>Madama Butterfly</i>	Lyric Opera of Chicago
Journalist	<i>Lulu</i>	Lyric Opera of Chicago
Lescaut(cvr)	<i>Manon</i>	Lyric Opera of Chicago
Schaunard	<i>La bohème</i>	Florida Grand Opera
Guglielmo(cvr)	<i>Così fan tutte</i>	Florida Grand Opera
Creonte	<i>L'anima del filosofo</i>	Glimmerglass Opera
Le Commissaire(cvr)	<i>Orphée</i>	Glimmerglass Opera
Yashvin	<i>Anna Karenina</i>	Florida Grand Opera
Herman	<i>Les contes d'Hoffmann</i>	Cincinnati Opera
Christiano (Silvano)	<i>Un ballo in maschera</i>	Cincinnati Opera

CONCERT & RECITAL

Holiday Concert	Various	Paducah Symphony Orchestra
Messiah	Handel	Evansville Phil; Augustana College; Jacksonville Symphony; Lexington Phil
Belshazzar's Feast	Walton	Paducah Symphony Orchestra
Orchestrated Lieder	Schubert/Mahler	Cincinnati Chamber Orchestra
Requiem	Fauré	Northwest Indiana Symphony
Dona Nobis Pacem	Vaughan Williams	Paducah Symphony Orchestra
Requiem	Mozart	Kentucky Symphony Orchestra
Symphony #9	Beethoven	Paducah Symphony Orchestra
Ein deutsches Requiem	Brahms	Paducah Symphony Orchestra

COREY CRIDER
BARITONE
CRITICAL ACCLAIM

Virginia Opera / L'elisir d'amore

"In playing Belcore, Corey Crider unleashes a rich baritone voice that's almost too profound for his character. And Crider made the most of the comedic possibilities in a soldier who loves women — a lot — but loves himself much more." -*The Virginian-Pilot*

Madison Opera / Carmen

"Corey Crider — last seen as a deliciously murderous barber in Madison Opera's 2015 "Sweeney Todd" — acquits himself well on the iconic "Toreador" number, and wisely doesn't let the bullfighter's arrogance outshine his charisma." -*The Cap Times*

"Corey Crider was a wonderful Escamillo, singing his toréador role with great élan" -*The Well-Tempered Ear*

Opera Company of Middlebury / Il tabarro

"Corey Crider's deep, rich and expressive baritone gave Michele gravity" -*Rutland Herald*

Opera Roanoke / South Pacific

"In casting soprano Ariana Wyatt and baritone Corey Crider, Opera Roanoke leaps across the show's first hurdle, finding singers who can anchor its theatrical mix of musical comedy and romantic opera. . . Crider gives the evening its requisite sweep of operatic passion." -*Roanoke Times*

Lyric Opera of Kansas City / Carmen

"Perhaps the most iconic song belongs to Escamillo, the toreador. Baritone Corey Crider was an engaging and genteel showman." -*The Kansas City Star*

"Frankly, it's not easy for other male characters to compete with the stuff Escamillo is made of, and Corey Crider layered the profile with so much style and assurance that it's no wonder Carmen couldn't resist him after "En garde Toreador." Finally, real romantic chemistry. Crider's performance was riveting, his rich baritone fused with a very physical stage presence. His effortless movements during the Act 3 duet with Don José ("Je suis Escamillo, toréro de Grenade") helped the audience imagine a toreador's calculated steps." -*KCMetropolis.org*

Sarasota Opera / Così fan tutte

"The dark handsome baritone COREY CRIDER made a cocky and confident Guglielmo who believed his boasts wholeheartedly. He had the voice to match, brave, sure and deeply resonant, no more so than in his ultimately victorious aria of seduction, "Il core vi dono" (This heart I give to you.)" -*Sarasota Herald-Tribune*

Opera Roanoke / Sweeney Todd

"Sung by Corey Crider in a richly hued baritone, the title character is given as fine an interpretation as one could wish. Crider has complete mastery over the role's notorious demands. Sweeney, a well-known fictional figure to the Londoner of the 1870s, initially seeks revenge for having been wronged as a young man in love, only to become a straight-razor-wielding killing machine. The role demands gritty hardness, fatherly softness, rapid buffo patter and soaring passion — all found in Crider's wonderful voice." -*The Roanoke Times*

Finger Lakes Opera / L'elisir d'amore

"The other two male principals gave broadly comic but musically beautiful performances. . . Corey Crider a hilarious Dulcamara. . . Crider, who played Dulcamara as a kind of 1920's song-and-dance man, was delightfully agile onstage and relished every syllable in his numbers." -*Rochester City Newspaper*

Opera Naples / La tragédie de Carmen

"Corey Crider's baritone is beautiful and wide-ranging. He sang a smart, elegant, masculine Escamillo without the macho overkill, and seemed to be deeply in love with Carmen." -*Opera News*

"The historical repositioning does only great things for Escamillo, however. Corey Crider is a thriller of a bullfighter, dapper in his street suit (thanks to Judy Hushon's smart costuming) for the tavern introduction. Crider is capable of a wide range of dynamics vocally and a suave confidence theatrically. Corradi positions him in the light of slumming diplomat rather than in the leering tawdriness of Brooks' reading, and the production is better because of that." -*Naples Daily News*

Madison Opera / Sweeney Todd

"Baritone Corey Crider sang the title role's music beautifully and managed to make a seductively sympathetic figure of the murderous barber, which is no mean feat. His final discovery of his long-lost Lucy's corpse was devastating."

-Opera News

"Madison Opera first timers Corey Crider and Meredith Arwady captivate their audiences as Sweeney Todd and Mrs. Nellie Lovett respectively. Crider's weaving between madness or sanity is intoxicating. Not knowing whether or not to consider him the hero of his own story, audiences are left with a deranged man whose bass as well as baritone qualities illuminate the dimly lit stage. Crider has a clear understanding of the struggle Sweeney has to undergo as he attempts to revenge his family and stay hidden amongst the "innocent" people around him."

-Broadway World

"Corey Crider (Todd) and Meredith Arwady (Mrs. Lovett) make a devilishly good team. . . Crider has a gorgeous baritone, with expression and power to spare. At the start of one of the musical's most moving scenes, a quartet called "Johanna", Crider leans back into his barber's chair with a posture that looks both exhausted and regal. It's that charisma, that charm, that makes Crider's Sweeney such a seductive psychopath."

-The Capital Times

New Philharmonic / Tosca

"I particularly enjoyed the performance of the COREY CRIDER who played Scarpia. His portrayal gave me chills with his single-minded goal to make Tosca submit to him, all the while falsely promising to save her lover Mario."-Chicago-Splash

Castleton Festival / Madama Butterfly

As Sharpless, Corey Crider. . . proved admirable for its interpretive sensitivity and spark. He also fleshed out the character richly, at one point even threatening to do what many an opera-goer has felt like doing — give Pinkerton a punch in the nose."

-Opera News

"Corey Crider was a firm, warm Sharpless. . . "

-Washington Post

"Corey Crider makes a dashing and totally believable Sharpless and more than holds his own vocally with his rich baritone voice."

-DC Theater Scene

"Also impressive was Cory Crider in the smaller but more difficult role of the American consul, Sharpless. . . Mr. Crider's Sharpless walked a fine line throughout this performance, buttressing his character's quiet authority with his rich, crisply commanding baritone voice. But we were glad to see him tempted to take a swing at Pinkerton in the late innings for all the misery he'd wrought."

-Communities Digital News

Lyric Opera of Chicago / Don Pasquale

"It could not have been easy for Crider to sing his first Malatesta under the watchful directorial eye of a veteran interpreter of that role. But the young American lyric baritone sang and acted with confident swagger, mustering a flair for the debonair in such numbers as the tongue-twisting patter duet with D'Arcangelo."

-Chicago Tribune

"As Malatesta, Baritone Corey Crider also gave a well-rounded performance – distinctive, with his rich, appealing sound and clear articulation ... His interaction with Peterson in the second act was a model intersection of comic timing and musical taste, and the duet with Pasquale, "Cheti, cheti," was equally strong"

-Seen and Heard International

Opera Lyra Ottawa / Carmen

"Corey Crider's Escamillo was spectacular. He drew your attention every moment he was on stage. His "Toreador Song" alone was worth the ticket."

-Apt 613

"Cory Crider had just the right voice for Escamillo . . ."

-The Ottawa Citizen

Cincinnati Conservatory Concert Series / Don Carlos

"Baritones Corey Crider and Joseph Lattanzi acquitted themselves nobly in this most lyrical of Verdi's baritone roles. Crider spun a beautiful cantilena in the duet "Dieu, tu semas dans nos âmes". "

-Seen and Heard International

Sarasota Opera / Un Giorno di Regno

"Corey Crider, as the king for a day, is a warm, believable poseur who searches beneath the outer crustiness of power and comes up with a fun-loving, attractive character. Crider, a baritone who seems able to do almost anything with his voice, beautifully embodies the Cavaliere and is able to play with the audience, as well as his colleagues on stage."

-Your Observer

"Posing as the King of Poland, the Cavaliere of Belfiore (Corey Crider) manipulates the situation for two love matches and finds a happy ending for all, including himself. Crider's baritone voice, in all cases smooth and welcoming, helps him shape this most likable central character."

-Arts Sarasota

"As Belfiore, Corey Crider was first among equals in the role of the masquerading cavalier. Crider sang with a robust yet firmly focused baritone, and showed peerless comic timing with his faintly patronizing air to the nobles and ironic side glances at the audience, as if to say, 'Can you believe they're actually buying this?'" *-The Classical Review*

Castleton Festival / Carmen

"Corey Crider convincingly portrayed Bizet's irresistible matinee-idol bullfighter as elegant, confident, and masculine to a fault, giving Carmen a compelling reason to exchange the fluttery, ineffective Don José for an exciting new model. Crisp, authoritative, and precise, Crider's voice projected a near-perfect Y-chromosome essence, locking his, Carmen's, and José's fates into their final, fatal configuration." *-The Washington Times*

Castleton Festival / Gianni Schicchi

"Corey Crider, in the title role... was a prime example... show[ing] an old-school involvement with text and story as well as with the technical sides... he entered in sunglasses, with a street swagger, and then opened his mouth and revealed a big, easy, expressive baritone" *-The Washington Post*

"Baritone Corey Crider was superb as the sneaky Schicchi. Looking like a cross between a Hollywood movie mogul and an elegantly slicked down mob boss, he radiates authority and a fair bit of disdain the moment he enters the room... his voice was hefty and clear, his enunciation superb.. It was a great vocal performance with an amusing comic flair." *-The Washington Times*

"Corey Crider sang the title role in robust voice and acted up a storm." *-The Baltimore Sun*

"The most rounded, experienced singer on the stage was Corey Crider, whose comic timing, Italian diction, and vocal power were spot-on as Gianni Schicchi." *-ionarts.blogspot.com*

"...standouts included baritone Corey Crider's hilariously malevolent portrayal of the title character." *-Rappahannock News*

Cincinnati Chamber Orchestra / Don Giovanni

"As Don Giovanni, Corey Crider combined vocal darkness, swagger and terrific acting for a complete portrayal..." *-Cincinnati Enquirer*

Lyric Opera of Chicago / Madama Butterfly

"...baritone Corey Crider as Prince Yamadori... [sang] clearly and with ample size for the Civic Opera House." *-ConcertoNet.com*

Florida Grand Opera / La Bohème

"...Corey Crider gives a standout performance as the plucky, pranksterish musician Schaunard" *-South Florida Sun-Sentinel*

Opera Omaha / Evening with Stewart Robertson

"Indeed, the technical, emotional and spiritual highlight of the entire evening came with Crider's performance of "Soliloquy" from Rodgers and Hammerstein's "Carousel."... Crider sang the piece beautifully, with warmth, emotion and dead-on accuracy." *-Omaha World-Herald*

Cincinnati Chamber Orchestra / Shubertiade

"In Schubert's *An die Musik*... Crider communicated the composer's unshakable reverence for his art with warmth and elegance. The baritone sang Mahler's *Rheinlegendchen* with palpable joy and ease. In Schubert's *Erkönig*... Crider compellingly portrayed each of the song's three characters: the desperate, grief-stricken father, his ailing son and the malevolent Erl King. Imbuing each character with a strong and distinct voice, he intensified the dialogue and brought the scene to life." *-The Cincinnati Enquirer*

Glimmerglass Opera / L'anima del filosofo

"Promising Young Artist baritone Corey Crider (Creonte) displays an attractive robust sound that should take him far." *-The Globe and Mail*

"And then, Kaboom! Such singing. Corey Crider... as Creonte, was assured and compelling." *-The Freeman's Journal*

"...baritone Corey Crider sang with serious look and full tone." *-Ithaca Times*

"Corey Crider sang sonorously as Creonte, Eurydice's father." *-Classics Today*

"Equally effective was the baritone of young Corey Crider as Creonte." *-Opera Today*