

Stephen Salters, baritone

OPERA

BRITTEN

Billy Budd

“Novice’s Friend”

Robert Spano

Opera Theatre of St. Louis

“Stephen Salters’ ‘Novice’s Friend’ was outstanding, for uncommon beauty of clearly projected sound.”

The Observer

“Otherwise, the show’s main interests were vocal ones: in particular, the tenderness of Stephen P. Salters as the Novice’s Friend”

The New Yorker

Peter Grimes

“Captain Balstrode”

Seiji Ozawa

Tanglewood

“The large cast had many strong voices, but standouts were baritone Stephen Salters’ warmly sung, affectingly acted Balstrode...”

Opera News

“...there was wonderful bits of business...when the boisterous Captain Balstrode – a very spirited, full-voiced, and theatrically savvy portrayal by Stephen Salters – trades insults with Auntie...”

The New York Times

“The outstanding performance in the opening night came from baritone Stephen Salters as Captain Balstrode. He is a young voice, full of sap. There is always more where that came from and then Salters expansively lets us hear it.”

The Boston Globe

“The standout of the cast was baritone Stephen Salters as Captain Balstrode, a character he imbued with sonorous tone and the clearest diction of anyone on stage.”

The Boston Herald

DONIZETTI

Don Pasquale

“Malatesta”

James Caraher

Indianapolis Opera

“Vocally and dramatically, Stephen Salters’ Malatesta is strong and sophisticated.”

The Indianapolis Star

“Dr. Malatesta, sung by baritone Stephen Salters with a suave, oily delivery befitting a schemer.”

Nuvo/Calendar

Maria di Rohan

“Duc de Chevreuse”

Evelino Pido

Grand Theatre of Geneva

“The role of Chevreuse was taken by the American baritone Stephen Salters. There is a touch of the exciting insouciance of a Sherrill Milnes about his voice.....”

Charles Pitt

“And the baritone of Stephen Salters (Enrico di Chevreuse)has elegance and nobility.”

NZZ (Switzerland)

“Baritone Stephen Salters has a great voice.”

Opera Forum

FENELON

Les Rois

“Minotaure”

Thomas Rösner

Opera Bordeaux

“The cast expresses itself in French both impeccable and brilliantly with Jeanne-Michele Charbonnet, hallucinating Ariane; Stephen Salters, amazingly moving Minotaure; Gilles Ragon, offensive Theseus; Eric Martin-Bonnet intransigent Minos.”

La Croix

“The only role of sweetness – dare we say feminine – is trusted to a statuesque black American, the magnificent baritone Stephen Salters, symbol of the sacrificial lamb who refuses to combat Theseus not by cowardice, but by non-violent engagement. Mastery of acting, sumptuousness in timbre, rare musical intelligence, a Ghandiesque level attained in his singing has a Christ-like dimension that transcends the entire end of the opera.”

Le Figaro

“Stephen Salters with a heartbreakingly opulent timbre carries on his shoulders the sorrow of the world.”

Les Echos

“All of the distribution gave proof of a magnificent dedication including the chorus who one never saw move so well even in more comfortable pieces: Stephen Salters with a round and warm voice sits in the role of the Minotaure – and his faithfulness to the character and total honesty are readable even in the most minute attitude.”

Sud Ouest

“The third act – the most sumptuous – bestows the ultimate wisdom of a Christ-like Minotaure to the magnificent baritone Stephen Salters who prefers to sacrifice himself to the sword of Theseus, here an instrumental soldier, rather than responding to the love of his sister or in rupturing the utopia that he has created within the walls of the labyrinth.”

La Tribune

“The song very little and erratic at the beginning, not very flattering for Gilles Ragon, will be more ample for Ariane and the Minotaure portrayed by the utterly convincing Stephen Salters, round timbre and impeccable diction.”

Concertclassic.com

“The only role that was loveable, the Minotaure (Stephen Salters, excellent baritone) brings together all of the fatality of the world and the distress of the defeated.”

Le monde de la musique

“Stephen Salters offers a warm timber, gloriously sensual...”

Anaclase.com

“Impossible to understand a word of text until the act of “the Minotaure” where everything is turned upside-down. It is the breathtaking entrance in an obscure world - or rather of interior light - and of ultimate silence and surrender; a world where it seems like as if in a dream, a human being full of goodness surrounded by the condemned young of ‘Athens’ who have become his faithful servants, his children where Theseus will burst forth, a Siegfried-like hero, at least in innocence - “heroes despise words”, who will kill the Minotaure without truly understand why. The cithartist will sing to the dying Minotaure a final ode while the mute Nydia dances again...In this part, Fenelon has reserved a refined type of writing, flawless with the exception of unequal quotes at the service of the text and magnificent handling by his interpreters. Stephen Salters, leading the pack of such interpreters, to whom the entire opera seems dedicated: roundness and powerful ‘light’ in his voice, quality of diction and dramatic intensity, imparts to the Minotaure his stature of poet and artist.”

La Libre Belgique

FAURE

Penelope

“Eumée”

Claude Schnitzler

L’Opéra de Rennes

“We will forever hold on to the magnificent performance of Stephen Salters in the role of Eumée which so easily passed over the booming orchestra.”

Le Monde de la Musique

GERSHWIN

Porgy and Bess

Bobby McFerrin

Baltimore Symphony Orchestra

“Salters molded an inspired version of Gershwin’s ”Summertime” revealing seasoned jazz instincts.”

The Baltimore Sun

Hugh Wolff

City of Birmingham Symphony Orchestra

“Delivery could not have been fresher...Salters’ irresistibly engaging and versatile performance.”

The Birmingham Post

GLUCK

Alceste

“Hercules”

Martin Pearlman

Boston Baroque/ Opera Boston

“Doubling as the High Priest and Hercules, Stephen Salters was outstanding. His turn as the young God was full of sex appeal, and his devil-may-care insouciance was downright irresistible.”

Opera News

“The rest of the cast is first-rate, and both baritone Stephen Salters as a High priest, with a larger voice than Folland, and tenor Norman Shankle as Alceste’s husband, with a smaller voice, demonstrate the vehemence of diction she couldn’t supply.”

The Boston Globe

“Stephen Salters, as both the hero Hercules and the High Priest, offered the performance’s biggest sound...”

The Boston Herald

“...Stephen Salters brought both comic swagger and sympathy to Hercules.”

Financial Times

“Boston favorite Stephen Salters was a big-voiced juicy-toned High Priest and a burlesque Rastafarian Hercules (probably excessive even for Gluck’s comic conception, but still very funny.”

The Boston Phoenix

“Singing dual roles as the High Priest and Hercules, who rescued Alceste from her fate in the underworld, Stephen Salters was terrific. His powerful baritone voice was scaled ideally for the role of the mythological super hero.”

Bay Windows

“Stephen Salters,! none too authoritative vocally or in declamation as the High Priest, comically mastered Hercules; his baritone impressed....”

Opera International

“As for the cast, it was flawless, although I must admit some confusion with an almost comedic Hercules in dreadlocks in the final act. Stephen Salters’ voice, however, was in fine, strong theater filling form, both in the role of the High Priest and Hercules. His strutting, preening stage presence as the confident hero in the final act contained the only light moments in this otherwise very serious dramatic piece.”

Opera Online

Iphigenie en Tauride

“Thoas”

Martin Pearlman

Boston Baroque/Telarc

“Stephen Salters made Thoas a convincing brute.”

Opera News

“Stephen Salters makes a vigorous Thoas...”

Gramophone

“There are good performances by Stephen Salters and Vinson Cole...”

The Boston Globe

“The other principles, tenor Vinson Cole (Pylade) and baritone Stephen Salters (Thoas, King of Tauris), as well as the entire cast and chorus, serve the music admirably.”

Early Music America

HANDEL

Alcina

Boston Baroque

Martin Pearman

“The role assigned to Stephen Salters was minor, but his is a major talent; he dominated the stage the way he dominated his vocal line.”

The Boston Globe

“It is always a treat to hear baritone Stephen Salters.”

The Boston Phoenix

Guilio Cesare
Martin Pearlman
Boston Baroque

“Baritone Stephen Salters was vigorous in voice and acting as Achilla.”
Boston Globe

LEONCAVALLO

I Pagliacci
“Silvio”
Michael Ching
Opera Memphis

“Stealing the thunder, however, were two singers in their Opera Memphis debuts...Stephen Salters as Silvio brought a fitting intensity and a beautifully resonating baritone voice, They were the true stars of Pag...Talk about voices as big as their passions, Bring these singers back soon.”

GoMemphis.com

“...while Stephen Salters as Silvio brought a fitting intensity and a beautiful resonating baritone voice. They were the true stars of Pag, whether it was Davis’s virtuoic turn in Stridono lassu or her duet with Salters in Silvio! A quest’ora. Talk about voices as big as their passions. Bring these singers back soon.”

Bill Ellis

MOZART

Le nozze di Figaro
“Count Almaviva”
David Agler
SFO Merola Program

“The best voice of the group belonged to Stephen Salters as Count Almaviva. A big rich baritone seamless throughout his range, Salters was flawless in intonation and had a strong acting presence.”

The Day

Così fan tutte
“Guglielmo”
Raymond Harvey
El Paso Opera

“Stephen Salters’ Guglielmo was a vocal highlight. Too often, the baritone gets lost in the middle of the vocal texture, but this was never the case with Salters.”

El Paso Times

Don Giovanni
“Don Giovanni”
Michael Ching
Opera Memphis

“As portrayed by Stephen Salters, Don Giovanni was an amusing tomcat, bringing a warm, casual elegance to his strong baritone. He seemed to glide and strut through the role with relaxed insouciance.”

Memphis & Region

PUCCINI

Edgar
“Frank”
Max Hobart

“Stephen Salters, Met finalist and Leontyne Price Competition winner, possesses a big healthy baritone with a personality to match. Salters opened his heart in Puccini’s “Questo amor” from Edgar, filling the swelling melodies with impassioned tone, and as a bonus, impeccable diction.”

The Boston Globe

RUEHR

Toussaint Before the Spirits
“Toussaint”

Gil Rose
Boston Modern Orchestra Project

“Ruehr wrote this piece for Stephen Salters, whose vibrant, multihued baritone is passionate yet dignified, rendering him well suited to portray the complex, tragic Toussaint.”

Opera News

“The world premiere of Ruehr’s *Toussaint Before the Spirits* had the audience on its feet, cheering, whistling and applauding for the work, the composer, and the astounding performance of baritone Stephen Salters as the Haitian patriot Toussaint L’Overture.”

“...Salters goes all out as singer, dancer, and actor; he’s a fearless and exhaustingly honest performer and a thrilling singer.”

The Boston Globe

“It is also nice to report that the performance of Ruehr’s piece was of a uniformly high musical standard, with a stellar cast anchored by baritone Stephen Salters. Salters sang the hell out of a role written expressly for his instrument, and acted (and danced) with fire and purpose.”

Bay Windows

“*Toussaint*’s real excuse is the astounding performance in the central role by charismatic young African-American baritone Stephen Salters, who used to sing in the Emmanuel Chorus. His rich, gleaming voice (too big for a pre-festival recital he gave at Harvard Square’s intimate Club Passim), his impeccable diction, and his intensity simply blew everyone else off the stage. His dance moves whipped the audience into a frenzy. For all the fine support from William Hite and promising young Philadelphian Ramone Diggs (a little less from thin-toned soprano Alison Buchanan as the voice of all the spirits) and Ruehr’s pounding rhythms, without Salters, *Toussaint* might just evaporate.”

The Boston Phoenix

“The baritone Stephen Salters, a compelling artist with a distinctive, velvety voice, brought *Toussaint* powerfully to life....”

Financial Times

“A historical figure who meets a sad fate was also at the core of Elena Ruehr’s invigorating opera *Toussaint Before the Spirits*...afforded the opportunity to write an opera for the distinctive black baritone Stephen Salters. Salters, a highly musical, strongly individualistic artist, brought *Toussaint* powerfully to life”

Opera Magazine

“Baritone Stephen Salters as a vigorous, passionate *Toussaint*...”

The Boston Herald

VERDI

Rigoletto

“Rigoletto”

Patrick Davin

Idée Fixe

“In the casting heard Thursday night, one finds Stephen Salters with a natural, moving incarnation of Rigoletto...the singing is of a great clarity, solid emission and a theatrical sense of one of the most accomplished.”

Le Libre Belgique

“The premiere at Ooidonk (near Ghent) last Thursday featured 1996 Queen Elisabeth winner Stephen Salters (baritone) in the title role. As Victor Hugo’s other hunchback, he’s a touching Rigoletto, a repulsive figure who still evokes our sympathy.”

The Bulletin

WAGNER

Tristan und Isolde

“Melot”

James Conlon

National Opera of Paris

“Bass René Pape (Marke) Baritones Monte Pederson (Kurwenal) and Stephen Salters (Melot) were exquisite.”

Le Figaro

WEILL

The Rise and Fall of the City of Mahagonny

“Bank Account Bill”

Opera Boston

Gil Rose

“Stephen Salters's booming baritone was a pleasant surprise in the smaller role of Bank Account Bill.”

The Boston Globe

In supporting roles, Stephen Salters, Frank Kelley and Philip Lima brought keen musicianship along with total dramatic intention.

Opera News

“As Fatty the Bookkeeper, Frank Kelley demonstrated his excellent diction and innate comic gifts. Stephen Salters was equally fine in the role of Bank Account Bill.”

The Edge

“The entire ensemble here was a gift to the audience, whether singing as a chorus (and we must include in this group the outstanding performances of baritone Stephen Salters, singing the role of Bank Account Bill, tenor Matthew DiBatista, singing the role of Jack O’Brien, and the deep, resonating sound of bass-baritone Tom O’Toole, as Alaska-Wolf Joe), or in individual parts – nothing was out of place, and even with the drawback of the score itself, with a cast like this it’s hard not to want to see this production again and again.”

Opera Online

“He was ably abetted (indeed, overpowered) by Stephen Salters as “Bank Account Bill,” while Matthew DiBatista and Tom O’Toole provided solid backup.”

The Hub Review

“The cast was impressively appropriate.....Jimmy’s friends were also outstanding: tenor Matthew DiBattista as Jack O’Brien, who eats himself to death; baritone Tom O’Toole as Alaska Wolf Joe, who’s killed by Trinity Moses in their boxing match; and baritone Stephen Salters as Bank Account Bill, who betrays his friend and ends up with Jenny.”

The Phoenix

“Boston regulars Stephen Salters (Bank Account Bill) and Frank Kelley (Fatty the Bookkeeper) also gave notable performances.”

The Boston Herald