

Gregory Stapp

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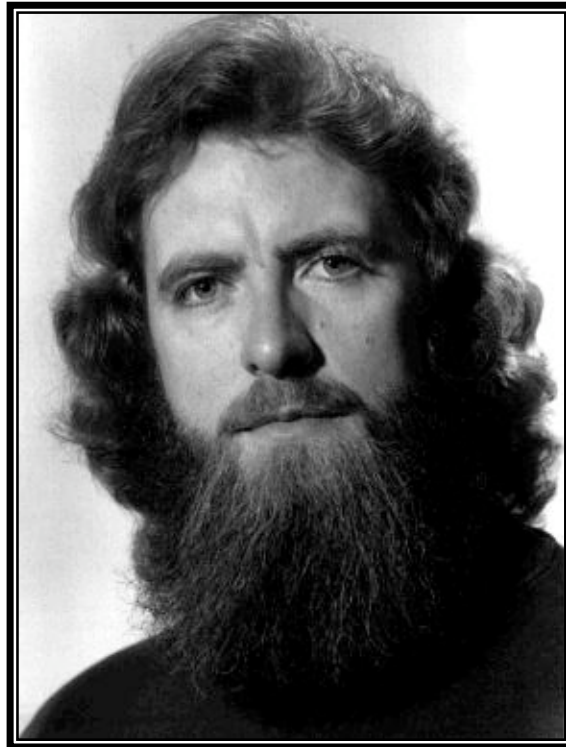
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Arizona Opera
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Illinois Symphony
Indianapolis Opera
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Knoxville Opera
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Live From Lincoln Center
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Gregory Stapp

bass

Featured as Sarastro on PBS's *Great Performances: LIVE FROM LINCOLN CENTER* telecast of New York City Opera's *Die Zauberflöte*, and heard in fifteen National Public Radio broadcasts with the San Francisco Opera, American bass Gregory Stapp's performances have won acclaim across the United States, as well as in Europe, Canada, Mexico and Japan.

His 30 roles under the auspices of San Francisco Opera include Raimondo in *Lucia di Lammermoor*, Achilles in Händel's *Julius Caesar*, Dansker in Britten's *Billy Budd*, the Priest in Shostakovich's *Lady Macbeth of Mtsensk*, Brander in Berlioz's *The Damnation of Faust*, the Parson in Janacek's *The Cunning Little Vixen*, and Lodovico in *Otello*, as well as Pluto in Monteverdi's *Il ballo dell'ingrate* and Friar Lawrence in *Roméo and Juliette* for SFO's Spring Opera Theater.

Widely hailed for his spectacular Osmin in Mozart's *Abduction from the Seraglio*, Stapp has also been praised in such diverse roles as Bluebeard in Bartok's *Duke Bluebeard's Castle*, Falstaff in *Merry Wives of Windsor*, Reverend Hale in *The Crucible*, Figaro in *Marriage of Figaro*, Kecal in *Bartered Bride*, Ferrando in *Il Trovatore*, Don Basilio in *Barber of Seville*, Timur in *Turandot*, Hunding in *Die Walküre*, Nourabad in *Pearl Fishers*, the Commendatore in *Don Giovanni*, the Grand Inquisitor in *Don Carlo*, Nilakantha in *Lakmé*, Fasolt in *Das Rheingold*, Sparafucile in *Rigoletto*, Ramfis in *Aïda*, Colline in *La Bohème* and Don Quixote in *Man of La Mancha*.

Directed by celebrated filmmaker Bruce Beresford as Ashby in the Italian telecast production of *La fanciulla del west* at the Spoleto festivals in Charleston and Italy, festival-founder Gian Carlo Menotti also presented Stapp on Spoleto's famed *Concerti di Mezzogiorno* recital series and then invited him to Scotland to sing Mr. Kofner in the Edinburgh Festival production of *The Consul*, directed by the composer. Other international engagements have included Ramfis for the Centro Internacional de Opera in Guadalajara, Mexico; the Commendatore, Colline, Sparafucile and Sarastro for Sakai City Opera in Japan; and Verdi's *Requiem* with the Osaka Symphoniker.

He was Fasolt in François Rochoix's production of Wagner's *Ring* for Seattle Opera; Emperor Altoum in Connecticut Grand Opera's American stage premiere of Busoni's *Turandot*; John Mackay in the world premiere of Bern Herbolzheimer's *Mark Me Twain* for Nevada Opera; and Charlemagne in the American premiere of Schubert's *Fierrabras* for Philadelphia's AVA Opera Theatre. He has sung with opera companies in Pittsburgh, Miami, Portland, St. Louis, Honolulu, Costa Mesa, Memphis, Tulsa, Columbus, Phoenix, Jackson, Toledo, Hartford, Buffalo, Saratoga Springs, Baltimore, Sacramento, Indianapolis, Eugene, Knoxville, Princeton, Tucson, Cleveland, Philadelphia, Detroit, San Luis Obispo, Syracuse, Colorado Springs, Birmingham, Walnut Creek, Cooperstown, and Cincinnati; and also toured the USA with NYC Opera's National Company.

The bass soloist in the American premiere of Brazilian composer Garcia's *Requiem* at Carnegie Hall, he has enjoyed success with the Carmel Bach Festival, Chestnut Hill Basically Bach Festival, Mendocino Music Festival, Bear Valley Music Festival, Sacramento Symphony, Illinois Symphony, San Francisco Chamber Orchestra, Philadelphia Singers, Walla Walla Symphony, Berkeley Symphony, Fresno Philharmonic, Colorado Springs Symphony, Ventura County Symphony, Los Angeles Master Chorale, San Francisco Symphony and Philadelphia Orchestra.

Stapp twice won appointment to the prestigious San Francisco/Affiliate Artists-Opera Program, and later was awarded one of the San Francisco Opera Center's inaugural Adler Fellowships. He has received prizes from the Metropolitan Opera Auditions, National Institute for Music Theater, Baltimore Opera Auditions and the Sullivan Musical Foundation. A scholarship graduate of both Loretto Heights College and the Academy of Vocal Arts, he has studied voice with George Lynn, Dorothy DiScala, Margaret Harshaw, Janet Parlova, Jerome Hines and Judith Natalucci.

OSMIN in Mozart's *The Abduction from the Seraglio*

Top honors for pleasing the crowd as well as vocalism went to Gregory Stapp as Osmin... Stapp has the vocal wherewithal to execute this demanding role—both its tongue-twisting fury and its extremes of range—and did it all with an enchanting comic flair. Joshua Kosman, *San Francisco Chronicle* 1988

The leading light was gifted young bass Gregory Stapp as Pasha Selim's comic overseer Osmin, his voice and musical grasp right as could be. Robert Commanday, *San Francisco Chronicle* 1991

Stapp's spectacular performance as Osmin was the hit of the evening. A natural basso with the enormous range Mozart demands, he is also a fine comic actor and very agile for a tall man. His singing was superb. *Asbury Park Press*

No single singer stole the show [but] Gregory Stapp as Osmin, came close. His large, deep basso and his six-foot-eight stage presence held the attention when he was present. Despite his height he was nimble of foot and tumbled into a waiting wheelbarrow gracefully. *Newark Star-Ledger*

Stapp as Osmin, portrayed a role with seemingly few, if any, likeable qualities, yet one which was a big success with the audience, thanks to his good comedic timing and phenomenal Russian bass voice. *Princeton Town Topics*

Abduction from the Seraglio featured one singer who commanded the audience's full attention, vocally and dramatically, every moment he was onstage. Basso Gregory Stapp... had what it took to carry off the role's vocal challenges. Too often, the role is portrayed with either vocal or dramatic strengths — what a pleasure to have one person with the necessary combination. *New Brunswick Home News*

Stapp was a sensational Osmin. A tall, muscled fellow, he... had a resounding, luminous bass voice to match. Whether he spoke or sang, the sound was wonderful. Quite simply, he stole the show. *Hayward Daily Review*

The comic rogue role of Osmin—the most human of all those on stage—demands much both vocally (he frequently goes below the bass clef) and in acting. Gregory Stapp aced both aspects. *Birmingham News*

And talk about imposing: Gregory Stapp's Osmin towers over everyone on the stage. His deep, resonant voice is just as looming. *Princeton Packet*

Whenever Osmin took to the stage (sung by bass Gregory Stapp) he tended to dominate it, with expertise and presence, along with a wonderfully resonant voice [and] his array of colorful antics and enthusiastic characterization. *San Luis Obispo Telegram-Tribune*

... performed marvelously... displayed a remarkable voice. *Birmingham Post-Herald*

Among the many highlights would be Stapp's singing of Osmin's entrance aria and his triumphant *O wie will ich triumphieren* near the end. *Indianapolis News*

... rendered superfluous the supertitles... giant stature and roomy bass voice... *Indianapolis Star*

Stapp, whose powerful, finely focussed bass makes him a superb Osmin, proved to be a fine comic also. Osmin is one of Mozart's great dramatic creations, genuinely and consistently comic, yet no mere figure of fun and is as dangerous as he is laughable. Everything depends on his performance. The bass was especially fine in his battle of wits with Blonde at the beginning of Act II, in the merry duet with Pedrillo who gets him drunk and when, after capturing the lovers, he sings that at last he is going to settle old scores with Pedrillo and Belmonte. Never has one operatic character gloated so convincingly over the misfortunes of others and Stapp managed to touch a top E and a bottom D in his highly satisfactory efforts. *Five Cities Times-Press-Recorder*

A tall, lanky and expressive bass, Stapp's standout performance captures all the musical & dramatic charms of this melodramatic villain. *Contra-Costa Times*

Bass Gregory Stapp came close to stealing the show as Osmin... Stapp's six-foot-six-inch figure dominated the stage, as did his big voice, which is a true bass — a welcome change from the bass-baritones we hear so often these days passing as basses. Stapp showed himself capable of descending to the low D the role calls for, and it was a pleasure to hear him handle his low-lying music with ease and richness of tone. His singing of Osmin's familiar aria in the final act stopped the show. *Trenton Times*

OSMIN in Mozart's *The Abduction from the Seraglio* (continued)

All the singers were fine Mozartean singers and actors who could handle the comedy, much of it broad and rather good-natured, without going over the top...Bass Gregory Stapp was a tall, powerful Osmin, who handled the comic turns with wit and a flexible bass voice, which could handle Mozart's classy comic music with an agile smile in his voice.
Albany Times Union

The comic scene stealer, though was Stapp, a bass with a cavernous voice and an awesome physical presence. This huge mountain of a man has the strength to pick up others in the cast without even straining. He was perfect in this role of one of opera's most likable villains, and he totally dominated the first act.
Schenectady Daily Gazette

Gregory Stapp did some fine singing with impressive bass notes issuing from his formidable form...
Memphis Tri-State Defender

...an able comedian as the cantankerous harem overseer, Osmin, Gregory Stapp sang with a rich bass...
Memphis Commercial Appeal

Superior voices: Carter as the heroine and Stapp as the imperious Osmin...Stapp was simply wonderful, his size very much in synch with his role as gate-keeper. — He was vocally and dramatically terrific. As a matter of fact, I think he *abducted* the show...The comic interaction between Osmin and Blondchen, as well as between Osmin and Pedrillo, was exquisitely funny.
Vox/inCamera

Osmin, more than six feet tall and turbaned, is roundly sung by Gregory Stapp, who punctuates his deep bass notes with hugely comic physical turns...
Saratoga Springs Saratogian

All the singers were in exceptional voice...Bass Gregory Stapp as the overseer Osmin was sometimes overwhelming with his large frame and big voice. But they were an effective addition to his role. He also looked magnificent in his wine and gold robes.
Glens Falls Post

Abduction from the Seraglio ...boasts a score by the master. Three things going for this opera were Mozart, excellent soprano Elizabeth Carter, who tackled a challenging part with great vocal beauty, and Gregory Stapp, the giant — giant! — bass who stole this show.
Glens Falls Chronicle

RAIMONDO in Donizetti's *Lucia di Lammermoor*

Stapp produced a huge, sympathetic sound as Raimondo.
Opera News

Bass Gregory Stapp, who sang the role of Lucia's ally, Raimondo, dominated the stage both through his height and his powerful voice.
Arizona Daily Star

Stapp (Raimondo), who twice before sang with the Sacramento company, again showed himself to be a most competent bass and a superior actor.
Sacramento Bee

...Equally remarkable is Gregory Stapp as Raimondo, the Protestant divine.
Sacramento Union

Stapp as Raimondo elicited cheers for his deep, ringing bass.
Arizona Republic

FALSTAFF in Nicolai's *The Merry Wives of Windsor*

Vocally, he was outstanding, the resonant warmth of his fine bass shining through.
San Francisco Chronicle

...a rich-voiced Falstaff...has a clear bass...led off the second act with a rousing version of the basso drinking song.
Oakland Tribune

Stapp was almost too appealing as the fat but audaciously amorous Falstaff. He sang with a richly resonant voice and skillfully affected the movements of a grossly overweight, bumbling knight. The tavern scene, where Falstaff held forth with a speaking voice as syrupy rich as his singing, was fast-moving fun.
Hayward Daily Review

The quality of Stapp's singing and acting as Falstaff was very high...his diction was exceptionally clear...was as much fun to watch as he was to hear...his drinking scene in the tavern was a gem.
Oakland Montclarion

SARASTRO in Mozart's *The Magic Flute*

Stapp, a tall authoritative Sarastro, sang with easy legato.

Opera News

Sarastro is a basso profundo in the true meaning of the word. The possessor of a rather unique voice, bold with its stentorian quality and excellent diction, Gregory Stapp was an excellent choice as the High Priest.

Eugene Register-Guard

All 18 solo roles were vocally admirable, which is quite a feat. Worth special note were...Gregory Stapp's Jupiter-like performance of Sarastro...

San Francisco Chronicle

Gregory Stapp is a golden-voiced Sarastro.

Reno Gazette-Journal

The solid level of singers numbers among the strengths of City Opera; this time as well the thoroughly good cast without weak points, all reliable singers of distinction, contributed decisively to the success...Gregory Stapp, a Sarastro of vocal stature...

Opernwelt

...their voices are just about all one could wish for... Stapp was picture perfect as the all-wise high priest Sarastro. His stage presence was dignified, radiating calm strength and rectitude.

Carmel Pine Cone

...the singing was superb...Others in the large cast who deserve mention include the vocally handsome bass Gregory Stapp.

Oakland Tribune

...consistently excellent singers...Gregory Stapp was an imposing Sarastro with an imposing voice, particularly in *O Isis und Osiris*.

Monterey Herald

Gregory Stapp created a memorable Sarastro with his towering height, regal bearing and dazzling costume.

Hayward Daily Review

...talented cast performed admirably...Gregory Stapp's impressive Sarastro...

Oakland Post

The solo and ensemble singing were of an even and high level..Gregory Stapp made an imposing Sarastro, [displaying] all the tonal attractions of his bass.

San Francisco Chronicle

The nobility and dignity of Stapp's on-stage presence was matched by his singing of "In diesen heil'gen Hallen."

Indianapolis News

PLUTO in Monteverdi's *Il ballo dell'ingrate*

Stapp, resplendent in the fanciest of the baroque costumes, was a grand bass for Pluto.

San Francisco Chronicle

Bass Gregory Stapp had a wide range and vocal depth as Pluto.

Peninsula Times Tribune

Bass Gregory Stapp's Pluto was sonorous.

San Francisco Examiner

Stapp is a tremendous sight as Pluto...shows that he has the low notes of a real bass.

Sacramento Bee

CHARLEMAGNE in Schubert's *Fierrabras*

It is easy to visualize Mr. Stapp [Charlemagne] as King Marke in ten years or so. [1980]

Harold C. Schonberg, *New York Times*

The one singer who remained imbedded on one's memory even when offstage was Gregory Stapp as Charlemagne. The darkest voice in the work, the role served as its dramatic pivot. Were Mr. Stapp a shade older, the title figure, poor Fierrabras, would have been largely eclipsed.

The Georgetowner

...a worthy Charlemagne...

Philadelphia Inquirer

Gregory Stapp's bass-baritone was worthy of Charlemagne.

Opera News

KECAL in Smetana's *The Bartered Bride*

Gregory Stapp is great as Kecal — not a villain as much as a cynical realist...he dominates much of the dramatic action with his visual presence.

Honolulu Magazine

Bass Gregory Stapp as Kecal, the marriage broker, cuts an imposing physical and dramatic figure. Stapp captured the spirit of the role very well, turning Kecal into an avaricious but generally likeable dirt bag.

Honolulu Star-Bulletin & Advertiser

FIGARO in Mozart's *The Marriage of Figaro*

Gregory Stapp's Figaro is everything one could hope for...He has a commanding presence, a keen sense of satire, and a fabulously rich voice that flows with ease across the range of Mozart's demands...his voice was seamless, supple and in absolute control. *Reno Gazette-Journal*

DON QUIXOTE in Leigh's *Man of La Mancha*

Everything about Stapp's (Don Quixote) performance worked: his command of the stage, his tall, straight body, the way he used it, and his vocal inflections...His full-bodied and very deep bass tones resonated throughout the auditorium, matching the dynamism of his role. *The Oak Ridger*

Bass, Gregory Stapp plays the part of Don Quixote; rather he sings the part and he does an excellent job of it. Stapp is an experienced performer and that shows from the first scene to the last.

Monroe Advocate / Democrat

A fine cast led by Stapp as Don Quixote, delivered a performance that brought the audience to its feet at the finale for a standing ovation....Stapp's sonorous bass carried the majority of the musical load...

Knoxville News-Sentinel

EMPEROR ALTOUM in Busoni's *Turandot*

Gregory Stapp sang the role of the Emperor Altoum with intelligence and musicality. *New York Times*

The Emperor, who in this version has a wonderful part,...was sung marvelously by Gregory Stapp. He is marvelous! *Darien News-Review*

This first-ever American staging featured strong singing...Gregory Stapp provided an imposing old Emperor Altoum. *Opera News*

The production also had the benefit of a superior cast...Gregory Stapp endowed the aged Chinese Emperor, Altoum, with imperial dignity and concern at his offspring's reign of death.

Bridgeport Post-Telegram

Anyone recalling Gregory Stapp in the company's Edinburgh appearances [Mr. Kofner in *The Consul*] can readily picture his affecting Altoum. *Opera*

Stapp as the Emperor Altoum, made [a] strong musical impression. *Bergen Record*

The opera is well cast vocally...supporting roles are also filled with strong singers, including Gregory Stapp as the Emperor,... *Stamford Advocate*

The rest of the cast was equally fine. Bass Gregory Stapp's Altoum sang with sensitivity. *Greenwich News*

REVEREND HALE in Ward's *The Crucible*

Stapp, with his towering height and stately bass voice, was an imposing Reverend Hale. *Tulsa World*

FRIAR LAWRENCE in *Roméo & Juliette*

Bouquets for Gregory Stapp's sonorous Friar Lawrence. *Opera*

There was admirable and incisive singing from Gregory Stapp as Friar Lawrence. Stapp has a real bass voice...his work in this production is one of its major strengths. *Sacramento Bee*

Gregory Stapp displayed a rich, full bass voice as the sympathetic Friar Lawrence. *Bay City News Service*

Friar Lawrence has the most genuine music in the entire opera's bag of tunes and Gregory Stapp was effective in the role. *San Francisco Chronicle*

The Friar Lawrence of Gregory Stapp is visually very impressive and vocally resonant. *Sacramento Union*

Bass Gregory Stapp, as Friar Lawrence gave [an] admirable performance. *Jackson Daily News*

Gregory Stapp's Frère Laurent contributed substantially to the evening. *Opera News*

Among the outstanding cast: bass Gregory Stapp as Frère Laurent. *Cincinnati Enquirer*

ACHILLAS in Händel's *Julius Caesar*

Stapp bathed the rolling platitudes of Achilles in warm, long-winded, basso tone. *Los Angeles Times*

Stapp, whose every English word could be understood, was well heard as Achilles, Ptolemy's general. *San Diego Union*

...singers respond handsomely to their responsibilities, with Stapp especially distinguishing himself as Ptolemy's general. *San Francisco Examiner*

Stapp made an imposing Achilles. *Los Angeles Herald Examiner*

...outstanding performances from Gregory Stapp, Achilles,... *Hollywood Drama Logue*

Masterson's tonal projection ran a close second to Gregory Stapp's robust Achilles. *The Opera Guide*

Stapp, tall and rugged, is a good choice for Ptolemy's general, Achilles. *Sacramento Bee*

Gregory Stapp sang in an exhilarating fashion as Achilles, demonstrating a fine control of tone and phrasing, particularly in his dying aria. *Oakland Tribune*

Special credit must go to Gregory Stapp as Achilles, who was the only singer whose every word was understandable. *Sacramento Union*

DON BASILIO in Rossini's *The Barber of Seville*

...Gregory Stapp's forceful bass rumble, and some tricks with a few handkerchieves, made Don Basilio's description of how slander will win Rosina's hand for Bartolo, "La calunnia," a delight. *Tulsa World*

FASOLT in Wagner's *Das Rheingold*

Seattle has conclusively proved that all the complaints about today's lack of voices suitable to Wagner are simply uninformed...Seattle had no trouble finding unfamous singers who could fill a 3,000-seat house in the great heroic roles. Gregory Stapp and James Patterson were an imposing pair of giants... *Boston Globe*

In the supporting cast are several exceptional singers, the kind you hope get bigger parts next time around...Gregory Stapp, another royal bass-baritone, as Fasolt, was a joy to hear and watch. *San Jose Mercury News*

I found *Rheingold* to be successful on several levels. First, there was the singing...the cast performed to international standards...Gregory Stapp as Fasolt and James Patterson as Fafner commanded attention with powerful interpretations. *Portland Oregonian*

Jenkins is to be congratulated on his sense of rightness in casting...for the giant figures of Gregory Stapp and James Patterson as Fasolt and Fafner, with rolling voices to match. *International Herald-Tribune*

This *Ring* was truly an ensemble production, well-matched voices, fine actors,...Two sets of brothers brought us superior performances throughout...Bravos to Julian Patrick and Hubert Delamboye as Alberich and Mime and to Gregory Stapp and James Patterson as Fasolt and Fafner. *Delaware NewArk Post*

Musically, the Seattle *Ring* offered little to complain about, much to admire...Gregory Stapp reprised his sympathetic Fasolt... *Chicago Tribune*

Gregory Stapp as Fasolt, a believable, amorous giant in work overalls,...made [an] excellent impression. *Northwest Arts Magazine*

Das Rheingold was beautifully sung, with several strong characterizations of world class...Outstanding among the giants and young gods were Gregory Stapp,... *Salt Lake City Deseret News*

Other positive contributions came from Gregory Stapp (Fasolt),... *Opera News*

Fasolt's longing for the goddess Freia is far more stirring here than usual. *Christian Science Monitor*

Fasolt's (Gregory Stapp) ardent love for Freia was a poignant focal point. *Opernwelt*

Fasolt, the giant, was sung with commanding voice by Gregory Stapp. *Seattle Arts Focus*

Stapp's Fasolt was unusually effective. *Seattle Post-Intelligencer*

GRAND INQUISITOR in Verdi's *Don Carlo*

In the pivotal and vindictive role of Grand Inquisitor is basso Gregory Stapp's monument to ecclesiastical corruption and bigotry. Stapp's superb vocalism, insistent phrasing and menacing presence lent needed vitality and saved the day in his long duologue with the king. *Reno Gazette-Journal*

...has the deep bass notes and the physique for an imposing Grand Inquisitor. *Portland Itemizer Observer*

Other dark-voiced contributions of quality came from Stapp's Inquisitor... *New Orleans Times-Picayune*

NILAKANTHA in Delibes' *Lakmé*

Bass Gregory Stapp was a commanding Nilakantha [who] sang with deep resonance and lyrical tone...the diction was bright and clear among all the principals... *New Orleans Times-Picayune*

RAMFIS in Verdi's *Aïda*

...the Ramfis of Gregory Stapp, whose bass was richly foreboding... *Opera News*

Gregory Stapp sang Ramfis with a commanding and resonant bass. *Denver Post*

Gregory Stapp has a fine voice as the vindictive priest Ramfis... *Colorado Springs Gazette Telegraph*

Bass Gregory Stapp (Ramfis, the High Priest) possesses a sonorous but bright voice and established his character with great presence. *Knoxville News-Sentinel*

A grand bass sound was prevalent throughout the opera...Gregory Stapp (Ramfis) intoned endless litanies with solemn beauty and impressive technique. *The Oakridger*

Gregory Stapp, a fearsome Fasolt in Seattle Opera's *Ring*, sings a noble Ramfis. *Boulder Daily Camera*

SPARAFUCILE in Verdi's *Rigoletto*

[Rigoletto's] duet with Gregory Stapp, a giant Sparafucile, was memorable. Stapp possesses a large bass voice with a few appropriately rough edges. He dominated the last scene easily and made the killing of Gilda seem very much a premeditated event. *Opera News Online*

The murderous brother-sister pair of Sparafucile and Maddalena had excellent champions in Gregory Stapp and Kate Aldrich...grandly sonorous, just right for Sparafucile. *Cleveland Plain Dealer*

Sparafucile was particularly well cast. Stapp has the right tall, lean menacing looks for the hired murderer (with his own peculiar ethics) and the satisfyingly deep, low tones in his dark, bass voice. *Sarasota Herald Tribune*

Stapp, as the slimy assassin Sparafucile, sang wonderfully well. Nevertheless, the ultimate success of his performance lay more in his acting ability than in the actual singing. *Ann Arbor News*

The best and brightest in the supporting cast was bass Gregory Stapp, as hired assassin Sparafucile. *Jackson Clarion-Ledger*

Stapp's Sparafucile stood out in a uniformly excellent cast. *Las Vegas Sun*

As the assassin Sparafucile, bass Gregory Stapp was big and resonant enough to make one wish the role gave him more solo opportunities. *Buffalo News*

Sparafucile, was vocally convincing in Gregory Stapp's interpretation. *Providence Journal-Bulletin*

Gregory Stapp, as the murderous Sparafucile, was another strong singer. *Sacramento Union*

Notable among a strong cast were...Gregory Stapp as the assassin Sparafucile,... *Des Moines Register*

Gregory Stapp (Sparafucile) was also quite impressive, vocally and dramatically. *Sacramento Bee*

Stapp, who sang the part of Sparafucile, the assassin, epitomized the dark side of human nature. His voice had power, resonance and control. *Sacramento Suttertown News*

Gregory Stapp sang a powerful Sparafucile. *Newark Star-Ledger*

Gregory Stapp was a vocally and physically imposing Sparafucile. *Baltimore Sun*

DANSKER in Britten's *Billy Budd*

Gregory Stapp's Dansker, John Duyker's Red Whiskers, Harold Gray Meers' Novice and Scott Scully's Squeak made fine contributions. *Opera News*

Gregory Stapp's Dansker was a likeable old salt;...his round bass voice and palpable sincerity gave him a powerful presence. *Andante.com Magazine*

Gregory Stapp (Dansker) contributed mightily. *Opera West*

...memorable solo performances by Gregory Stapp as the wise old seaman,... *Fairfield Daily Republic*

The large cast was excellent:...Gregory Stapp (Billy's pal, old Dansker),... *San Francisco Classical Voice*

Particularly appealing were...Gregory Stapp's compassionate Dansker. *Bay Area Reporter*

The singing by the versatile performers was commendable, with the Iago-like persona of Ens dominant, supported by stalwarts like Dansker (Gregory Stapp),... *Arts San Francisco*

There were fine performances in supporting roles by Gregory Stapp (Dansker),... *Contra Costa Times*

Standouts among the large cast were bass Gregory Stapp as the friendly but realistic Dansker,... *San Francisco Chronicle*

Among the denizens of HMS *Indomitable*, Gregory Stapp's Dansker, John Duyker's Red Whiskers and Harold Meer's novice commanded attention. *Opera*

TIMUR in Puccini's *Turandot*

As Timur, bass Gregory Stapp presented a notable portrayal of ruined majesty. *Denver Post*

Timur was sympathetically interpreted by bass Gregory Stapp, who caused Timur to become so pathetic and so vulnerable in his blindness that you wanted to go right up on stage and take him home to safety. *Colorado Springs Cheyenne Edition*

Gregory Stapp proved a fine resonant bass as the dethroned King Timur... *Buffalo News*

Timur was well sung by Gregory Stapp... *Opera*

Gregory Stapp as a dignified and tragic Timur... *Boulder Daily Camera*

Gregory Stapp plays Timur, Calaf's blind father, with dignity... *Colorado Springs Gazette Telegraph*

PRIEST in Shostakovitch's *Lady Macbeth of Mtsensk*

...acted and sang flawlessly... *Opera News*

Nicely etched cameos are contributed by Gregory Stapp as a boozy-basso priest,... *Los Angeles Times*

Stapp is an imposing Priest. *Sacramento Union*

Stapp was very impressive as the Priest. *Oakland Tribune*

...a splendid performance by Gregory Stapp as the superstitious Priest. *Fine Arts News Service*

NOURABAD in Bizet's *Les Pêcheurs de Perles*

Bass Gregory Stapp made an admirable Nourabad. *Opera News*

Gregory Stapp, a very handsome bass, managed to dominate his scenes in spite of a costume more out of Assyrian music hall than grand opera. *Portland Itemizer-Observer*

Gregory Stapp was a dramatically effective Nourabad. *Opera Canada*

American bass Gregory Stapp gave a fine performance as Nourabad, the high priest. *Portland Our Times*

PARSON in Janacek's *The Cunning Little Vixen*

Among the standouts in an almost uniformly fine cast...bass Gregory Stapp [Parson] and tenor Anthony Laciura [Schoolmaster] as the Forester's drinking companions. *San Francisco Chronicle*

Bass Gregory Stapp's Parson...made fine contributions. *Contra-Costa Times*

...bass Gregory Stapp, a resonant but embittered parson... *Opera Japonica*

BRANDER in Berlioz's *The Damnation of Faust*

Gregory Stapp made a solid success of his tavern scene comic song, the coarse "The Rat In The Cellar." The American bass has appeared in more than 20 SFO productions and added a solid musical moment to this *Damnation*. *Seattle Gay News*

In the Tavern scene, Gregory Stapp sang the Brander's "Song of the Rat" in broad style, suggesting a very large rodent indeed. *San Francisco Classical Voice*

Gregory Stapp was a commanding Brander. *Contra Costa Times*

For the "Flea Song" in Auerbach's cellar, Sigmundsson had the grotesquerie of his role down brilliantly (and he had a wonderful counterpart in Gregory Stapp's deliciously repulsive Brander)... *Andante.com Magazine*

COMMENDATORE in Mozart's *Don Giovanni*

Highlighting the opening and closing sequences was Gregory Stapp as the Commendatore. Stapp's tall bearing and deep bass voice commanded the audience's attention when he appeared. *Washington Observer Reporter*

Stapp fought a commendable duel and sang sonorously as the Commendatore alive, dying and dead. *Albany Times Union*

The Opera Theatre of St. Louis' finest musical achievements could be heard in a *Don Giovanni* production that was brimming with fine vocal talent...Gregory Stapp's awesomely sung Commendatore... *Houston Post*

The Commendatore's ghost voice was very well produced by Gregory Stapp. *St. Louis Post-Dispatch*

Stapp didn't get to sing much as the Commendatore. It's a great pity, too. He would make a fine Méphistophélès in *Faust*. *Stockton Record*

The Commendatore got a lift from the velvety voice of Gregory Stapp, who deserves bigger and better parts. *Monterey Peninsula Herald*

...awesome Commendatore... *Opera*

...the cast is superb...and Gregory Stapp round out the talented cast, performing admirably from start to finish. *Pittsburgh Valley News Dispatch*

Combined with Milnes' strong vocal, Stapp's vigor brought the finale to a peak. *Pittsburgh Dominion Post*

...wonderfully sung...cast succeeded on every count...the Commendatore, Gregory Stapp was fine and he also made a realistic statue at the end when the stone guest appears for dinner. *Cooperstown Post-Standard*

Stapp's monumental stature stood him in good stead as the Commendatore. *Syracuse Herald-Journal*

Gregory Stapp was the Commendatore and his considerable height helped make the opera's climax—where his statue comes dramatically to life—particularly impressive. *Schenectady Gazette*

...*Don Giovanni* is excellent...it features a cast of eight principals without a weak member...I don't recall another company cast so outstanding vocally and visually as the one that graces the new production...Bass Gregory Stapp intones a baleful, unmiked Commendatore. *Portland Oregonian*

...may well be the best, and the best matched, cast likely to be seen and heard for a long time...some of the finest solo and ensemble singing in Portland Opera's history...Gregory Stapp was a magnificent Commendatore when alive and a chilling one later. *Portland Itemizer-Observer*

ASHBY in Puccini's *La Fanciulla del West*

Stapp made a magnificent Ashby.

Opera News

Gregory Stapp was unexceptionable [i.e., perfect] and commandingly tall (a would-be Wotan of the High Sierras).

Opera

Stapp [Ashby] stood out, cinematically robust, with enviable low notes.

Rome La Stampa

Lesser parts were often outstanding, particularly Gregory Stapp's Wells Fargo agent,...

Washington Post

...the only singer with any command was Gregory Stapp as Ashby.

Rome International Courier

...equaled the power of the other singers, including Gregory Stapp as Ashby the Wells-Fargo Co. agent, ... Each turned in a fine, sensitive performance.

Charleston Post-Courier

The best singing came from the interpreters of the minor roles, a group of excellent actors with fine voices, some of whom could well sustain principal parts. They included...Gregory Stapp (Ashby),...

Opera

The best of the musical interpretations were from the supporting characters: ...Gregory Stapp (Ashby), ... To recall them all together is proper, because of the impossibility to establish a graduated scale of merit among such a group of beautiful voices and excellent actors, some of whom, I am convinced, will become prominent in leading roles.

Florence La Nazione

COLLINE in Puccini's *La Bohème*

Stapp, as the comparatively aloof philosopher Colline, tended to steal the first scene not only by his size and vocal presence, but because he seemed to know and react to the others.

Reno Gazette-Journal

Superb singing and musicianship...A young, extremely good-looking cast of talented operatic actors makes every character believable and appealing. That every member also sings well makes the performance extraordinary...Stapp does admirable work...sings so well he makes one wish his role was bigger.

Sacramento Bee

Stapp, as philosopher Colline, acted well and the bass' vocals were smooth.

Jackson Clarion Ledger

Colline was portrayed by Gregory Stapp with high spirits...has a promising voice of richness and depth, and he sang Colline's *Overcoat* monologue in the final act with genuine expression.

Bloomington Herald-Times

Stapp's characterization was playfully entertaining, but his rich bass was still moving in his poignant fourth-act aria.

Bloomington IDS

...exceptionally well-sung, well-acted...thoroughly impressive performances by bass Gregory Stapp as Colline the philosopher,...

Sacramento Union

...there was a fine rapport between the four Bohemians...Gregory Stapp as Colline, ...they all felt their roles convincingly and managed to tellingly suggest the paradoxical mood of levity masking utter desperation.

Keynote Magazine

Gregory Stapp, portraying the philosopher, proved a vocal asset.

Greenwich News

To mention every solo, every interplay among the four men would take unnecessary space; suffice it to say that they were all excellent.

Stamford Mail

From the most important to the brief secondary roles, the cast was superb, both in singing and characterization...Gregory Stapp was stalwart vocally and physically as the philosopher, Colline. His rendition of the *Overcoat* aria was commendable for its subtleness.

Bridgeport Post

DON FERNANDO in Beethoven's *Fidelio*

Gregory Stapp (Don Fernando) handles his brief appearance in the final scene with aplomb.

Opera

Gregory Stapp rode handsomely to the rescue as Don Fernando who rights all political wrongs.

New Orleans Times-Picayune

MISCELLANEOUS

Bass Gregory Stapp had to make his first entrance, in the *tuba mirum*, over the rich, sonorous accompaniment of the trombone. It proved to be more duet than competition, however, for Stapp's voice is amply endowed with a power and resonance that rivals the regal trombone's. *Sacramento Union*

Gregory Stapp, bass, was excellent as the old seer Tiresias [*Oedipus Rex*]. *San Francisco Chronicle*

As the talented and amiable guest artist, the symphony was fortunate to have Gregory Stapp...Tall, ruggedly handsome and ingratiatingly unassuming, he might have been a hit for his presence alone. But coupled with it is his fresh and deeply melodious bass voice. Stapp presented a wide representation of his talents, opening with *Il lacerato spirito* and immediately switching to a lighter comic mood for *La calunnia*...he returned to intone an impressive *Ave Signor* from *Mefistofele*, doubtless the type of role he is destined for...Also showcasing his superior bass was the gentler *In diesen heil'gen Hallen* and a warmly intense *Some Enchanted Evening*. *Ventura Star-Free Press*

Gregory Stapp as the Second armored man had much more presence, both vocal and physical, than Burchuladze [as Sarastro]. *ConcertoNet.com*

Bass Gregory Stapp added perhaps the most sepulchral timbre to the ensemble as the mysterious Monk. *San Francisco Classical Voice*

The solo voices were spectacular...and Stapp's "Confutatis" were gorgeous,...The many ensembles — trios, duets, and the full quartet — demonstrated a beautiful blend. *Springfield State Journal-Register*

The bass Gregory Stapp also brought a strong voice to the quartet and had two notable solos in the "Dies irae"...The talent of the four together was a treat to see. *Bloomington Pantagraph*

Gregory Stapp is tall, strikingly handsome, with a rich and resonant bass voice and a good command of the stage. *Opera Guide*

Bass Gregory Stapp sang the title role (*Duke Bluebeard's Castle*) of the mystical and probably psychopathic recluse with an appropriate detachment.. *San Jose Mercury News*

Bass Gregory Stapp conveyed much of Bluebeard's melancholy menace... *San Francisco Chronicle*

Stapp riveted me with his singing of *Il lacerato spirito*. The aria ends on a low F-sharp and Stapp boomed it out, big and round and satisfying. *Denver Westword*

Stapp's booming bass rounded out the satisfying presentation. [*Messiah*] *Ventura Star-Free Press*

Gregory Stapp sang exceedingly well. [*Messiah*] *Oxnard Press-Courier*

A thorough command of all the demanding elements of being upon the operatic stage was shown to a capacity audience by Gregory Stapp, bass...excelled in coordinating all the contrasts of his music with believable stage movement, gestures and facial expressions...attractive and talented...splendid encores... *Vallejo Independent Press*

Stapp's pointed dark-hued basso was heard to best advantage in the invocations of Verdi's Padre Guardiano. *Los Angeles Times*

The solo quartet sang well...Gregory Stapp, impressive in the grand bass solo. [Cantata #4: *Christ lag in Todesbanden*] *San Francisco Chronicle*

Stapp chose several real tests for the bass voice and passed all of them. He sustained the long lines of *In diesen heil'gen Hallen* and negotiated the wide range of *Si la rigueur* with no apparent difficulty. *Ave Signor* from *Mefistofele* gave the audience a good indication of what a commanding figure he would cut in the title role of that opera. *Hagerstown Morning Herald*

Gregory Stapp is a singer you really have to look up to. Literally. And when he sings, everyone seems smaller. The voice rolls out like thunder. *San Francisco Opera Companion*

The concert concluded with the beautiful voice of bass Gregory Stapp, who sang Schubert's Lieder impeccably. *Rome Psicoanalisi Contro*

d'Albert	<i>Tiefland</i>	Tommaso
Bartok	<i>Bluebeard's Castle</i>	Bluebeard
Beethoven	<i>Fidelio</i>	Don Fernando
Berlioz	<i>La Damnation de Faust</i>	Brander
Bizet	<i>Les Pêcheurs de Perles</i>	Nourabad
Britten	<i>Albert Herring</i>	Superintendent Budd
	<i>Billy Budd</i>	Dansker
	<i>Peter Grimes</i>	Hobson
Busoni	<i>Turandot</i>	Emperor Altoum
Delibes	<i>Lakmé</i>	Nilakantha
Donizetti	<i>Lucia di Lammermoor</i>	Raimondo
Gounod	<i>Philémon et Baucis</i>	Jupiter, Vulcan
	<i>Roméo et Juliette</i>	Friar Lawrence
Händel	<i>Julius Cæsar</i>	Achillas
Herbolsheimer	<i>Mark Me Twain</i>	John Mackay
Janacek	<i>The Cunning Little Vixen</i>	Parson
Leigh	<i>Man of La Mancha</i>	Cervantes/Quixote
Menotti	<i>Amahl and the Night Visitors</i>	Melchior, Balthazar
	<i>The Consul</i>	Mr. Kofner
Monteverdi	<i>L'incoronazione di Poppea</i>	Seneca
	<i>Il ballo dell'ingrate</i>	Pluto
Mozart	<i>The Abduction From the Seraglio</i>	Osmín
	<i>Don Giovanni</i>	Commendatore
	<i>The Magic Flute</i>	Sarastro, Speaker
	<i>The Marriage of Figaro</i>	Figaro, Bartolo
Mussorgsky	<i>Boris Godunov</i>	Pimen
Nicolai	<i>The Merry Wives of Windsor</i>	Falstaff
Puccini	<i>La Bohème</i>	Colline
	<i>La fanciulla del west</i>	Ashby
	<i>Il Trittico</i>	Simone, Talpa
	<i>Turandot</i>	Timur
Rogers	<i>South Pacific</i>	Emile de Becque
Rossini	<i>The Barber of Seville</i>	Don Basilio
Saint-Saëns	<i>Samson et Dalila</i>	Old Hebrew
Schubert	<i>Fierrabras</i>	Charlemagne
Shostakovitch	<i>Lady Macbeth of Mtsensk</i>	Priest, Old Convict
Smetana	<i>The Bartered Bride</i>	Kecal
Strauss	<i>Arabella</i>	Waldner
Tchaikovsky	<i>Eugene Onegin</i>	Prince Gremin
	<i>Maid of Orleans</i>	Archbishop
Thompson	<i>The Mother of Us All</i>	Daniel Webster
Verdi	<i>Aida</i>	Ramfis
	<i>Don Carlo</i>	Grand Inquisitor, Monk
	<i>Il Trovatore</i>	Ferrando
	<i>Macbeth</i>	Banco
	<i>Nabucco</i>	High Priest of Babylon
	<i>Otello</i>	Lodovico
	<i>Rigoletto</i>	Sparafucile
	<i>Simon Boccanegra</i>	Fiesco
Wagner	<i>Die Meistersinger</i>	Foltz
	<i>Das Rheingold</i>	Fasolt, Fafner
	<i>Siegfried</i>	Fafner
	<i>Die Walküre</i>	Hunding
Ward	<i>The Crucible</i>	Reverend Hale
Weber	<i>Die Freischütz</i>	Old Hermit

Osmin	<i>Die Entführung aus dem Serail</i>	Lyric Opera Cleveland	2006		
		Lake George Opera Festival	2002		
		Opera Memphis	1999		
		Indianapolis Opera	1994		
		Music From Bear Valley Festival	1993		
		Austin Lyric Opera	1993		
		Festival Opera of Walnut Creek	1991		
		June Opera Festival of New Jersey	1991		
		Pacific Repertory Opera	1991		
		Birmingham Opera Theatre	1991		
		Mendocino Music Festival	1988		
		Sarastro	<i>Die Zauberflöte</i>	San Francisco Opera (Cover)	2003
				Nevada Opera	1997
Monterey Opera	1997				
Sakai City Opera, Osaka, Japan	1995				
Music From Bear Valley Festival	1990				
Indianapolis Opera	1989				
Opera Memphis	1989				
PBS Great Performances: LIVE FROM LINCOLN CENTER	1987				
New York City Opera	1987				
Carmel Bach Festival	1987				
Oakland Opera	1986				
Eugene Opera	1983				
AVA Opera Theatre (Cover)	1978				
Figaro	<i>Le nozze di Figaro</i>	Music From Bear Valley Festival	1995		
		Nevada Opera	1992		
Don Quixote	<i>Man of la Mancha</i>	Knoxville Opera	1992		
Falstaff	<i>Die Lustigen Weiber von Windsor</i>	Oakland Opera	1984		
Pluto	<i>Il ballo dell'ingrate</i> [Monteverdi]	San Francisco Opera's Spring Opera Theater	1981		
Emperor Altoum	<i>Turandot</i> [Busoni]	Connecticut Grand Opera (American stage premiere)	1986		
Bluebeard	<i>Duke Bluebeard's Castle</i> [Bartok]	Berkeley Symphony	1995		
Jupiter	<i>Philémon et Baucis</i>	San Francisco Opera's Brown Bag Opera	1981		
Daniel Webster	<i>The Mother of Us All</i>	San Francisco Opera (Cover)	2003		
Kecal	<i>The Bartered Bride</i>	Hawaii Opera Theatre	1990		
Nilakantha	<i>Lakmé</i>	New Orleans Opera	1997		
Raimondo	<i>Lucia di Lammermoor</i>	Michigan Opera Theatre	1992		
		Greater Miami Opera	1992		
		Sacramento Opera	1986		
		Mississippi Opera	1985		
		Arizona Opera	1984		
		San Francisco Opera	1981		
		Seneca	<i>Il coronazione di Poppea</i>	San Francisco Opera (Cover)	1981
Reverend Hale	<i>The Crucible</i>	Tulsa Opera	1995		
Don Basilio	<i>Il Barbiere di Siviglia</i>	Tulsa Opera	2004		
		San Francisco Opera (Cover)	2003, 2004		
		Bear Valley Music Festival	1999		
		Toledo Opera	1984		
		Nevada Opera	1984		
Friar Lawrence	<i>Roméo et Juliette</i>	Cincinnati Opera	1989		
		Mississippi Opera	1989		
		San Francisco Opera's Spring Opera Theater	1981		
Fasolt	<i>Der Ring des Nibelungen</i> <i>Das Rheingold</i> <i>Der Ring des Nibelungen</i>	Arizona Opera, Flagstaff	1996		
		Arizona Opera, Tucson, Phoenix	1996		
		Seattle Opera	1986, 1987		
Achillas	<i>Julius Cæsar</i>	San Francisco Opera	1982		

Ramfis	<i>Aida</i>	Colorado Opera Festival	1993
		National Grand Opera	1991
		Centro Internacional de Opera, Guadalajara, Mexico	1991
		Knoxville Opera	1990
Dansker	<i>Billy Budd</i>	San Francisco Opera	2004
Sparafucile	<i>Rigoletto</i>	Cleveland Opera	2002
		Bear Valley Music Festival	1998
		Sakai City Opera	1994
		Baltimore Opera	1994
		Westfield Symphony	1993
		Opera/Columbus	1990
		Fort Worth Opera	1987
		New York City Opera National Company	1985
		Sacramento Opera	1984
		San Francisco Opera (Cover)	1981
		San Francisco Opera's Brown Bag Opera	1981
Grand Inquisitor	<i>Don Carlo</i>	San Francisco Opera (Cover — French)	2003
		Portland Opera	1994
		New Orleans Opera	1992
		Nevada Opera	1991
Ferrando	<i>Il Trovatore</i>	Greensboro Opera	1991
		Opera/Columbus	1990
Parson	<i>The Cunning Little Vixen</i>	San Francisco Opera	2004
Commendatore	<i>Don Giovanni</i>	Yountville Lincoln Theater/San Francisco Opera Center	2006
		Connecticut Opera	2000
		San Francisco Conservatory of Music (Guest Artist)	1992
		Sakai City Opera, Japan	1991
		Portland Opera	1989
		Pittsburgh Opera	1988
		Glimmerglass Opera	1988
		Music From Bear Valley Festival	1984
		Opera Theatre of St. Louis	1983
		Pennsylvania Opera Theatre	1979
Archbishop	<i>Jeanne d'Arc</i> [Tchaikovsky]	Nevada Opera	1988
Old Hebrew	<i>Samson et Dalila</i>	Baltimore Opera	1995
		Michigan Opera Theatre	1992
		Opera Pacific	1992
		San Francisco Opera (Cover)	1980
Priest	<i>Lady Macbeth of Mtsensk</i>	San Francisco Opera	1981
Timur	<i>Turandot</i>	San Francisco Opera (Cover)	2002
		Hawaii Opera Theatre	1996
		Colorado Opera Festival	1994
		Syracuse Opera	1990
		Greater Buffalo Opera	1990
Nourabad	<i>Les Pêcheurs de Perles</i>	Portland Opera	1988
		New York City Opera	1983
Sergeant of Police	<i>The Pirates of Penzance</i>	Nevada Opera	1995
Lodovico	<i>Otello</i>	San Francisco Opera	2002
John MacKay	<i>Mark me Twain</i>	Nevada Opera (World premiere)	1993
Hunding	<i>Die Walküre</i>	Colorado Springs Symphony	1997
		Seattle Opera (Cover)	1986
		San Francisco Opera (Cover)	1981
Brander	<i>La Damnation de Faust</i>	San Francisco Opera	2003
Mr. Kofner	<i>The Consul</i>	Mississippi Opera	1988
		Connecticut Grand Opera	1985
		Edinburgh International Festival, Scotland	1985

Ashby	<i>La Fanciulla del west</i>	RAI Italian Telecast Festival dei due mondi, Spoleto, Italy Spoleto Festival U.S.A.	1985 1985 1985
Colline	<i>La Bohème</i>	Bear Valley Music Festival Sakai City Opera — Sakai, Japan Connecticut Grand Opera Sacramento Opera Mississippi Opera Nevada Opera Indiana University Opera Theater Philadelphia Music Theatre	1996 1992 1987 1985 1984 1983 1979 1979
Sprecher	<i>The Magic Flute</i>	Sakai City Opera, Japan (Cover) Music From Bear Valley	1995 1990
Tiresias	<i>Oedipus Rex</i>	Berkeley Symphony	1994
Don Fernando	<i>Fidelio</i>	San Francisco Opera (Cover) Baltimore Opera New Orleans Opera	2005 1996 1992
Biterolf	<i>Tannhäuser</i>	New Orleans Opera	1994
Monk (Charles V)	<i>Don Carlos</i>	San Francisco Opera (French)	2003
Monterone	<i>Rigoletto</i>	Sakai City Opera	1994
Tom	<i>Un ballo in maschera</i>	San Francisco Opera	1982
Border Captain, Sergeant	<i>Boris Godunov</i>	Opera Columbus	1990
Hobson	<i>Peter Grimes</i>	Opera Theatre of St. Louis	1990
High Priest of Babylon	<i>Nabucco</i>	San Francisco Opera	1982
Angelotti	<i>Tosca</i>	San Francisco Opera (Cover) Pittsburgh Opera	2004 1989
2nd Soldier	<i>Salome</i>	San Francisco Opera	1982
Antonio	<i>Le nozze di Figaro</i>	San Francisco Opera	1982
Tío Sarvaor	<i>La vida breve</i>	Philadelphia Orchestra	1978
Frosch	<i>Die Fledermaus</i>	Bear Valley Music Festival	1997
Foltz	<i>Die Meistersinger</i>	San Francisco Opera	1981
Totor	<i>Margot la Rouge</i> [Delius]	Opera Theatre of Saint Louis	1983
Mandarin	<i>Turandot</i>	San Francisco Opera	1982
L'ombre di Nino	<i>Semiramide</i>	San Francisco Opera	1981
St. Jacques	<i>Le Cid</i>	San Francisco Opera	1981
Ajax	<i>The Cry of Clytaemnestra</i> [Eaton]	San Francisco Opera's Spring Opera Theater	1981
2nd Armored Man	<i>The Magic Flute</i>	San Francisco Opera	1980, 2003
Charlemagne	<i>Fierrabras</i> [Schubert]	AVA Opera Theatre (American premiere)	1980
Duke of Buckingham	<i>Richard III</i> [Turok]	Opera Co. of Phila./AVA (premiere concert reading)	1980
Suprintendent Budd	<i>Albert Herring</i>	AVA Opera Theatre	1979
Vladeck	<i>Shadows Among Us</i> [Laderman]	Opera Co. of Phila./AVA (premiere concert reading)	1979
Waldner	<i>Arabella</i>	AVA Opera Theatre	1979
Don Alfonso	<i>Così fan tutte</i>	AVA Opera Theatre	1979
Tommaso	<i>Tiefland</i>	AVA Opera Theatre	1978
Count Ceprano	<i>Rigoletto</i>	Opera Company of Philadelphia	1978
Balthazar, Melchior	<i>Amahl & the Night Visitors</i>	PCPA Schubert Theatre First Plymouth Congregational Church Loretto Heights College	1977, 1978 1974 1972

Bass Soloist	<i>Requiem</i> [Verdi]	Osaka Symphoniker, Japan	1997	
		Illinois Symphony	1997	
		Walla Walla Symphony	1993	
		<i>Requiem</i> [Garcia]	Brasilia Chorus at Carnegie Hall (American premiere)	1994
		<i>Requiem</i> [Mozart]	Sacramento Symphony	1991
			Sacramento Symphony Chamber Orchestra	1983
			Chestnut Hill Basically Bach Festival	1979
			Philadelphia Singers	1979
			Denver's Cathedral of the Immaculate Conception	1973
			<i>Messiah</i>	Fresno Philharmonic
			Ventura County Symphony	1980
			Colorado Community Arts Symphony	1974
			Colorado Women's College	1975
			Loretto Heights College	1973, 1983
			United States Air Force Academy Chapel	1974, 1975
			First Plymouth Congregational Church, Denver	1971
		<i>Christ lag in Todesbanden</i>	San Francisco Chamber Orchestra	1987
	<i>Missa Solemnis</i>	Sacramento Symphony	1985	
	<i>St. Matthew Passion</i>	San Francisco Symphony	1982	
	<i>St. John Passion</i>	First Plymouth Congregational Church	1974	
	<i>Fantasia in c</i> [Beethoven]	Colorado's Jefferson Symphony	1972	
		Colorado's Community Arts Symphony	1972	
	<i>Services & Concerts</i>	First United Methodist Church of Germantown	1978–1979	
		Church of Saint Luke and the Epiphany, Philadelphia	1977–1978	
Narrator	<i>The Planets</i>	Music From Bear Valley Festival	1996	
	<i>Young Person's Guide to Orchestra</i>	Music From Bear Valley Festival	1993	
Featured Artist	<i>Broadway & Opera Pops Concerts</i>	Bear Valley Music Festival	1993, 1995, 1998 & 1999	
		North Bay Philharmonic	1997	
		Greenhorn Creek Resort in Angel's Camp	1996	
		Palm Springs Desert Museum Annenberg Theater	1982	
		San Francisco Opera's a Brown Bag Opera	1980–1982	
		Los Angeles Master Chorale	1981	
		Ventura County Symphony	1980	
		Potomac Symphony	1979	
		<i>Opera in the Parks</i>	Silicon Valley Friends of Opera, San José	1994
		<i>Cabaret Show</i>	Sakai City Opera, Japan	1992
		<i>Recitals & Informances</i>	Sakai City Opera, Japan	1991
			Trenton State University	1986
			Loretto Heights College	1982, 1986
			Mississippi Opera	1985
			Festival dei due mondi, Spoleto, Italy	1985
			Vallejo Naval & Historical Museum	1984
			San Francisco Opera Center	1982
			San Francisco Affiliate Artists–Opera Program	1980, 1981
			Affiliate Artists, Inc.	1980–1984
			York College	1980
			Ursinus College	1980
			AVA Concert Bureau	1977–1980
		<i>Opera for Kids!</i>	AVA Concert Bureau	1979, 1980
	<i>Opera: Myth & Reality</i>	AVA Concert Bureau	1979	
	<i>Music in the Parks</i>	Opera Company of Philadelphia	1978	

Bass Soloist	<i>Requiem</i> [Verdi]	Osaka Symphoniker, Japan	1997
		Illinois Symphony	1997
		Walla Walla Symphony	1993
	<i>Requiem</i> [Garcia]	Brasilia Chorus at Carnegie Hall (American premiere)	1994
	<i>Requiem</i> [Mozart]	Sacramento Symphony	1991
		Sacramento Symphony Chamber Orchestra	1983
		Chestnut Hill Basically Bach Festival	1979
		Philadelphia Singers	1979
		Denver's Cathedral of the Immaculate Conception	1973
	<i>Messiah</i>	Fresno Philharmonic	1991
		Ventura County Symphony	1980
		Colorado Community Arts Symphony	1974
		Colorado Women's College	1975
		Loretto Heights College	1973, 1983
		United States Air Force Academy Chapel	1974, 1975
First Plymouth Congregational Church, Denver		1971	
<i>Christ lag in Todesbanden</i>	San Francisco Chamber Orchestra	1987	
<i>Missa Solemnis</i>	Sacramento Symphony	1985	
<i>St. Matthew Passion</i>	San Francisco Symphony	1982	
<i>St. John Passion</i>	First Plymouth Congregational Church	1974	
<i>Fantasia in c</i> [Beethoven]	Colorado's Jefferson Symphony	1972	
	Colorado's Community Arts Symphony	1972	
<i>Services & Concerts</i>	First United Methodist Church of Germantown	1978–1979	
	Church of Saint Luke and the Epiphany, Philadelphia	1977–1978	
Narrator	<i>The Planets</i>	Music From Bear Valley Festival	1996
	<i>Young Person's Guide to Orchestra</i>	Music From Bear Valley Festival	1993
Featured Artist	<i>Broadway & Opera Pops Concerts</i>	Bear Valley Music Festival	1993, 1995, 1998 & 1999
		North Bay Philharmonic	1997
		Greenhorn Creek Resort in Angel's Camp	1996
		Palm Springs Desert Museum Annenberg Theater	1982
		San Francisco Opera's a Brown Bag Opera	1980–1982
		Los Angeles Master Chorale	1981
		Ventura County Symphony	1980
		Potomac Symphony	1979
	<i>Opera in the Parks</i>	Silicon Valley Friends of Opera, San José	1994
	<i>Cabaret Show</i>	Sakai City Opera, Japan	1992
	<i>Recitals & Informances</i>	Sakai City Opera, Japan	1991
		Trenton State University	1986
		Loretto Heights College	1982, 1986
		Mississippi Opera	1985
		Festival dei due mondi, Spoleto, Italy	1985
		Vallejo Naval & Historical Museum	1984
		San Francisco Opera Center	1982
		San Francisco Affiliate Artists–Opera Program	1980, 1981
		Affiliate Artists, Inc.	1980–1984
		York College	1980
		Ursinus College	1980
		AVA Concert Bureau	1977–1980
<i>Opera for Kids!</i>	AVA Concert Bureau	1979, 1980	
<i>Opera: Myth & Reality</i>	AVA Concert Bureau	1979	
<i>Music in the Parks</i>	Opera Company of Philadelphia	1978	

San Francisco Opera Center

Kurt Herbert Adler Fellowship, 1982

San Francisco/Affiliate Artists-Opera Program

(A joint endeavor by San Francisco Opera and Affiliate Artists, Inc. of New York)

Atlantic Richfield Affiliate Artist, 1981

Combustion Engineering Affiliate Artist, 1980

Affiliate Artists, Inc.

Artist Roster, 1980–1984

William Matheus Sullivan Musical Foundation

Contract Grants, 1979–1987

National Institute for Music Theater *(formerly the National Opera Institute)*

Contract Grants, 1981–1987

George London Auditions, National Semi-finalist, 1986

Baltimore Opera National Vocal Competition

Jovanovski Award, 1980

Ver Valen Award, 1979

D'Angelo Young Artist Competition

Finalist, 1983

G.B. Dealey Awards

Semi-finalist, 1983

Metropolitan Opera National Council Auditions

National Finalist, 1982

Western Region, 1st Prize, 1982

San Francisco District, 1st Prize, 1982

Vocal Arts Foundation Grant, 1982

National Council Educational Grant, 1983

Colorado Wagner Society Award, 1986

Rocky Mountain Region, 2nd Prize, 1986, 3rd Prize 1980

Colorado-Wyoming District, 1st Prize, 1987, 1986, 1980

Biographical Directories

Who's Who in American Music: Classical, 1983, 1985

Who's Who Among Students in America's Universities & Colleges, 1976

Academy of Vocal Arts, Philadelphia, Pennsylvania

Artist's Certificate, 1980

Full Scholarship, 1976–1980

Whelen Award for Excellence, 1977

Indiana University, Bloomington, Indiana

Full Scholarship & Graduate Assistantship, Summer, 1979

State of Colorado

Teaching Certificate for Secondary Schools—Music, 1976

Loretto Heights College, Denver, Colorado

Bachelor of Arts, *Cum Laude*, 1976

Music Major—Vocal Performance & Conducting
Education Program—Secondary Music

Fine Arts Division Award: *Degree with Distinction*

Colorado Academic Scholarship, 1972–1976

Voice Teachers

George Lynn, Dorothy DiScala, Margaret Harshaw,
Janet Parlova, Jerome Hines, Judith Natalucci