

Thomas Cannon, baritone, is a passionate performer dually recognized for his “strong and striking” instrument (Opera Today) and “keen dramatic sense” (Texas Classical Review), Thomas has continually gained recognition performing technically and dramatically demanding roles that range from the classics of Mozart, Verdi, and Puccini, to the contemporary works of the American operatic stage.



He recently made an impressive debut in the role of Amonasro in Verdi's *Aida* at the **Utah Festival Opera** and reprised the role of Porgy in Gershwin's *Porgy & Bess* at **Greensboro Opera** alongside Rhiannon Giddens to great acclaim. Further performances with distinguished arts institutions include appearances as Germont in *La Traviata* at **Opera Orlando**, Sharpless in *Madama Butterfly* at **Indianapolis Opera**, and Scarpia in *Tosca* at **Opera Roanoke**. Cannon's debut of Porgy at **Fort Worth Opera** marked him a “vocal powerhouse” (The Column) and his Escamillo in *Carmen* was “riveting” at **The Music Academy of the West**. Other roles of note include Enrico in *Lucia di Lammermoor*, Conte di Luna in *Il Trovatore*, Albert in *Werther*, Figaro in *Ghosts of Versailles*, and title roles of *Don Pasquale* and *Gianni Schicchi*.

Mr. Cannon has sung extensively with **Arizona Opera** where he was engaged as a resident artist and has returned to perform roles in Gregory Spears' *Fellow Travelers* and Redler's *The Falling and The Rising*. In addition, he is a graduate of the training programs at **The Glimmerglass Festival**, **Chautauqua Opera**, **Santa Fe Opera**, **The Dallas Opera**, and **Music Academy of the West**.

As a concert soloist, he has performed Verdi's *Requiem* at Carnegie Hall-NYC, and Delius' *Eine Messe des Lebens* with **The American Symphony Orchestra** under the direction of Leon Botstein. He has sung Haydn's *Die Schöpfung* and Mozart's *Requiem* at The Esterhazy Palace in Eisenstadt, Austria. A host of performances elsewhere have included Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Bach's *B Minor Mass*, and *St. John's Passion*. He sang Beethoven's 9th Symphony with **The Colorado Symphony** under the direction of Peter Oundjian, and his “resonant timbre [and] dramatic sensibility” (Onstage NTX) was noted in his performance of Damien Geter's *An African Requiem* at Fort Worth Opera, under the direction of the composer. Dr. Cannon serves proudly as an Assistant Professor of Voice at **Boston University**.

Thomas Cannon Baritone

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Roles Performed

Leporello	<i>Don Giovanni</i>	Opera Theater of Connecticut	2024
Amonasro	<i>Aida</i>	Utah Festival Opera	2023
Colonel/Doctor #4	<i>The Falling and the Rising</i>	Arizona Opera	2022
Porgy	<i>Porgy & Bess</i>	Greensboro Opera	2022
Giorgio Germont	<i>La Traviata</i>	Orlando Opera	2021
Sharpless	<i>Madama Butterfly</i>	Indianapolis Opera	2021
Porgy	<i>Porgy & Bess</i>	Fort Worth Opera	2019
Senator Potter/General Arlie	<i>Fellow Travelers</i>	Arizona Opera	2019
Figaro	<i>Ghosts of Versailles</i>	Miami Music Festival	2018
Enrico	<i>Lucia di Lammermoor</i>	Arizona Opera; Oklahoma Univ. Opera	2018
Scarpia	<i>Tosca</i>	Opera Roanoke; Painted Sky Opera	2017
Albert	<i>Werther</i>	Merkin Hall NYC	2016
Gianni Schicchi	<i>Gianni Schicchi</i>	Oklahoma Univ. Opera	2016
Conte di Luna	<i>Il Trovatore</i>	Opera Company Brooklyn	2014
Escamillo	<i>Carmen</i>	Music Academy of the West	2014
Aronte	<i>Armide</i>	The Glimmerglass Festival	2012
Gregorio	<i>Romeo et Juliette</i>	Arizona Opera	2012
Sharpless	<i>Madama Butterfly</i>	Opera Roanoke	2011

Roles Studied/ In Progress

Ford	<i>Falstaff</i>
Friedrich von Telramund	<i>Lohengrin</i>
Macbeth	<i>Macbeth</i>
Michele	<i>Il Tabarro</i>
Rigoletto	<i>Rigoletto</i>

Concert

St. John Passion – Bach	Boston University	2025
Elijah	First Presbyterian Church - NYC	2025
Joseph and his Brethren	Farmington Valley Chorale	2024
An African American Requiem	Ft. Worth Opera	2023
Beethoven, 9 th Symphony	Colorado Symphony	2022
Songs and Dances of Death	Univ. of Hartford Orchestra	2022
Beethoven, 9 th Symphony	Walla Walla Symphony	2022
Messiah	Canterbury Voices – OKC	2019
Die Schöpfung	Haydn Festival-Eisenstadt	2018
Messe des Lebens	American Symphony Orchestra	2016
Ein Deutsches Requiem	Baylor University	2016
Requiem (Verdi)	Carnegie Hall NYC	2013

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REVIEWS:

Amonasro of baritone Thomas Cannon was founded in traditional roots – his lyric instrument rendered *striking* by the singer's steady and immediate emission of tone... his voice made an impression by careful design rather than brute force. He appeared to gradually fill the space with his personality with patient insistence. *New Outpost*

Baritone Thomas Cannon rendered the central role of Porgy with a focused tone quality. His keen *dramatic sense* made time stand still... he was as powerful in the final measures of this excruciatingly demanding role as in his first entrance in Act I *Texas Classical Review*

As moving a performer as he is *vocal powerhouse*, Cannon presents a heartfelt Porgy with *sensitive artistry* undergirded by the force of nature that is his voice. Clearly, his "I Got Plenty of Nuttin'" has plenty of polish. *The Column Online*

Thomas Cannon was both vocal stalwart and *entertainer extraordinaire* as the jack-of-all-trades and schemer... His deep baritone soared in Figaro's evocation of the heavens and his agile, quick patter was equal to Corigliano's mock-Rossini ditties..." *South Florida Classical Review*

"...the Baron Scarpia — arguably opera's most loathsome villain — is played with irony and aggression by baritone Thomas Cannon, he subtly projects the perfidy of a tyrant whose evil power can destroy men and violate women." *The Roanoke Times*

"Thomas Cannon created a sympathetic portrait of Charlotte's husband Albert... this fine baritone exhibited a creamy and mellow sound that was most agreeable to the ear." *Voce di Meche*

" Thomas Cannon clearly knows his way around Verdi..."
Naples Daily News

"An artist to be reckoned with" *Oberon's Grove*



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