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Daniel McGrew, tenor

Praised for his “lovely, nuanced tenor” (*Boston Musical Intelligencer*), Daniel McGrew is an active performer of a wide-ranging repertoire spanning opera, musical theatre, and early and new music. Deeply committed to the art of song, he has appeared in concert with Brooklyn Art Song Society, Five Boroughs Music Festival, Mirror Visions Ensemble, New York Festival of Song, Philadelphia Chamber Music Society, and the University Musical Society, where he joined Martin Katz and three other singers for two recitals comprising the complete Mörike Songs of Hugo Wolf.

He made his New York recital debut at Merkin Hall and his Washington, D.C., debut at The Kennedy Center’s Terrace Theater, both presented by Young Concert Artists. His recital and chamber appearances include Carnegie Hall, The Morgan Library & Museum, Maverick Concerts, the YCA Season Finale at Zankel Hall at Carnegie Hall, Glema Mahr Center for the Arts, Alys Stephens Performing Arts Center, Cosmopolitan Club, Abbey Church Events, Buffalo Chamber Music Society, Mary Baldwin University, and Elm City Consort. As a soloist, he has appeared with the Chattanooga Symphony, Salina Symphony, American Chamber Orchestra, The Masterwork Chorus at Carnegie Hall, Bach Collegium–Fort Wayne, and Parlando Chamber Orchestra.

Recent highlights include appearances as soloist with the ProMusica Chamber Orchestra in Mendelssohn’s *Lobgesang* and with the Richmond Symphony in Handel’s *Messiah*. He was also presented by his alma mater, Oberlin Conservatory, in Rhiannon Giddens’ and Michael Abels’ opera *Omar*, and has appeared in recital with the American Society for Jewish Music, Brown University, and the Cincinnati Song Initiative, as well as with the Worcester Chorus in Bach’s Cantatas BWV 213 and 214.

Highlights of the 2026–2027 season include his Opera Atelier debut as Orphée in *La Descente d’Orphée aux Enfers*, collaborations with the Attacca Quartet on the Music at Dumbarton Oaks series, orchestral appearances with Orchestra Iowa, and recital and chamber performances with Rockport Music, Alpenglöw Chamber Music Festival, Brooklyn Art Song Society, The Morgan Library & Museum, Brooklyn Chamber Music Society, Chesapeake Music, and Philadelphia Chamber Music Society, among others.

He spent four summers in residence at the Marlboro Music Festival and has appeared at Tanglewood in George Benjamin’s *Lessons in Love and Violence* and as François in Bernstein’s *A Quiet Place*, as well as in the Festival of Contemporary Music performing Kurtág’s *Three Ancient Inscriptions*, which *The Boston Globe* called “viciously beautiful.” An early music specialist, he has performed Bach with Matthew Halls, John Harbison, David Hill, and Masaaki Suzuki, and toured India and the Baltic with Juilliard415 and Yale’s Schola Cantorum. As part of YCA’s 2023 season finale at Zankel Hall at Carnegie Hall, he joined harpsichordist Anthony Newman for Bach’s cantata *Schau, lieber Gott, wie meine Feind*. Beyond the classical repertoire, he has appeared in the symphonic premiere of James Lapine’s *Sondheim on Sondheim* with the Boston Pops Orchestra and in David Loud’s revue *A Good Thing Going*.