

Marcus DeLoach | Biography

Baritone Marcus DeLoach has been hailed by Anthony Tommasini of *The New York Times* as "a fine baritone who puts words across with clarity and naturalness." A leading performer of contemporary vocal music today, he has established himself in the areas of opera, concert, and cross-over.

Following his Opera Philadelphia debut as Bill Owens in the East Coast premiere of Jennifer Higdon's *Cold Mountain* in 2016, DeLoach received critical acclaim for his creation of the roles of Senator Joseph McCarthy in Gregory Spears' *Fellow Travelers* at Cincinnati Opera and the Minister in Missy Mazzoli's *Breaking the Waves* at Opera Philadelphia. He reprised both roles for their New York premieres at the PROTOTYPE Festival in 2017 and 2018, and went on to make his Lyric Opera of Chicago debut in *Fellow Travelers* in the spring of 2018.

DeLoach was hailed as "powerfully convincing" in his Opera Ireland (Dublin) debut as Joseph De Rocher in *Dead Man Walking* in 2007 and made his debut at Seattle Opera as Schaunard in *La bohème* earlier that same year. In 2009, he received critical acclaim for his debut at Teatro Comunale di Bolzano (Italy) as Jean in Philippe Boesmans' *Julie*. As a principal artist of New York City Opera from 2000-2006 he sang the roles of Count Almaviva in *Le nozze di Figaro*, Satyr and Cithéron in *Platée*, Slim in *Of Mice and Men*, Don Alvaro in *Il viaggio a Reims*, Schaunard in *La bohème*, and many others. DeLoach has also appeared in principal roles with American Opera Projects, Arizona Opera, Bard Summerscape Festival, Boston Lyric Opera, Central City Opera, Des Moines Metro Opera, Kentucky Opera, Lyric Opera of Kansas City, Nashville Opera, Opera Santa Barbara, Opera Theatre of St. Louis, Syracuse Opera, Tulsa Opera, Utah Opera, Wichita Grand Opera, and others.

He has performed with conductors Lorin Maazel, Riccardo Muti, Kristjan Järvi, Stuart Bedford, John Mauceri, Emmanuel Villaume, John DeMain, Vjekoslav Sutej, Gerard Schwartz, Bruno Ferrandis, and George Manahan, and has appeared in concert with the New York Philharmonic Orchestra, The London Symphony Orchestra, Die Münchner Philharmoniker, MDR Leipzig Radio Symphony Orchestra, Musikfest Bremen, the Hollywood Bowl Orchestra, and numerous other American orchestras.

In 1997, DeLoach was unanimously voted the first-place winner of London's inaugural Wigmore Hall International Song Competition. Of his singing, Hilary Finch of *The London Times* wrote, "A well-groomed voice, a flair for programme shaping, a fervent desire to communicate, and, above all, that elusive fusion of instinct and understanding which sparks a quality of imagination transcending mere accomplishment." He has also appeared regularly in recital with The Chamber Music Society of Lincoln Center and The Marilyn Horne Foundation.

With a deep commitment to the creation and promotion of modern opera DeLoach has created principal roles in the world premieres of Spears' *Fellow Travelers*, Mazzoli's *Breaking the Waves*, Wiesman's/ Hoiby's *Darkling*, Beeferman's *The Rat Land*, Drattell's *Lilith* and *Marina: A Captive*

Spirit, and Schoenfield's *The Merchant and the Pauper*. DeLoach has also recorded several CDs of modern operatic works including Spears' *Fellow Travelers*, Scott Wheeler's *The Construction of Boston*, and "Scenes from Jewish Operas 2" with Gerard Schwartz and the Seattle Symphony.

In 2004, he joined the acclaimed rock group Trans-Siberian Orchestra for their rock opera *Christmas Eve and Other Stories* in a national tour, which included Madison Square Garden and the Fleet Center, performing for an estimated audience of a quarter million.

DeLoach holds both Bachelor and Master of Music degrees in Voice Performance from The Juilliard School and a Doctorate of Musical Arts from Rice University's Shepherd School of Music. He has also attended The Britten-Pears School, New England Conservatory, and The Music Academy of the West. The Opera Index, Albanese- Puccini, Rosa Ponselle, Liederkrantz, and George London Foundations, the Young Concert Artists International, The National Foundation for Advancement in the Arts, Metropolitan Opera National Council, and The Gaddes Fund have all honored him for his outstanding achievements and artistry.

Current for 2021

Marcus DeLoach | Headshot



Marcus DeLoach | Recent Reviews

"Marcus DeLoach, whose rich baritone mesmerizes on his serenade to Donna Elvira in Act. II, plays Giovanni as an arrogant cad, who thinks his wealth and station get him a pass on moral behavior. He is particularly loathsome singing, "I have a great deal of money, and I wish to be amused." – *Syracuse.com*, Linda Loomis, 2.2.19

"Baritone Marcus DeLoach seems born to Brahms, his voice focused, resonant, and sympathetic to the text." – *Herald-Tribune*, Gayle Williams, 2.17.19

"Marcus DeLoach was a raucous, blustering, but credible Senator McCarthy, an amusing Estonian, and an evil-intentioned interrogator." – *OperaWire*, Maria Nockin, 11.12.19

"... Marcus DeLoach's performance was vocally secure and nuanced, projecting midcentury alpha-male swagger but also glimpses of the void within." – *The Boston Globe*, Jeremy Eichler, 5.13.18

"Marcus DeLoach also made for a proud, self-assured Sam, whose voice was as powerful as his overly macho mannerisms. However, he also managed to dial it back as the "Sam" in *Arias and Barcarolles*, as his voice revealed the characters' insecurities." – *Schmopera*, Auturo Fernandez, 5.13.18

"DeLoach presented a thoroughly egotistical Sam, straight out of *Mad Men*, whose focus is only on himself and his accomplishments (winning a handball tournament ranking high on that list). His robust account of "There's a law," in which Sam seeks a measure of self-justification, boasting that his behavior is only an extension of his naturally-endowed disposition as a "winner," powerfully defined the character." – *artsfuse.org*, Jonathan Blumhofer, 5.20.18

"Among the strong supporting cast, Marcus DeLoach makes a suitably blustery McCarthy," – *Chicago Tribune*, John von Rhein, 3.18.18

"Baritone Marcus DeLoach performed a hat trick of characterization, trimming his voice and movement to portray a lascivious Estonian diplomat, an icy interrogator of accused homosexuals, and a convincingly blustery impersonation of the real Senator Joseph McCarthy." – *New York Classical Review*, David Wright, 1.13.18

"Marcus DeLoach's buoyant Figaro gave us a fun, rousing account of the jig-like number at the end of Act 1 declaring, "I'm getting the spring back in my feet." At that point, it was exactly what the audience needed." – *Opera News*, Joshua Rosenblum, 6.22.17

"Louche trombone notes introduce the character of Senator Joseph McCarthy, one of several roles sung by the glinting, muscular baritone Marcus DeLoach." – *New York Times*, Corinna da Fonseca-Wollheim, 6.20.16

"As Figaro Marcus DeLoach added a handsome clarity to the unbridled scurrying." – *Musical America Worldwide*, Bruce Hodges, 6.23.17

"... the sneering Minister (the aptly chilling Marcus DeLoach)." – *Opera News*, David Shengold, 9.22.16

"Marcus DeLoach was cold and weighty as the Minister." – *Wall Street Journal*, Heidi Waleson, 9.26.16

Marcus DeLoach | List of Roles

Adamo	<i>Little Women</i> , John Brooke (cover)
Barab	<i>A Game of Chance</i> , The Representative
Barber	<i>A Hand of Bridge</i> , David
Bernstein	<i>Candide</i> , Maximillian and Marvin <i>Trouble in Tahiti</i> , Sam
Bizet	<i>Carmen</i> , Morales and Dancaïro
Boesmans	<i>Julie</i> , Jean (Italian premiere)
Britten	<i>Paul Bunyan</i> , Narrator <i>The Rape of Lucretia</i> , Junius (cover)
Donizetti	<i>Don Pasquale</i> , Malatesta (cover)
Floyd	<i>Of Mice and Men</i> , Slim
Mozart	<i>Così fan tutte</i> , Guglielmo
Delibes	<i>Lakmé</i> , Nilakantha
Donizetti	<i>Roberto Devereux</i> , Friend of Nottingham
Drattell	<i>Lilith</i> , Son (world premiere) <i>Marina: A Captive Sprit</i> , Voloshin/Mandelstam (world premiere)
Falla	<i>El retablo de maese Pedro</i> , Don Quijote
Gershwin	<i>Of Thee I Sing</i> , French Ambassador
Gounod	<i>Faust</i> , Wagner <i>Romeo et Juliette</i> , Mercutio
Heggie	<i>Dead Man Walking</i> , Joseph De Rocher (Irish premiere)
Higdon	<i>Cold Mountain</i> , Owen/Ethan/Homeguard (East Coast premiere)
Hindemith	<i>Hin und zurück</i> , Doctor <i>Sancta Susanna</i> , Ein Knecht
Hoiby	<i>Darkling</i> , Thomas Hardy (world premiere)
Mascagni	<i>L'amico Fritz</i> , David
Mazzoli	<i>Breaking the Waves</i> , Councilman (world premiere)
Menotti	<i>The Old Maid and the Thief</i> , Bob
Meyerbeer	<i>Les Huguenots</i> , Maurevert
Milhaud	<i>La mère coupable</i> , Figaro
Mozart	<i>Die Zauberflöte</i> , Papageno and Second Armored Man <i>Don Giovanni</i> , Don Giovanni and Masetto

	<i>Le nozze di Figaro</i> , Il Conte di Almaviva
Prokofiev	<i>The Love of Three Oranges</i> , Pantalón (cover)
Puccini	<i>La bohème</i> , Schaunard
	<i>La rondine</i> , Crébillon
	<i>Madama Butterfly</i> , Yamadori and Commissioner
	<i>Tosca</i> , Sciarrone
	<i>Turandot</i> , Ping
Rameau	<i>Platée</i> , Satyr/Citheron and Momus/Jupiter (cover)
Rossini	<i>La Cenerentola</i> , Dandini (cover)
	<i>Il barbiere di Siviglia</i> , Fiorello/Ambrosio
	<i>Il viaggio a Reims</i> , Don Profondo and Don Alvaro
Schoenberg	<i>The Merchant and Pauper</i> , Son (world premiere)
Siegmeister	<i>The Lady of the Lake</i> , Bloomburg (recording)
Sondheim	<i>A Little Night Music</i> , Fredrik Egerman
Spears	<i>Fellow Travelers</i> , Estonian Frank/Interrogator/Sen. Joseph McCarthy (world premiere)
	<i>Paul's Case</i> , Principal/ Father (workshop)
	<i>Wold-in-Fold's</i> , Gilfaethwy the False
Strauss	<i>Ariadne auf Naxos</i> , Harlekin and Musiklehrer
	<i>Capriccio</i> , Der Graf (cover)
	<i>Die Fledermaus</i> , Falke
Sullivan	<i>Iolanthe</i> , Lord Chancellor
	<i>The Mikado</i> , Pish-Tush
	<i>Yeomen of the Guard</i> , Sgt. Meryll
Tchaikovsky	<i>Iolante</i> , Ebn-Hakia
Thomson	The Mother of Us All, Herman Atlan
Verdi	Falstaff, Ford
	<i>La traviata</i> , Marquis d'Obigny
	<i>Rigoletto</i> , Marullo
Wagner	<i>Tristan und Isolde</i> , Kurwenal (cover)

Marcus DeLoach | List of Oratorio & Concert Works

Bacalov	<i>The Cambridge Psalms</i> (premiere)
Bach	<i>Weihnachts-Oratorium</i> , BWV 248
Beethoven	<i>Mass in C-Dur</i> , Op. 86 <i>Symphony No. 9 in d-Moll</i> , Op. 125
Brahms	<i>Ein deutsches Requiem</i> , Op. 45
Britten	<i>Rejoice in the Lamb</i> <i>War Requiem</i>
Copland	<i>Old American Songs</i>
Durufié	<i>Requiem</i> , Op. 9
Fauré	<i>Requiem</i> , Op. 48
Elgar	<i>The Light of Life</i>
Finzi	<i>Let Us Garlands Bring</i> , Op. 18
Foster/Tyzik	<i>Songs</i> (Selections)
Ginastera	<i>Serenata</i>
Grant	<i>Listen to the Earth</i> (world premiere) <i>Such Was the War</i>
Händel	<i>Israel in Egypt</i> , HWV 54 <i>Messiah</i> , HWV 56
Haydn	<i>Missa in Angustiis (Nelson Mass)</i> , Hob. XXII/11
Mahler	<i>Lieder eines fahrenden Gesellen</i>
Martin	<i>Poèmes de la mort</i>
Mozart	<i>Krönungsmesse, (Coronation)</i> , K. 317 <i>Große Messe in c-Moll</i> , K. 427/417a <i>Requiem in d-Moll</i> , K. 626 <i>Vesperae solennes de confessore, (Solemn Vespers)</i> , K. 339
Orff	<i>Carmina Burana</i>
Rossini	<i>Petite messe solennelle</i>
Ruiz-Bernal	<i>Magnificat</i> (East Coast premiere)
Schubert	<i>Mass No. 2 in G-Dur</i> , D 167

Swayne	<i>Our Orphan Souls, Op. 142</i>
Telemann	<i>Deus, judicium tuum, TVWV 7:7</i>
Vaughan Williams	<i>A Sea Symphony</i> <i>Five Mystical Songs</i> <i>Serenade to Music</i>
Vivaldi	<i>Gloria, RV 589</i>