



ANDREW THOMAS PARDINI

BARITONE

Extolled by The Baltimore Sun for his “robust work” and DC Metro Theater Arts for “a heart-stopping, high voltage bass-baritone voice,” Andrew Thomas Pardini continues to win audiences with his vibrant tone and thrilling character portrayals. Pardini is a Tenured Member of the Regular Chorus with San Francisco Opera, where he made his company debut as part of its 2022-2023 Centennial Season. Past roles at San Francisco Opera include Flora’s Servant/La traviata, The Imperial Commissioner/Madame Butterfly and Reporter/The (R)evolution of Steve Jobs.

Upcoming engagements include company debuts with Pocket Opera as Figaro/The Marriage of Figaro, a return to Marin Symphony as Bass Soloist/Mozart Requiem, company and role debuts with Cantare Con Vivo as Baritone Soloist/Duruflé Requiem+Belshazzar’s Feast, as well as a return to San Francisco Opera for its 2025-2026 Season. Earlier this season, Pardini made his company and role debuts with Marin Symphony as Bass Soloist/Lord Nelson Mass, company and role debuts with Lakeside Symphony & Chorus as Bass Soloist/Mozart Requiem, special appearances with Opera Modesto as Baritone Soloist/The Good, The Bad & The Lovely: A Valentine Concert and Baritone Soloist/40th Anniversary Gala, company and role debuts with Livermore Valley Opera as Papageno/The Magic Flute Outreach and Sciarone/Tosca, and company debut with San Francisco Opera Guild’s Opera Together as Marcello/La bohème.

Pardini made his company and European debuts at Berkeley Community Chorus & Orchestra as part of its 2018-2019 Season, where he performed the Baritone Soloist/Ein deutsches Requiem at such venues as Hertz Hall (Berkeley, USA), Alexela Kontserdimaja (Tallinn, Estonia), Rīgas Doms (Riga, Latvia), and Konserthus Stockholm (Stockholm, Sweden). Other recent engagements include company debuts as Schaunard/La bohème at Opera North, company and role debuts as Dr. Falke/Die Fledermaus and Dancaire & Escamillo (Cover)/Carmen at Opera Orlando, company debuts as Schaunard/La bohème at Gulfshore Opera, company and role debuts as Nils Krogstad at Voice Afire Opera-Cabaret in the World Premiere of Raymond Luedeke’s A Doll’s House, role debut as Edmund Bertram/Mansfield Park at Opera Modesto, role debut as The Pirate King/The Pirates of Penzance at Winter Opera Saint Louis, role debut as Silvio/Pagliacci at Salt Marsh Opera, company debuts as Schaunard/La bohème at The Festival of the Atlantic and Salt Marsh Opera, company and role debuts as Tobia Mill/La cambiale di matrimonio and Der dritte Edle & Telramund (Cover)/Lohengrin at Opera Southwest, company debut as Peter/Hänsel und Gretel at Bar Harbor Music Festival, role debut as Emperor Overall/The Emperor of Atlantis at IN Series, role debuts as Marco/Gianni Schicchi and Buoso’s Ghost at OperaDelaware, company and role debuts as Zurga/Les pêcheurs de perles at Winter Opera Saint Louis, company debut as Bass Soloist/Messiah at Bach In Baltimore, company and role debuts as Baritone Soloist/Ein deutsches Requiem at Crescent Choral Society, as well as company and role debuts as Albert/Werther at Baltimore Concert Opera and OperaDelaware.

Priding himself as a champion of contemporary works, Pardini relishes the opportunity to be a part of the creative and developmental process, garnering acclaim for his striking interpretations. Pardini joined good friend and composer, Joshua Rush Barnett, as the Baritone Soloist for the premiere of his epic Civil War masterwork, Valley Echoes. He originated the role of Andreas Baader in The Last Act of Revolution, the inaugural operatic undertaking of composer, Evan Meier, and librettist, Lucas Richmond, and also created the role of Navarro in the Los Angeles debut of David Conte and Oliver Mayer’s racially-charged opera, America Tropical. The realm of vocal competition has propelled Pardini’s burgeoning career, helping him to capture a loyal following of supporters. Foremost among his many successes, Pardini won Second Place in the 2015 Michael Ballam Concorso Lirico International Vocal Competition, as well as being a Finalist in both the 2017 Gerda Lissner Foundation Lieder/Song Vocal Competition and 2014 Partners for the Arts Vocal Awards Competition, and the recipient of an Encouragement Award in the 2012 Metropolitan Opera National Council Auditions – Pittsburgh District.

Pardini has honed his craft at a number of Young Artist Programs and training institutes throughout the United States, the most notable being Opera North Resident Artist Program, Opera Orlando Studio Artist Program, Opera Southwest Apprentice Artist Program, Opera Maine Studio Artist Program, The Atlanta Opera Studio Artist Program, The Crested Butte Music Festival Opera Studio, Dayton Opera Artists-In-Residence Program, Bay Area Summer Opera Theater Institute, and OperaWorks.

Pardini holds a Master of Music degree in Opera Performance from the University of Maryland – Maryland Opera Studio, under the tutelage of Dominic Cossa and François Loup, and a Bachelor of Music degree in Vocal Performance from the University of Southern California – Thornton School of Music, studying with Gary Glaze. Prior to university, Pardini spent his earliest years as the student of Erik “Buck” Townsend, who reared him from boy soprano to “baby baritone,” imbuing him with a passion and reverence for singing and performing. Pardini dedicates his every artistic pursuit, with love and admiration, to his voice teacher and mentor. A native of Modesto, California, Pardini is based in San Francisco. For more information, please visit www.andrewthomaspardini.com



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SELECT COMPLETE ROLES

Bass Soloist	<i>Elijah, Op. 70, MWV A 25</i>	Zephyr Symphony	2026
Bass Soloist	<i>Verdi Messa da Requiem</i>	Berkeley Community Chorus & Orchestra	2026
Baritone Soloist	<i>Brahms Requiem, Op. 45</i>	San Francisco Choral Society	2025
Le Caporal	<i>La Fille du Régiment</i>	Manetti Shrem Opera at Festival Napa Valley	2025
Sergeant	<i>La bohème</i>	San Francisco Opera	2025
Baritone Soloist	<i>Duruflé Requiem+Belshazzar's</i>	Cantare Con Vivo	2025
Bass Soloist	<i>Mozart Requiem, K. 626</i>	Marin Symphony	2025
Figaro	<i>The Marriage of Figaro</i>	Pocket Opera	2025
Bass Soloist	<i>Lord Nelson, Hob. XXII/11</i>	Marin Symphony	2024
Bass Soloist	<i>Mozart Requiem, K. 626</i>	Lakeside Symphony & Chorus	2024
Papageno	<i>The Magic Flute Outreach</i>	Livermore Valley Opera	2024
Reporter	<i>The (R)evolution of Steve Jobs</i>	San Francisco Opera	2023
The Imperial Commissioner	<i>Madame Butterfly</i>	San Francisco Opera	2023
Sciarrone	<i>Tosca</i>	Livermore Valley Opera	2023
Flora's Servant	<i>La traviata</i>	San Francisco Opera	2022
Marcello	<i>La bohème Opera Together</i>	San Francisco Opera Guild	2022
Regular Chorus	<i>2022-2023 Centennial Season</i>	San Francisco Opera	2022-2023
Giuseppe Palmieri	<i>The Gondoliers</i>	Winter Opera Saint Louis	2022
Schaunard	<i>La bohème</i>	Opera North	2021
Dancaire/Escamillo ©	<i>Carmen</i>	Opera Orlando	2021
Schaunard	<i>La bohème</i>	Gulfshore Opera	2021

AWARDS AND HONORS

Finalist	The Gerda Lissner Foundation Lieder/Song Vocal Competition – NY, NY	2017
Finalist	Partners for the Arts Vocal Awards Competition – Alexandria, VA	2014
Encouragement Award	Metropolitan Opera National Council Auditions – Pittsburgh, PA	2012

YOUNG ARTIST PROGRAMS AND EDUCATION

Resident Artist	Opera North Resident Artist Program – Lebanon, NH	2021
Studio Artist	Opera Orlando Studio Artist Program – Orlando, FL	2020-2021
Apprentice Artist	Opera Southwest Apprentice Artist Program – Albuquerque, NM	2019
Studio Artist	Opera Maine Studio Artist Program – Portland, ME	2017
Studio Baritone	The Atlanta Opera Studio Artist Program – Atlanta, GA	2016-2017
Studio Artist	The Crested Butte Music Festival Opera Studio – Crested Butte, CO	2016
Resident Baritone	Dayton Opera Artists-In-Residence Program – Dayton, OH	2015-2016

SPECIAL SKILLS Suzuki Method Violin Instruction (14 Years)/Piano Instruction (3 Years)/Dance and Feldenkrais Method Movement Instruction (2 Years)/Acting, Improvisation, and Shakespeare Instruction (2 Years)/Stage Combat Instruction (1 Year)

COACHES

Lynn Baker
Lisa Hasson
Brian Holman
Rachelle Jonck
Kevin Korth
Justina Lee
E. Loren Meeker
Rolando Salazar
Dan Franklin Smith
Howard Watkins

CONDUCTORS

Michael Christie
Simon Holt
Alexander Katsman
John Keene
Eun Sun Kim
Timothy Long
Ming Luke
Ryan Murray
Jeffrey Thomas
Ramón Tebar

DIRECTORS

Ken Cazan
Shawna Lucey
Leon Major
Kevin Newbury
Nick Olcott
Miroku Shimada
Josh Shaw
John Stephens
Dona D. Vaughn
Tomer Zvulun

TEACHERS

Fabrizio Corona
Dominic Cossa
Gary Glaze
François Loup
Mark Nicolson
Ron Raines
Alan L. Smith
Erik Buck Townsend
Joseph Wigggett
Don Wigggett



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OPERA REPERTOIRE

Argento

A Man with a Shoe Sample Kit/Second Puppet –
Postcard from Morocco
Orlick/Pumblechook – Miss Havisham's Fire

Bizet

Zurga – Les pêcheurs de perles
Escamillo/Zuniga/Moralès/Dancairo – Carmen

Bernstein

Sam – Trouble in Tahiti

Britten

Demetrius – A Midsummer Night's Dream

Ching

Gianni Schicchi/Marco – Buoso's Ghost

Conte

Navarro – America Tropical

Copland

Top – The Tender Land

Donizetti

Belcore – L'elisir d'amore
Lord Enrico Ashton – Lucia di Lammermoor
Dottor Malatesta/Un Notaro – Don Pasquale

Dove

Edmund Bertram – Mansfield Park

Gounod

Valentin – Faust

Heggie

Joseph De Rocher/First Prison Guard/A Motor Cop –
Dead Man Walking
Charlie – Three Decembers
Starbuck – Moby Dick

Humperdinck

Peter – Hänsel und Gretel

Kupferman

Kit Raccoon – In A Garden

Leoncavallo

Tonio/Silvio – Pagliacci

Luedeke

Nils Krogstad – A Doll's House

Mascagni

Alfio – Cavalleria rusticana

Massenet

Albert – Werther

Meier

Andreas Baader – The Last Act of Revolution

Menotti

Il marito – Amelia al ballo
King Melchior – Amahl and the Night Visitors

Mozart

Colas – Bastien und Bastienne
Figaro/Il Conte di Almaviva – Le nozze di Figaro
Don Giovanni/Leporello – Don Giovanni
Guglielmo – Così fan tutte
Papageno/Sprecher/Zweiter geharnischter Mann –
Die Zauberflöte

Perera

Fritz – S

Perla

Jim Crowley/FBI Agent – An American Dream

Puts

Lieutenant Audebert/William Dale – Silent Night

Proto

Reporter #3 – Shadowboxer



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OPERA REPERTOIRE (CONT.)

Puccini

Marcello/Schaunard – La bohème
Scarpia/Sciarrone - Tosca
Sharpless/Il Principe Yamadori/Il Commissario
Imperiale – Madama Butterfly
Michele – Il tabarro
Gianni Schicchi/Marco – Gianni Schicchi

Purcell

Aeneas – Dido and Aeneas

Rossini

Tobia Mill – La cambiale di matrimonio
Figaro – Il barbiere di Siviglia
Dandini/Alidoro – La Cenerentola
Lord Sidney – Il viaggio a Reims

R. Strauss

Harlekin – Ariadne auf Naxos

Susa

Don Perlimplín – The Love of Don Perlimplín

Tchaikovsky

Eugene Onegin – Eugene Onegin
Duke Robert – Iolanta

Ullmann

Kaiser Overall – Der Kaiser von Atlantis

Verdi

Rigoletto/Monterone/Marullo – Rigoletto
Giorgio Germont/Marchese d'Obigny – La traviata
Renato/Samuel – Un ballo in maschera
Rodrigo – Don Carlo
Iago/Montano/Un Araldo – Otello
Ford – Falstaff

Wagner

Friedrich/Brighella – Das Liebesverbot
Wolfram von Eschenbach – Tannhäuser
Friedrich von Telramund/Der dritte Edle – Lohengrin

OPERETTA & MUSICAL THEATRE REPERTOIRE

Bock

Tevye/Perchik – Fiddler on the Roof

Flaherty

Father/Tateh – Ragtime

Hollmann

Caldwell B. Cladwell – Urinetown

Leigh

Don Quixote – Man of La Mancha

Lloyd Webber

The Phantom of the Opera – The Phantom of the Opera

Loesser

Tony Esposito/Joe – The Most Happy Fella
J.B. Biggley/Bud Frump/Toynbee –
How to Succeed in Business Without Really Trying

Loewe

Tommy Albright – Brigadoon
Henry Higgins – My Fair Lady
King Arthur/Sir Lancelot – Camelot

Menken

Beast/Prince – Beauty and the Beast

Porter

Fred Graham/Petruchio – Kiss Me, Kate

Rodgers

Curly/Jud Fry – Oklahoma!
Billy Bigelow/Jigger Craigin – Carousel
Emile de Becque – South Pacific
Captain Georg von Trapp – The Sound of Music

Sondheim

Ct. Carl-Magnus Malcolm – A Little Night Music
Sweeney Todd/Judge Turpin – Sweeney Todd



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OPERETTA & MUSICAL THEATRE REPERTOIRE (CONT.)

J. Strauss

Dr. Falke – Die Fledermaus

Sullivan

Sir Joseph Porter – H.M.S. Pinafore

The Pirate King – The Pirates of Penzance

Ko-Ko/Pooh-Bah/Pish-Tush – The Mikado

Lt. Cholmondeley – The Yeomen of the Guard

Giuseppe Palmieri – The Gondoliers

Schönberg

Javert – Les Misérables

Wilson

Prof. Harold Hill – The Music Man

CONCERT & ORATORIO REPERTOIRE

J.S. Bach

Ich habe genug, BWV 82

Schweigt stille, plaudert nicht, BWV 211

Bauernkantate, BWV 212

P.D.Q. Bach/Schikele

The Seasonings

Barber

Dover Beach, Op. 3

Barnett

Valley Echoes

Beethoven

Symphony No. 9, Op. 125

Brahms

Ein deutsches Requiem, Op. 45

Britten

War Requiem, Op. 66

Duruflé

Requiem, Op. 9

Fauré

Requiem, Op. 48

Händel

Messiah, HWV 56

Alexander's Feast, HWV 75

O Praise the Lord with One Consent, HWV 254

Haydn

Die Schöpfung, Hob. XXI:2

Mendelssohn

Elijah, Op. 70, MWV A 25

Mozart

Requiem, K. 626

Orff

Carmina Burana

Verdi

Messa da Requiem

Weiser

Kata Markon: The Passion According to Mark

The aforementioned lists represent recommended roles and works in the artist's repertoire.

For a list of performed repertoire, please refer to the artist's résumé and biography included as part of the Press Kit materials.



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CHORUSES & ORCHESTRAS

American Festival Chorus	Modesto Symphony Orchestra
The Atlanta Opera Chorus	National Symphony Orchestra
Baltimore Symphony Orchestra	Opera Philadelphia Chorus
Berkeley Community Chorus & Orchestra	Pärnu Linnaorkester
Bach In Baltimore	San Francisco Opera Regular Chorus
Boston Lyric Opera Chorus	Schola Cantorum on Hudson
Crescent Choral Society	Södertälje Symfoniorkester
Dayton Philharmonic Orchestra	Stockholms Projektkör
Handel Choir of Baltimore	Stockton Symphony
Infotehnoloogija ja Telekommunikatsiooni Liit Segakoor	Symfoniorkestern Pro Musica
Inscape Chamber Orchestra	Tallinna Kammerkoor
JVLMA Simfoniskais Orkestris	Tallinna Tehnikaülikooli Kammerkoor
Latvijas Universitātes Kamerkoris DeCoro	The Thirteen Chamber Choir
McLean Youth Symphony	Utah Festival Opera & Musical Theatre Orchestra

THEATRES & OPERA HOUSES

The Atlanta Opera	OperaDelaware
Baltimore Center Stage	Opera Maine
Baltimore Concert Opera	Opera Modesto
Bar Harbor Music Festival	Opera North
Bay Area Summer Opera Theater Institute	Opera on the Bluff
Bel Cantanti Opera	Opera Orlando
Boston Lyric Opera	Opera Philadelphia
Charlottesville Opera	Opera Southwest
The Children's Opera	OperaWorks
Columbia University MFA Theatre	Poor Richard's Opera
The Crested Butte Music Festival	Salt Marsh Opera
Dayton Opera	San Francisco Opera
Fresno Grand Opera	The Singers' Theatre of Washington
Gulfshore Opera	UrbanArias
Hawaii Performing Arts Festival	Utah Festival Opera & Musical Theatre
The Hub Opera Ensemble	The Victorian Lyric Opera Company
Hubbard Hall Opera Theater	Voice Afire Opera-Cabaret
IN Series	Winter Opera Saint Louis
Opera AACC	Young Victorian Theatre Company



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REVIEWS

“Andrew Pardini played the money-grubbing father with vocal power, fast reflexes, and genuinely comic ferocity.”

- Rick Walter, ABQ Arts

“Baritone Andrew Pardini brought compassion and virility to the role of the leader Zurga, handling the role and its vacillating emotions capably.”

- Mark Bretz, Ladue News

“As Zurga Andrew Pardini has a clear and powerful voice that easily fills the hall...Mr. Pardini is splendid in his aria where he sings that, though the terrible storm has calmed, the turbulence in his heart remains.”

- Steve Callahan, Broadway World

“Don Giovanni, sung by a fresh recruit, Andrew Thomas Pardini, who is endowed with a heart-stopping, high-voltage bass-baritone voice, is the charismatic evangelist who seduces women far and wide, pays for it with his life, but goes to Hell defiant, refusing to repent...After wandering in the wilderness, evangelist Giovanni, sung with rich timbre and nuanced color by bass-baritone Pardini, plunks down his worn suitcase in any small town U.S.A.”

- Rosalind Lacy, DC Theatre Scene

“Over the last few years, the In Series has been able to hire better and better singers for productions like this one, creating an even greater value-added. At the top of the list in this production [was] bass-baritone Andrew Pardini as Don Giovanni...Mr. Pardini radiated a rough and ready with through his commanding vocal presence...”

- Terry Ponick, Communities Digital News

“Pardini’s character certainly knows how to push buttons and grab an audience’s attention...What Pardini does have, is an incredible booming voice. He also grows on you...slowly (but surely) becoming more powerful as the play progresses.”

- Peter Freeman, DC Outlook

“The action swirls around Don Giovanni (Andrew Pardini). He has the range to play this charming villain and the charisma and vocal chops to pull off the preacher who draws everyone into his web. He starts the opera strong with “Canzonetta: The Bible Says” and his “Wonderful ladies, vino is flowing” is tricky and fun for both him and the six-person orchestra under the baton of Stanley Thurston.”

- Jessica Vaughan, DC Metro Theater Arts

“As the sibling gondoliers who end up with wives and a possible kingdom, Logan Rucker (Marco) and Andrew Thomas Pardini (Giuseppe) do robust work.”

- Tim Smith, The Baltimore Sun

“Andrew Pardini as Figaro was extremely charismatic and a boundless ball of energy. He provided some of the best moments of the evening as he schemed and charmed his way out of every new conflict occurring in the story and had the audience on his side from the first moments of the opera.”

- Johnna Leary, BWW Opera World



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REVIEWS (CONT.)

“Andrew Pardini (Schaunard) fills the larger than life shoes of his character well and supports it with a vibrant baritone.”

- Jessica Vaughan, DC Metro Theater Arts

“Andrew Pardini as Tamino’s clumsy sidekick Papageno provides some much-needed comic relief through his skilled acting and singing. For example, in one of Pardini’s arias, he is playing his magic glockenspiel and starts “strumming” the glockenspiel as if he were Elvis, complete with ending pose and all. The audience loved it.”

- Tiffany Draut, DC Metro Theater Arts

“Of course, Andrew Pardini stole the show as Papageno – Schikaneder knew what he was doing. But not by flouncing around, rather by making a complete character – someone you felt you knew by the end of the opera.”

- Keith Kibler, The Berkshire Review for the Arts

“Andrew Pardini’s Papageno is a delight with his wonderful costume, comic antics and fine singing voice.”

- Alex Brooks, The Eastwick Press

“Andrew Pardini as the bird-man Papageno is a charmer himself, funny and sweet, frightened and self-effacing, the classic weak sidekick.”

- Cathy Dede, Glens Falls Chronicle

“[Pardini’s] arias were strongly projected with solid phrasing and richly finished tones. Pardini did just enough in his feather costume to not be predictable or tire the capacity crowd with his antics.”

- Geraldine Freedman, The Daily Gazette

“Of course the Prince has a comic side-kick, Papageno (Andrew Pardini), who is lazy and greedy and lusts for a “little wife,” who he is eventually granted in the form of Papagena (C. Paige Porter)...Pardini is a delightful and roughish [sic] Papageno...”

- Gail Burns, Berkshire on Stage



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TENURED MEMBER OF THE REGULAR CHORUS • SAN FRANCISCO OPERA • SAN FRANCISCO, CALIFORNIA
ANDREW.T.PARDINI@GMAIL.COM • +12096020697 • WWW.ANDREWTHOMASPARDINI.COM