

Jason Grant, bass-baritone

A native of Los Angeles, bass-baritone **Jason Grant** has won acclaim for his elegantly expressive, richly hued voice.

In the 2009/10 season, Mr. Grant sings the Brahms *German Requiem* with JoAnn Falletta at both the Virginia Symphony and the Buffalo Philharmonic. He joins Robert Spano and the Atlanta Symphony for Stravinsky's *Le Rossignol* in Atlanta, and on the road at the University of Georgia and at Carnegie Hall. He sings both the Mozart *Requiem* and Zemlinsky's *Frühlingsbegrabnis* with Michael Christie and the Phoenix Symphony, and appears with the Saint Paul Chamber Orchestra led by Roberto Abbado for Stravinsky's *Pulcinella*.

During the summer of 2009 Mr. Grant returned to the New York Philharmonic, singing Pater Profundis in Mahler's Symphony No. 8 for Lorin Maazel's final concerts as music director; the event was recorded and released on iTunes. He also joined the Grant Park Music Festival for Beethoven's Symphony No. 9 with Carlos Kalmar.

Mr. Grant began the 2008/09 season with Mozart's Mass in C Minor at the Mostly Mozart Festival, led by Louis Langrée. He appeared with the Grand Rapids Symphony for Beethoven's Symphony No. 9. Other recent highlights include the Bach *St. Matthew Passion* with the New York Philharmonic, led by Kurt Masur; Don Fernando in *Fidelio* with the Saint Louis Symphony, led by David Robertson; the Bach Mass in B Minor with Andreas Delfs and the Milwaukee Symphony; and a concert of Shakespearean Baroque Arias and duets with the Handel & Haydn Society of Boston. As Angelotti in *Tosca*, he returned to the Seattle Opera, and joined the New York Philharmonic for concert performances of that opera conducted by Lorin Maazel.

He has appeared with the New York City Opera as Pooh-Bah in Jonathan Miller's production of *The Mikado*, Dulcamara in Miller's new production of *L'elisir d'amore*, Leporello in *Don Giovanni*, Don Profondo in *Il viaggio a Reims*, Zuniga in *Carmen*, Bartolo in *Le Nozze di Figaro*, Angelotti in *Tosca*, Lesbo in a new production of Handel's *Agrippina*, and Basilio in *Il barbiere di Siviglia* for the New York City Opera National Company. Additional company productions include *Rinaldo*, *Orlando*, *Sweeney Todd*, *Macbeth*, and *Il ritorno d'Ulisse in patria*.

Career highlights include Monterone in *Rigoletto* with the Seattle Opera; Bartolo in *Le nozze di Figaro* and Colline in *La Bohème* with the New Jersey Symphony Orchestra; Antonio in *Le Nozze di Figaro* followed by student performances of Leporello in *Don Giovanni* and the Four Villains in *Les contes d'Hoffmann* with the Dallas Opera; Kurt Weill's *The Seven Deadly Sins* under Keith Lockhart with the Utah Symphony a Opera; Olin Blitch in *Susannah* led by James Conlon; Henry Kissinger in *The Nixon Tapes* led by John Adams at the Aspen Music Festival; Salieri in Rimsky-Korsakov's *Mozart and Salieri* and the Mozart Requiem with the Virginia Symphony; and many appearances with the Opera Orchestra

of New York, including Douglas in Rossini's *La donna del Lago* at Carnegie Hall and his debut as Maurevert in *Les Huguenots*, acclaimed by the New York Times as "elegant and expressive."

An alumnus of the Santa Fe Opera Apprentice Program, the Merola Program of the San Francisco Opera and the Steans Institute at Ravinia, Jason Grant was the First Place winner of the 2000 Palm Beach Opera/Anton Guadagno Vocal Competition and the 1998 Dr. Loren Zachary Society Competition. Mr. Grant attended the Juilliard School and the Eastman School of Music, where he received the Performer's Certificate.