

∞ Sempre Artists

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 2026-27 season, he joins Chicago Opera Theater as Algernon Moncrieff in Castelnuevo-Tedesco’s **The Importance of Being Earnest**. He also returns to Houston Grand Opera as Elder Hayes in **Susannah** and the Innkeeper in **Der Rosenkavalier** as well as to the Metropolitan Opera for its production of Puccini’s **Silent Night**. Future seasons see his debut with Glyndebourne Festival Opera and return to the Metropolitan Opera and Seattle Opera. 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 debuts in returns to Dallas Opera as the Chevalier in **Dialogues des Carmélites**, Madison Opera as Ferrando in **Così fan tutte**, and Teatro Nuovo as Don Ottavio in **Don Giovanni** as well his debut at the Metropolitan Opera as Pang in **Turandot**. He recently 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 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 performances for him include the title role of **Candide** with Madison Opera, the Father in Weill’s **Seven Deadly Sins** and Jonathan Dale in Puccini’s **Silent Night** with Wolf Trap Opera, the Orderly in the world premiere of Talbot’s **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, Apollo Chorus of Chicago, and South Dakota Symphony. He has also sung Mozart’s **Requiem** with the Madison Symphony and Camerata Chicago, 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 Malcolm in **Macbeth**. During COVID’s hold on the industry, he also sang on a number

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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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