

JORGE LUIS PARODI

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

“Conducted by the exuberant and attentive Jorge Parodi” (Opera News)

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

“Conductor Jorge Parodi drew vivid colors from the orchestra” (Opera News)

“Jorge Parodi, who led the orchestra with the right mix of restraint and exuberance” (Tampa Bay Times)

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 New York City Opera, 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); Offenbach's *Les contes d'Hoffmann* for Opera Orlando; 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 his return to The Atlanta Opera and Opera Tampa, and his debut at Chautauqua Opera.

Also accomplished in the concert halls, Maestro Parodi has worked with a wide range of ensembles, as the Chautauqua Symphony Orchestra, the NHK Symphony, the Castleton Festival Orchestra, the Metamorphosis Chamber Orchestra, the Ensemble Zipoli for the American Baroque, the Juilliard Pre College Orchestra, the Manhattan School of Music Symphony, the Volgograd Symphony (Russia), the Ensemble XXI and the Orquesta del Conservatorio Nacional (Argentina), among others.

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 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. His work with MSM Senior Opera Theater and the current production of Rimsky-Korsakov's *The Snow Maiden* appeared in the March '18 edition of Opera News.

Parodi is also 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 *Così fan tutte*, among other titles. 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*.