

Matthew Palmer studied at the Guildhall School of Music and Drama under Robert Dean and joined the prestigious Opera Course there in September 2018. He has sung live on BBC Radio 3's In Tune and made his European debut as Guglielmo *Così fan tutte* at the Brigitta Festival, Estonia. He has worked for Opera North, Garsington Opera, Grange Park Opera, Glyndebourne Education and sang Marcello *La Bohème* in the Olivier Award nominated production at Trafalgar Studios, London. Other recent highlights include baritone soloist for Opera North Children's Choir; Ned Keene Peter Grimes (Dartington Festival) under Sian Edwards; *Fiorello* and cover *Figaro* *The Barber of Seville* (Iford Arts); Captain Corcoran *HMS Pinafore* (Charles Court Opera); *The Mikado & Pish-Tush* *The Mikado* (Charles Court Opera); *Guglielmo Così fan tutte* (Devon Opera); *Escamillo Carmen* (Heritage Opera); *Conte Robinson Il Matrimonio Segreto* (Pop-Up Opera); *Mr Ford Merry Wives of Windsor* (Duchy Opera). A regular oratorio soloist, Matthew has performed much of the standard repertoire, including *Messiah* (Handel); *St. Matthew Passion* (Bach); *Five Mystical Songs* (Vaughan-Williams); *Ein Deutes Requiem* (Brahms); *The Seasons* (Haydn); *Crucifixion* (Stainer); *Requiem* (Mozart); *Requiem* (Fauré); *Coronation Mass* (Mozart); *Messa di Gloria* (Pucini); *Messe Solennelle* (Gounod); *Passio* (Pärt); *Requiem da Camara* (Finzi); *Eternal Light Requiem* (Goodall) among others varying from new commissions to Bach Cantatas and Haydn Masses. He is a Concordia Foundation Artist and has performed at LSO St. Luke's, the Oxford Lieder Festival and St. Martin-in-the-Fields amongst others in recital and concert.

Matthew says:

"Sheffield City Opera gave me my first opportunity to perform roles in full operas, before I even really knew I wanted to be an opera singer. It was a wonderful platform to try things out and learn from doing. I have felt very grateful for these experiences, having realised since leaving Sheffield and going to London to do my masters, that to have this sort of stage time is not so common for singing students and what I learned from it gave me a good platform from which to develop other skills.

I'm very grateful to SCO for helping me develop a passion for opera and giving me the chance to sing things I would never have had the chance to otherwise."