



TOM CORBEIL
BASS-BARITONE

Bass-baritone Tom Corbeil garners attention regularly across North America for his vocal presence and stagecraft. For the 2011-12 season, he strides into the realm of musical theatre to perform Lurch with the first national tour of *The Addams Family Musical*. In the 2010-11 season, he was seen as Leporello in *Don Giovanni* with Florida Grand

Opera, Colline in *La bohème* with Eugene Opera, and the English Clerk in *Death in Venice* with the Canadian Opera Company, as well as performing in Beethoven's *Missa solemnis* with the La Jolla Symphony and Chorus. In future seasons he returns to the Canadian Opera Company for *La bohème* and Florida Grand Opera for Rodolfo in *La sonnambula*; and will make debuts with Alabama Symphony in Handel's *Messiah* and Michigan Opera Theater in Rossini's *Il barbiere di Siviglia*.

In recent years, Tom sang Basilio in *Le nozze di Figaro* with Florida Grand Opera, Faraone in *Mose in Egitto* with Chicago Opera Theater, and Leporello in the Fort Worth Opera production of *Don Giovanni*. Previously, he made his New York debut with Gotham Chamber Opera singing the role of Enrico in Haydn's *L'isola disabitata*, a performance for which he was praised for his "robust, manly bass-baritone and physical prowess." He also received plaudits for his interpretation of Colline in *La bohème* with both Opera Omaha and Sacramento Opera.

As a member of the Merola Opera Center at San Francisco Opera, Mr. Corbeil created the role of Tom Carter in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. During his tenure in the studio at Florida Grand Opera, he performed as Colline in *La bohème*, Angelotti in *Tosca*, and Curio in *Giulio Cesare*. Other recent engagements include Superintendent Budd in *Albert Herring* and Crespel in *Les Contes d'Hoffmann* at Opera North, the Imperial Commissioner in *Madama Butterfly* and a matinée performance of Mustafá in *L'italiana in Algeri* at Palm Beach Opera, and Zuniga in *The Tragedy of Carmen* at Opera Omaha. Additional roles include Figaro in *Le nozze di Figaro*, Sprecher in *Die Zauberflöte*, Caronte in Monteverdi's *L'Orfeo*, and Captain Corcoran in *H.M.S. Pinafore*.

A two-time regional finalist in the Metropolitan Opera National Council Auditions, Mr. Corbeil has also received multiple prizes from the Liederkrantz Foundation and the Musical Merit Foundation competitions. For his work as an apprentice at Santa Fe Opera, he received the Agnes M. Canning Memorial Award in 2008. He is also a grant recipient from the Opera Buffs Foundation of Los Angeles.

The summer of 2009 saw a return to the Santa Fe Opera for Mr. Corbeil, where he performed as the Marquis in *La traviata* and the Oracle and Infernal God in Gluck's *Alceste*.

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OPERA

Colline	<i>La bohème</i>	Canadian Opera Company	2013
Rodolfo	<i>La sonnambula</i>	Florida Grand Opera	2013
Basilio	<i>Il barbiere di Siviglia</i>	Michigan Opera Theater	2012
Lurch	<i>The Adams Family Musical</i>	First National Tour	2011/12
Leporello	<i>Don Giovanni</i>	Florida Grand Opera	2011
English Clerk	<i>Death in Venice</i>	Canadian Opera Company	2011
Colline	<i>La bohème</i>	Eugene Opera	2011
Leporello	<i>Don Giovanni</i>	Fort Worth Opera Festival	2010
Faraone	<i>Mose in Egitto</i>	Chicago Opera Theater	2010
Don Basilio	<i>Il barbiere di Siviglia</i>	Florida Grand Opera	2010
Leporello (cover)	<i>Don Giovanni</i>	New York City Opera	2009
Oracle/Dieu Infernal	<i>Alceste</i>	Santa Fe Opera	2009
Marquis	<i>La Traviata</i>	Santa Fe Opera	2009
Colline	<i>La bohème</i>	Sacramento Opera	2009
Colline	<i>La bohème</i>	Opera Omaha	2009
Enrico	<i>L'isola disabitata</i>	Gotham Chamber Opera	2009
Tiridate (cover)	<i>Radamisto</i>	Santa Fe Opera	2008
Pistola (cover)	<i>Falstaff</i>	Santa Fe Opera	2008
Colline	<i>La bohème</i>	Florida Grand Opera	2008
Curio	<i>Giulio Cesare</i>	Florida Grand Opera	2008
Zuniga	<i>The Tragedy of Carmen</i>	Opera Omaha	2008
Angelotti	<i>Tosca</i>	Florida Grand Opera	2008
Don Alfonso (cover)	<i>Così fan tutte</i>	Florida Grand Opera	2007
Tom Carter	<i>The Hotel Casablanca</i>	Merola Opera Center	2007
Commissario	<i>Madama Butterfly</i>	Palm Beach Opera	2007
Il Bonzo (cover)	<i>Madama Butterfly</i>	Palm Beach Opera	2007
Mustafá (family matinée)	<i>L'Italiana in Algeri</i>	Palm Beach Opera	2007
Palemon (cover)	<i>Thaïs</i>	Palm Beach Opera	2007
Figaro	<i>Le nozze di Figaro</i>	University of British Columbia	2006

CONCERT/ORATORIO

Handel	Messiah	Alabama Symphony	2012
Schumann	Scenes from Goethe's <i>Faust</i>	La Jolla Symphony	2007
Handel	Messiah	San Diego Chamber Orchestra	2005/06
J.S. Bach	Der Friede sei mit dir (BWV 158)	Bach Collegium San Diego	2006
Beethoven	Mass in C	Grossmont Symphony	2005
Berlioz	Lélio	La Jolla Symphony	2004

TRAINING

Apprentice Artist	Santa Fe Opera	2008/09
Young Artist Studio	Florida Grand Opera	2007/08
Merola Opera Program	San Francisco Opera	2007
Resident Artist Program	Palm Beach Opera	2006/07
Principal Young Artist	Opera North	2006

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Critical Acclaim

The Addam's Family TOUR

Tom Corbeil could not be better as Lurch, particularly in the last scene, offering his gorgeous basso to ring "Move Toward the Darkness" to the rafters.

-Houston Chronicle

Lurch (Tom Corbeil) the family butler has laugh out loud moments throughout the show.

-DC Metro Theater Arts

All the actors have spot-on comedic timing, especially Tom Corbeil as the hulking butler Lurch.

-WBRU, Providence

Tall, thin butler, Lurch's (Tom Corbeil) low, rumbling, deeply rich, operatic bass voice resounds in the crumbling residence.

-The Theater Mirror, Boston

Although we don't hear much from Lurch until the show's final moments, Tom Corbeil's operatic bass is the perfect touch for the zombie-like butler.

-City Beat, Cincinnati

Florida Grand Opera – Don Giovanni

"Leporello in this production is a cross between the MC of Cabaret and The Addams Family's Lurch. Tom Corbeil understands all the nuances of the Don's servant and as is often the case, his applause is the biggest at curtain time...Corbeil is an artist we are lucky to have"

- Concertonet.com 2011

"The bass-baritone Tom Corbeil portrayed Leporello as a young, menacing military aide of the high-ranking Don. Vocally he did a fine job, delivering his Catalogue aria in a vigorous style that never let the comedy overpower the vocals."

- Miami Herald 2011

Fort Worth Opera – Don Giovanni

"Tom Corbeil's Leporello was similarly young, handsome and curly-headed, as if the two were opposite sides of the same coin. (This had the virtue of making their Act II switcheroo eminently plausible.) Simpson and Corbeil played up an amusing, almost brotherly annoyance with each other, delivering their recitative with the rapid-fire rhythm of comic dialogue. Corbeil's deadpan approach to the comedy played particularly well."

- Opera News 2010

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Critical Acclaim - continued

Santa Fe Opera - *Alceste*

“Apprentice Tom Corbeil sang the parts of the Oracle and An Infernal God superbly, especially in context of his almost constant and demanding onstage presence, including much hieratic movement and projection of demonic attitudes.”

- The New Mexican, 2009

“Bass Tom Corbeil stood out head and shoulders above the others, singing well in the roles of the Oracle and the Infernal God: until he sang, however, one easily mistook him for one of the dancers, so convincingly did he move like them.”

- Ionarts, 2009

Gotham Chamber Opera - *L’isola disabitata*

“As Enrico, Tom Corbeil, bravely shirtless, displayed a mellow bass-baritone and an easy, relaxed presence. He was especially amusing adopting a bar stance when he first meets the innocent Silvia, and this tenderly comic courtship scene was particularly charming.

-Opera News, 2009

“Enrico is dressed in simple pareo-kum-kilt and, in watching Tom Corbeil sing, I found his throat, abdominal, serrata, and other muscles, usually not visible, moving in natural choreography becoming to a physiological play celebrating how singers sing... Corbeil's bass-baritone arias resonated with Young Hero. His natural energy and vigor make a winsome combination with which to woo Silvia, who has never seen anything quite like Enrico.”

-QOnStage.com, 2009

“And there was amusing chemistry between Silvia and Enrico, sung by the able bass baritone Tom Corbeil.”

-New York Times, 2009

“Tom Corbeil was a splendid Enrico, and his robust manly bass-baritone and physical prowess made the formerly man-hating Silvia feel that something that good can't be so wrong. Corbeil's charming interplay with the reluctant but curious adolescent Silvia was most amusing. In some of the vocal passages, one thought of Verdi's Il Trovatore and what a fine Ferrando Corbeil would be.”

-The Brooklyn Daily Eagle, 2009

“... bass-baritone Tom Corbeil an appealing Enrico (especially since he was wearing only a sarong).”

-The Wall Street Journal, 2009

“Bass-baritone Tom Corbeil, bare-chested throughout (and dubbed, immediately, a “barihunk”) uses his dark, agile voice impressively as Enrico.”

-ClassicsToday.com, 2009

Merola Opera Center - *The Hotel Casablanca*

“Among the standouts was Tom Corbeil, a bass-baritone who has already earned a number of prestigious awards from the Metropolitan Opera National Council and Musical Merit Foundation. As the affable but befuddled owner of the “Double T Ranch” somewhere in the heart of Texas, his comic timing was impeccable.”

-Musicweb-International.com, 2007

“Tom Corbeil, as Tom, found a touching strain in the music while explaining the magic of love to his nephew.”

-San Francisco Classical Voice, 2007