

MARTIN LUTHER CLARK

TENOR

Martin Luther Clark is praised by the *Chicago Tribune* for bringing “an extra frisson of vocal and dramatic vitality to everything [he] sang.” In the 2025-26 season, he makes role debuts in returns to Dallas Opera as the Chavalier in

Dialogues des Carmélites, Madison Opera as Ferrando in **Così fan tutte**, and Teatro Nuovo as Don Ottavio in **Don Giovanni** as well as in his debut at the Metropolitan Opera as Pang in **Turandot**. His repertoire

is in the process of expanding and shifting to include Cavaradossi in **Tosca**, Edgardo in **Lucia di Lammermoor**, Don José in **Carmen**, Pinkerton in **Madama Butterfly**, among others.

Last season, he made role and company debuts with Houston Grand Opera as Walther in **Tannhäuser**, Seattle Opera as Frederick Loudin in **Jubilee**, and Teatro Nuovo as Macduff in the original 1847 version of Verdi’s **Macbeth**. He also sang Mozart’s **Requiem** with the Madison Symphony and Camerata Chicago and Handel’s **Messiah** with the Apollo Chorus of Chicago.



He created the role of CJ in the world premiere of Will Liverman and DJ King Rico’s highly-anticipated new opera, **The Factotum** at the Lyric Opera of Chicago and returned to the company as Luis Griffith in Blanchard’s **Champion**. Other recent performances include the title role of **Candide** with Madison Opera, the Brother in Weill’s **Seven Deadly Sins** and Jonathan Dale in **Silent Night** with Wolf Trap Opera, the Orderlin in the world premiere of **The Diving Bell and the Butterfly** with Dallas Opera, Tenor 3 in Davis’ **X: The Life and Times of Malcolm X** with Detroit Opera and Opera Omaha, Rapunzel’s Prince in **Into the Woods** with Tulsa Opera, as well as Master Slender in **Sir John in Love** as well as two concerts at the Bard Music Festival. At the Aldeburgh Music Festival, he sang Britten’s **Canticle II: Abraham and Isaac** and **Canticle V: The Death of Narcissus** in addition to William Croft’s **A Hymn of Divine Musick**, realized by Britten.

His recent concert performances include Handel’s **Messiah** with the Florida Orchestra, South Dakota Symphony. He has also sung Beethoven’s **Choral Fantasy** with the Kansas City Symphony, Bruckner’s **Te Deum** with the Apollo Chorus and Elmhurst Symphony Orchestra, and Bach’s **Mass in B minor** with the Highland Park Chorale.

Previously at the Lyric Opera of Chicago at which he was a member of the Ryan Opera Center, he sang the First Armed Man in **Die Zauberflöte** and Adult William and the Chicken Plucker in Blanchard’s **Fire Shut up in my Bones** in addition to covering Malcom in **Macbeth**. During COVID’s hold on the industry, he also sang on a number of the Lyric Opera of Chicago’s digital programs, including *Larry Brownlee and Friends*, *The Next Chapter: Creating the Factotum*, *Sole e*

amore—upon which he sang songs of Mascagni and Puccini, *Magical Musical Around the World*, and the company's annual *Rising Stars in Concert* in which he sang excerpts of **L'amico Fritz**.

He joined Washington National Opera as Man 2 on the recording of Tesori's **Blue**. He sang Borsa—whilst covering Duca—in **Rigoletto** and the Peasant Leader—whilst covering Lensky—in **Eugene Onegin** as a Resident Artist at the Lyric Opera of Kansas City. While a student at the Curtis Institute of Music, he sang Don Ottavio in **Don Giovanni** and with Russian Opera Workshop, he sang Count Vaudemont in **Iolanta** and King Charles VII in **Pikoyovaya Dama**.

Mr. Clark was young artist at the Britten Pears Young Artist Program, George Solti Academia, and Central City Opera as well as a Resident Artist at Opera North and Studio Artist at Wolf Trap Opera. In addition, he sang numerous outreach performances of Nemorino in **L'elisir d'amore** with Dallas Opera while obtaining his Bachelor of Music at the University of North Texas, at which his performances included Don Ottavio in **Don Giovanni**, Tybalt in **Roméo et Juliette**, the Chevalier in **Dialogues des Carmélites**, Frederic in **The Pirates of Penzance**, and Mack the Knife in **The Threepenny Opera**. He holds a Master of Music degree from the Curtis Institute of Music. He is a Richard F. Gold Career Grant recipient from the Shoshana Arts Foundation.

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