

**Dorian McCall, bass-baritone**, has been mentioned by the *New York Times* for “his rich lows” and by *Musical America* as “[benefitting] from his freely produced bass-baritone and his winning stage presence.” Noted for his vibrant and robust timbre, the dexterity of McCall’s instrument also lends itself well to Baroque and Bel Canto.

Hot on the heels of a charged reception at Teatro Nuovo as Fabrizio in Ricci’s *Crispino e la comare*, upcoming engagements include a return to Haymarket Opera’s production of *La liberazione di Ruggiero dall’isola d’Alcina* and Ceder Rapids Opera’s Lift Every Voice as Resident Teaching Artist. This season also brings chamber work with Chicago’s Unity Temple (Lieberson’s *The Coming of Light*) and Baltimore debuts with Handel Choir of Baltimore (*Messiah*) and Bel Cantanti Opera (*La sonnambula*).

YouTube: @finally\_Dorian