

MICHAEL ADAMS, baritone

Praised by *Opera News* for “brandishing a beautiful, evenly produced, nicely ripe sound,” Michael Adams’ engagements in the 2025-26 season include returns to the Metropolitan Opera as Dancaïre in **Carmen** and The Glimmerglass Festival as Curley in **Oklahoma**. He also sings Figaro in **Il barbiere di Siviglia** with Nashville Opera. Last season, he was back at the Metropolitan Opera as Scarus in Adams’ **Anthony and Cleopatra** and joined the company for its production of **Le nozze di Figaro**. He also sang Anthony Hope in **Sweeney Todd** with Opera Maine and Handel’s **Israel in Egypt** with the New Choral Society.

The baritone recently made his debut at the Grand Teatre del Liceu as Zurga in **Les pêcheurs de perles** and the Metropolitan Opera as Dancaïre in **Carmen**. He first joined Seattle Opera as the title role in **Eugene Onegin**, Guglielmo in **Così fan tutte**, and Belcore in filmed performances of **L’elisir d’amore** and made company debuts and subsequent returns at the Grand Théâtre de Genève as Melisso in **Alcina**, and Marcello in **La bohème**, Masetto in **Don Giovanni**, and Maximilian in **Candide**; Utah Opera as Marcello in **La bohème**, Silvio in **Pagliacci**, Count in **Le nozze di Figaro**, Figaro in **Il barbiere di Siviglia**, and Betto in **Gianni Schicchi**; and Des Moines Metro Opera as Lescaut in **Manon**, Ping in **Turandot**, Donald in **Billy Budd**. He joined Dallas Opera as Sharpless in **Madama Butterfly**, Opera Omaha and Madison Opera as the Count in **Le nozze di Figaro**, Austin Opera for the Count in **Le nozze di Figaro**, Knoxville Opera for Enrico in **Lucia di Lammermoor**, made his first appearance at the Glimmerglass Festival as Gaylord Ravenal in **Showboat**, Opera Idaho as Figaro in **Il barbiere di Siviglia**, and sang Edwin Cheney in Hagen’s **Shining Brow** with Arizona Opera.

Mr. Adams has returned to Washington National Opera as Papageno in **Die Zauberflöte** and Lieutenant Audebert in Puts’ **Silent Night**. He is a former Cafritz Young Artist with the company, and while there sang Melisso in **Alcina**, the Pilot in Portman’s **The Little Prince**, the title role of **Don Giovanni**, Prince Yamadori in **Madama Butterfly**, and the Motorcycle Cop and Prison Guard #1 in **Dead Man Walking**. He joined the Deutsche Oper Berlin for a season, singing a number of roles including Ping in **Turandot**, the Marquis in **La traviata**, and Harašta in **The Cunning Little Vixen** and recently returned as the Count and the Herald in Shrecker’s rarely-performed **Der Schatzgräber**.

His concert performances include a Bernstein concert under the baton of Miguel Harth-Bedoya, Bach’s **Cantata No. 29** and Handel’s **Te Deum**, all with the Fort Worth Symphony. He has also sung Orff’s Carmina Burana with the Phoenix Symphony and Western Piedmont Symphony.



Mr. Adams completed two years as a Resident Artist at the Academy of Vocal Arts, where his performances included Valentin in **Faust**, Guglielmo in **Così fan tutte**, Lescaut in **Manon**, Tomskey in **Pique Dame**, Schaunard in **La bohème**, and Taddeo in **L'italiana in Algeri**. He is a former Resident Artist of the Santa Fe Opera and Studio Artist at Wolf Trap Opera.

He was a 2018 grant winner from The William Matheus Sullivan Musical Foundation. Additionally, he was 2015 winner of first place in the Gerda Lissner International Vocal Competition, Licia Albanese-Puccini Foundation International Vocal Competition, and the Mario Lanza Competition; the namesake award from the Nelson Eddy Foundation; third place in the Giulio Gari Foundation International Vocal Competition, and fifth place in the Loren L. Zachary Competition, an encouragement award winner of the Opera Index Competition. He was a Metropolitan Opera National Council Auditions semi-finalist in 2015.

Mr. Adams holds a Bachelor of Music degree from Texas Christian University and completed further training at the Seagle Music Colony and Janiec Opera Company of the Brevard Music Center.

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