

GREGORY STAPP

BASS

Featured as Sarastro on the PBS *Great Performances: LIVE FROM LINCOLN CENTER* telecast of New York City Opera's *Die Zauberflöte*, and heard in fifteen NPR broadcasts with the San Francisco Opera, *basso profondo* Gregory Stapp has appeared with more than 75 American performing arts organizations as well as in Europe, China, Mexico, Canada and Japan.

Oscar-winning filmmaker Bruce Beresford directed him at both Spoleto festivals as Ashby in the Italian telecast production of *La fanciulla del west*. Spoleto festivals' founder, Gian Carlo Menotti, presented Stapp in recital, then invited him to Scotland as Mr. Kofner for Connecticut Grand Opera's Edinburgh Festival production of his opera, *The Consul*.

In 2009, at the invitation of soprano, Lydia Q. Wu, he performed in China with the Shandong Symphony and Kunming Symphony and gave master classes at the Music College of Shandong Teachers University and Kunming University's Music Conservatory.

In 2013, Ms. Wu invited him to perform with the Chinese People's Liberation Army Symphony Orchestra in Beijing's National Performing Arts Center as well as to perform in Jinan and to give a joint master class with colleagues at the University of Jinan.

Other international engagements have included Ramfis in *Aïda* for the Centro Internacional de Opera in Guadalajara, Mexico; Verdi's *Requiem* with the Osaka Symphoniker; and, for Japan's Sakai City Opera, starring in a cabaret show, singing concerts and giving master classes, as well as performing Sparafucile, Monterone, Colline, the Commendatore, and, Sarastro, in a joint *Die Zauberflöte* production with Germany's Chemnitz Opera.

He was Fasolt in Wagner's *Ring* with Seattle Opera and Arizona Opera; the Emperor Altoum in the USA stage premiere of Busoni's *Turandot* with Connecticut Grand Opera; John Mackay in the World premiere of Herbolsheimer's *Mark Twain* with Nevada Opera; Charlemagne in the American premiere of Schubert's *Fierrabras* with Philadelphia's AVA Opera Theatre; and in the USA premiere of Garcia's *Requiem* at Carnegie Hall with the Universidade de Brasilia Chorus.

Widely hailed for his spectacular Osmin in *The Abduction from the Seraglio*, his 30 roles under the auspices of San Francisco Opera include Raimondo in *Lucia di Lammermoor*, Achilles in *Julius Caesar*, Pluto in *Il ballo dell'ingrate*, Friar Lawrence in *Roméo et Juliette*, the Priest in *Lady Macbeth of Mtsensk*, the Commendatore in *Don Giovanni*, the Parson in *The Cunning Little Vixen*, and Dansker in *Billy Budd*.

His other roles include Bluebeard in *Duke Bluebeard's Castle*, Falstaff in *Merry Wives of Windsor*, Figaro in *Marriage of Figaro*, Nilakantha in *Lakmé*, Kecal in *Bartered Bride*, Reverend Hale in *The Crucible*, Don Basilio in *The Barber of Seville*, the Grand Inquisitor in *Don Carlo*, Ramfis in *Aïda*, Sparafucile in *Rigoletto*, and Don Quixote in *Man of La Mancha*.

He's sung with the Philadelphia Orchestra, San Francisco Symphony, Carmel Bach Festival, Bear Valley Music Festival, Colorado Springs Symphony, Sacramento Symphony, Illinois Symphony, Los Angeles Master Chorale, Philadelphia Singers, Walla Walla Symphony, and Mendocino Music Festival; in operas in Philadelphia, Miami, Cincinnati, Colorado Springs, Pittsburgh, St. Louis, Portland, Cleveland, Hartford, Columbus, Princeton, Detroit, Phoenix, Indianapolis, Toledo, Memphis; and, in J.F. Lawton's film, *Jackson*.

Recent seasons included the premiere of *Profondo Delights & Laments* with pianist Robert Ashens for Old First Concerts, Beethoven's *Missa Solemnis Gloria* with Jeffrey Thomas conducting the UC Davis Symphony & Chorus; Verdi's *Requiem* with Stanford's Summer Chorus and Freiburg's Junge Kammerphilharmonie; Haydn's *Harmoniemesse* with the Berkeley Community Chorus and Orchestra; Zechariah in the premiere of Peter B. Allen's *The Message of Gabriel*; Friar Lawrence and *The Mikado* with Townsend Opera at the Gallo Center; and, a filmed staging of *Bluebeard's Castle* with the UC Davis Symphony, conducted by Christian Baldini in the Mondavi Center.

He was also Falstaff in *The Merry Wives of Windsor* for Pocket Opera; and, narrated *Peter and the Wolf* and sang 4 arias and 2 showtunes for Matilda Hofman's Diablo Symphony Orchestra. Noted composer, David Garner, is presently writing a song cycle for Stapp, entitled *Opening Nights*.

Stapp served on the faculty of Notre Dame de Namur University, where he performed a revised *Profondo Delights & Laments* with pianist Daniel Lockert for the Ralston Hall Mansion concert series; taught conducting, music history, voice, and film music history; conducted and directed opera scenes programs; and, conducted *The Marriage of Figaro*.

He twice was appointed to the San Francisco/Affiliate Artists–Opera Program, and later was awarded one of the San Francisco Opera Center's inaugural Adler Fellowships. He has also received major grants from the Metropolitan Opera Auditions, National Institute for Music Theater, Baltimore Opera Auditions and the William Matheus Sullivan Musical Foundation.

Stapp currently serves as 2nd Vice President of the American Guild of Musical Artists (AGMA), representing those who forge our operatic, dance and concert heritage.