

JORGE LUIS PARODI

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“Jorge Parodi drew a deft performance” (New York Times)

“The most expressive conducting hands since Stokowski” (New York Daily News)

“A fully convincing presentation of Purcell’s masterpiece, its quality a tribute to the high level of talent assembled and the executive capabilities of conductor Jorge Parodi” (Opera News)

Internationally acclaimed conductor Jorge Parodi has worked extensively in North America, Latin America, Europe, and Asia. Recent credits include Rossini’s *Il barbiere di Siviglia* and Mozart’s *Le nozze di Figaro* for Opera Tampa; Piazzolla’s *María de Buenos Aires* for The Atlanta Opera and Opera Grand Rapids; Donizetti’s *Lucrezia Borgia* and Bellini’s *I Capuleti e i Montecchi* for Buenos Aires Lírica (Argentina); Britten’s *The Turn of the Screw* for the Castleton Festival in Virginia and The Banff Centre (Canada); Ravel’s *L’enfant et les sortilèges* for The Juilliard School at Lincoln Center and the World Premiere of *Rhoda and the Fossil Hunt*, the latest opera by John Musto –a coproduction of On Site Opera, Lyric Opera of Chicago Lyric’s Unlimited and Pittsburg Opera-. Upcoming engagements include *La traviata* at the Savannah Voice Festival, and his return to Atlanta Opera and Opera Tampa.

Reviewed as having "the most expressive conducting hands since Stokowski" by the New York Daily News, Argentinean born Jorge Parodi has worked with such companies as the Teatro Colón in Argentina, the Volgograd Opera in Russia, the Encuentros Internacionales de Opera in Mexico, the Tokyo International Vocal Arts Academy in Japan, and the International Vocal Arts Institute in Israel. He has collaborated with such artists as Isabel Leonard, Eglise Gutierrez, Tito Capobianco, Sherrill Milnes, Aprile Millo and Rufus Wainwright and has assisted conductors Lorin Maazel and Julius Rudel, among others.

Maestro Parodi is the Music Director of Opera in Williamsburg (Virginia), where he has conducted *Rigoletto*, *Il trovatore*, *L’elisir d’amore*, *Lucia di Lammermoor*, *La cenerentola* and *Le nozze di Figaro*, among other titles. He is also the Music Director of the Senior Opera Theatre at the Manhattan School of Music, where he has led its productions to critical acclaim, including Schubert’s *Die Verschworenen* --that the New York Times praised as being "superbly performed" and the American premieres of *Le Roi l’a dit* by Délibes and *Nina* by Paisiello. A featured interview by editor-in chief F. Paul Driscoll to Maestro Parodi and his work with MSM Senior Opera Theater appeared in the March ’18 edition of Opera News.

Among many performances during his tenure as Artistic Director of Opera Hispánica, the only company in the United States focused on the Hispanic vocal repertoire, maestro Parodi conducted Piazzolla’s *María de Buenos Aires* for the Opera Hispánica Festival, which The New York Times described as "excellent."

Maestro Parodi also conducted historically informed performances of Cavalli’s *La Calisto* and Monteverdi’s *L’incoronazione di Poppea*, and a concert performance of Purcell’s *Dido and Aeneas* at the Bruno Walter Auditorium in Lincoln Center that Opera News praised as "a fully convincing presentation". Other New York credits include productions of *The Beggar’s Opera*, *La Doriclea*, *The Ghost of Versailles*, *La Vida Breve*, *El Amor Brujo*, *Riders to the Sea*, *Camilla*, *Apollo e Dafne*, *Don Giovanni*, *Orphée aux Enfers*, and *La vie parisienne*.