

Philip Lima's performances regularly are marked by critical praise: "His singing was glorious" (*The Boston Globe*) – "vibrant baritone and a commanding presence" (*Cleveland Plain Dealer*) – "keen musicianship along with total dramatic intention." (*Opera News ONLINE*).

He has sung a wide array of leading operatic roles including Johann Mattes, the protagonist in Weill's monumental *Die Bürgschaft* at the international Kurt Weill Festival in Dessau, Germany; Trinity Moses in Opera Boston's production of Weill's *The Rise and Fall of the City of Mahagonny*; Cadmus in Handel's *Semele* under the direction of Christopher Hogwood for the Handel & Haydn Society; and both John Proctor in *The Crucible* and Alidoro in *La Cenerentola* at Lyric Opera Cleveland.

For Opera Theater of Pittsburgh, he was featured in the title role of Ullmann's *Der Kaiser von Atlantis*, as well as the world premiere of *JAZZ OPERA - Just Above My Head*, based on James Baldwin's last novel. He performed the Speaker in a live New England PBS broadcast of *The Magic Flute*; the world premiere of *Vanqui* by Leslie Burrs-John Williams with Opera Columbus; the High Priest in El Paso Opera's production of *Samson et Dalila*; the title character in *The Mikado* with The Bostonians and Boston Academy of Music; Tonio in *Pagliacci*, Sharpless in *Madama Butterfly*, and Don Alfonso in *Così fan tutte*, all for Granite State Opera; Scarpia in *Tosca* with Cape Cod Opera; and Tarquinius in *The Rape of Lucretia* with Boston's Prism Opera.

In concert he has appeared as soloist numerous times in major works such as Bach's *St. John Passion* and *Ich habe genug*, Beethoven's *Symphony No. 9*, Bernstein's *Mass* (major excerpts), the *Requiems* of both Brahms and Fauré, Dvorák's *Te Deum*, *Messiah*, *The Creation*, *Elijah*, *Carmina Burana*, Mahler's *Kindertotenlieder* with Boston Ballet, the U.S. premiere of Mendelssohn's *Grosse Festmusik zum Dürerfest*, the major choral works of Vaughan Williams—including the *Sea Symphony*, *Dona Nobis Pacem*, and *Five Mystical Songs*—and Walton's *Belshazzar's Feast* which he has sung in the U.S. and Korea.

Mr. Lima has been a guest soloist with dozens of orchestras, choral societies, and concert series across the U.S., including Amor Artis of New York; the Arcadia Players; leading ensembles in Boston such as Boston Ballet, Boston Baroque, Boston Classical Orchestra, Boston Landmarks Orchestra, the Handel & Haydn Society, and the choruses of Harvard University; the Canterbury Choral Society (Oklahoma); the New Hampshire Music Festival; North Carolina's Eastern Music Festival, Music for a Great Space, and Asheville Choral Society; Oklahoma City Philharmonic; Portland (Maine) Ballet; San Diego Chamber Orchestra; Winter Park (Florida) Bach Festival; and the orchestras of Kalamazoo, Memphis, Champaign-Urbana, Peoria, Rockford (Illinois); Monterey and Santa Rosa (California); Lancaster (Pennsylvania); Nashua (New Hampshire); New Bedford, Plymouth, and Springfield (Massachusetts); Richmond (Virginia); and Mount Holyoke and Agnes Scott Colleges.

As a solo recitalist, Mr. Lima debuted in Rome with a concert of spirituals in 2000, and has performed frequently at Boston's historic Jordan Hall. His performance of Schubert's *Winterreise* with pianist Beverly Orlove was described by *The Boston Phoenix* as one of Boston's "Unforgettable Classical Events of 2005."

Mr. Lima is a native of New Bedford, MA and an alumnus of Yale University. He studied at the Tanglewood Music Center and with Richard Conrad, and is Conrad's successor as the artistic director of *The Bostonians* ([thebostonianssing.org](http://thebostonianssing.org)). More information about Mr. Lima is available at [www.philiplima.com](http://www.philiplima.com), and at his YouTube channel, *PhilipLimaSings*.