**SOLOMAN HOWARD, Bass**

A recent graduate of Washington National Opera’s Domingo-Cafritz Young Artist Program, a program of the John F. Kennedy Center for the Performing Arts, Soloman Howard garners high praise from the press for his vivid performances on the great opera and concert stages of the world. The bass’ voice is described as “sonorous” by *The* *New York Times*, “superhuman” by *The Denver Post*, and “a triumph” by *The Guardian*.

Soloman Howard’s 2017-18 season features leading international opera house debuts on three continents: he sings Timur in *Turandot* for San Francisco Opera conducted by Music Director Nicola Luisotti; the King in *Aida* at the Teatro Real; and Commendatore in *Don Giovanni* for the Teatro Municipal de Santiago, Chile. Other notable opera performances of the season include *Aida* at the Washington National Opera in a production by Francesca Zambello, *Rigoletto* at North Carolina Opera, and *Madama Butterfly* at Santa Fe Opera. In concert, the bass sings his first Hunding in *Die Walküre* at the Miami Music Festival and joins Christian Arming and the Vienna Chamber Orchestra and chorus of the Vienna State Opera on tour in Asia for performances of Beethoven’s Ninth Symphony.

The bass returned to the Metropolitan Opera last season for performances of *Aida* conducted by Marco Armiliato and Daniele Rustioni and highlights also featured performances of Beethoven’s Ninth Symphony with Christoph Eschenbach and the National Symphony Orchestra and with Gustavo Dudamel conducting the Simón Bolívar Symphony Orchestra in debut appearances on many of Europe’s most famous stages including El Palau de la Música Catalana in Barcelona, Elbphilharmonie in Hamburg, and the Musikverein in Vienna.

Highlights of the recent past include performances of *Aida* at the Metropolitan Opera, *La traviata* at the Los Angeles Opera under the baton of Music Director James Conlon, *The Magic Flute* and *Macbeth* at the Glimmerglass Festival, and the title role of *Approaching Ali* at North Carolina Opera and the Washington National Opera. For the Washington National Opera, the bass bowed as Fafner in *Das Rheingold* and *Siegfried* in *Der Ring des Nibelungen* directed by Artistic Director Francesca Zambello and conducted by Music Director Philippe Auguin and he also joined the Company for leading roles in productions of *The Magic Flute*, *Show Boat*, *Don Giovanni*, and *Nabucco*; he was heralded for the roles of Frederick Douglass and Martin Luther King, Jr. in the world premiere of the revised edition of *Appomattox* composed by Philip Glass in a production by Tazwell Thompson.

Soloman Howard debuted with the Santa Fe Opera as Commendatore in *Don Giovanni* conducted by John Nelson, with l’Opéra national de Bordeaux as Jacopo Fiesco in a new production of *Simon Boccanegra* conducted by Paul Daniel, and with Kentucky Opera as Banco in *Macbeth*. Notable concert performances include Beethoven’s Ninth Symphony with Gustavo Dudamel, the Simón Bolívar Symphony Orchestra, and Los Angeles Philharmonic on tour celebrating the commercial CD release of Beethoven’s Ninth Symphony that the bass recorded with Mr. Dudamel in Caracas, Mendelssohn’s *Die erste Walpurgisnacht* at Carnegie Hall with Kent Tritle and the Oratorio Society of New York, Strauss’ *Der Rosenkavalier* – opposite Renée Fleming – with the National Symphony Orchestra conducted by Christoph Eschenbach, Handel’s *Messiah*, Haydn’s Lord Nelson Mass, and the Fauré Requiem with the Baltimore Symphony Orchestra, the title role of *Porgy and Bess* with the Czech National Symphony Orchestra, and Tippett’s *A Child of Our Time* at New York’s Cathedral of Saint John the Divine.

The Anti-Defamation League presented Soloman Howard with their “Making a Difference Award” in summer 2016 for raising awareness of voting rights though his performances of *Appomattox* at the Kennedy Center and for bringing opera into the larger community. He is a proud graduate of the Manhattan School of Music and of Morgan State University.