

# Stephen Salters, baritone

## ORATORIO

### BACH

#### **St Matthew Passion**

Julian Wachner  
Back Bay Chorale

“Stephen Salters, as Jesus, gave real human dimension to the role...”

*The Boston Globe*

#### **St. John Passion**

Craig Smith  
Emmanuel Music

“There were thoughtful, deeply felt solos by ...Stephen Salters, whose particular dignity and inwardness made his Pilate such a commanding and complex presence.”

*The Boston Phoenix*

“There were other fine performances, notably by ....Stephen Salters, a subtly characterized Pilate....”

*The Boston Herald*

### BRITTEN

#### **War Requiem**

Hugo Wolff  
Frankfurt Radio Orchestra

“Brilliantly sung by soloists Melanie Diener, Mark Padmore and Stephen Salters.”

*Frankfurter Rundschau*

“With just the right warm timber and creating such ringing/resounding intensity, the tenor Mark Padmore and baritone Stephen Salters with their sound invoked such deep feeling and reflective profundity out of the texts by Wilfred Owen that the public upon leaving

the concert wanted to go and have a special look at these meaningful words and read them again. “I am the enemy you killed, my friend” sung by baritone Stephen Salters seems to be the central point of the piece. Even though we do not know for sure, this line could have lead Britten to write the piece.”

*FAZ (Germany)*

“Most of all the 3 vocal soloists created a fabulous performance. Melanie Diener added the liturgical parts in the high voice easily, in the middle of the voice with power and throughout was helped by the sopranos of the choir. Mark Padmore with his lyrical nimble tenor and with the declamation of baritone Stephen Salters together brought declamatory sensitivity to Owen’s poetry but never too emphatic.”

*Wiesbadener Kurier*

“And if it is possible to underline one special part, it will be the final “Libera Me” singularly performed last but not least by the unbelievable and overwhelming soloists.”

*Neue Presse*

## **COPLAND**

### **Old American Songs**

Keith Lockhart

Utah Symphony Chamber Orchestra

“Salters, who was last year’s winner of the Naumburg competition for voice, is a talented and promising young singer. He possesses a beautiful, expressive and well-modulated voice. He’s engaging and dynamic. Salters puts everything he has into his interpretations, and his performances are full of energy and verve. And the collaboration between soloist and orchestra was nuanced and balanced...”

*Deseret News (Utah)*

“Salters provided perfect entertainment in his performance of Aaron Copland's Old American Songs. He is a baritone with a robust voice and a born entertainer.”

*General-Anzeiger (Germany)*

## **FAURE**

**Requiem**

Isaiah Jackson  
Pro Arte

“Stephen Salters (baritone) was a rich, warm soloist.”

**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*

**Messiah**

Raymond Harvey  
Springfield Symphony

“Stephen Salters seems to be an ideal soloist for this sort of performance. He has a rainbow of tone colors to illustrate the text, and his dynamic range goes from the merest whisp of sound to the blast of a heavenly trumpet.”

*The Journal*

Joseph Colaneri

National Arts Centre Orchestra

“Baritone Stephen Salters did well by the bass arias...Salter’s [voice] offers its own rewards and his singing was unfailingly musical.”

*The Ottawa Citizen*

“Of the soloists, counertenor Christopher Jenkins and baritone Stephen Salters were most noteworthy. ...Salters raised the heads of his audience from his first utterance, a potent, resonant “thus Sayeth the Lord of Hosts.” His “Why do the nations for furiously rage” in

Part II was so committed, so gloriously forceful that it outshone the following choral response, “Let us break their bonds asunder.”

*Union News*

## **HINDEMITH**

### **When Lilacs Last in the Dooryard Bloom’d**

New England Philharmonic

“Baritone Stephen Salters declaimed the poet’s lines with the power of a great orator or preacher, with an exciting sound and impeccable diction.”

*The Boston Herald*

“Singing the pivotal solo baritone role was the superb Stephen Salters.....Salters already boasts an unforced, robust sound, and it should only gain in power and maturity. He is a communicative, affecting vocalist. And you didn’t need to consult your printed text when he was singing, so clear was his projection of Whitman’s words.”

*The Boston Globe*

## **MENDELSSOHN**

### **Elijah**

Kenneth Montgomery

Utah Symphony

“Stephen Salters, who gave a terrific performance with the orchestra in Ralph Vaughan Williams’ “Sea” Symphony a few months ago, returned with another compelling performance in the title role of “Elijah.” Salters’ majestic baritone filled the hall and kept listeners riveted, whether he was declaiming a challenge to the priests or Baal or quietly, despairingly asking God to end his life. He inhabited the role so completely that he stayed in character even when not singing.”

*Salt Lake Tribune*

“But it was baritone Stephen Salters, as Elijah, who very nearly stole the show from the chorus. His rich, resonant voice was captivating in its power and expressiveness.”

*Deseret Morning News*

**VAUGHAN WILLIAMS** – Five Mystical Songs

**BARNWELL** – Suite Death

**RUEHR** – Gospel Cha Cha

Philip Brunelle

## Plymouth Music Series

“Stephen Salters – recent Naumburg Award winner and a baritone to watch – was Sunday’s special guest. In three works, including two premieres, he demonstrated interpretive acuity, consummate musicianship and a heaven-sent set of pipes. His is a voice that overflows, and it always sounds like there’s more to come.”

*Star Tribune*

“The future resounded in the premieres of two commissioned pieces, settings of the poetry of Langston Hughes. Both were written expressly for baritone Stephen Salters...Both pieces benefited from Salters’ dusky, liquid baritone and his commitment to communicating each word and note...He stole the show with an incandescent performance of Ralph Vaughan Williams’ “Five Mystical Songs.” He had chosen the cycle and brought to it a deeply affecting spiritual awareness.”

*St. Paul Pioneer Press*

## VAUGHAN WILLIAMS

### **Sea Symphony**

Baritone soloist

Keith Lockhart

Utah Symphony

“Salters’ performance, in particular, seemed to embrace the experience of the piece beyond the physical notes. With his rich, warm, color-filled voice, he seemed to take in the wonder of it all.”

*Deseret News*

“Baritone Stephen Salters lent powerful voice to Whitman’s words. Salters, in particular, communicated rapture and awe; his vocal colorations in the second-movement nocturne were most eloquent. The movement ended on a moment of sublime stillness.”

*The Salt Lake Tribune*

## WACHNER

### **War Songs**

Theodore Antoniou

Alea III

“Salters sang with vocal splendor and disciplined, focused intensity, with the composer at the piano.”

*The Boston Globe*

## **ZEMLINSKY**

### **Symphonic Songs**

Hugh Wolff

City of Birmingham Symphony Orchestra

“ Stephen Salters’ sensitive baritone and impeccable articulation made him an ideal interpreter.”

*The Guardian (London)*

“Baritone Stephen Salters was a powerfully expressive and authoritative interpreter of these predominantly somber poems, his ability to communicate sustaining interest through a work that uses its large-scale forces surprisingly austerely.”

*The Birmingham Post*

## **TRADITIONAL SPIRITUALS**

Keith Lockhart

Boston Pops

Ann Arbor, MI

“An obvious highlight was guest soloist baritone Stephen Salters, who delighted the crowd of more than 7,500 with a medley of traditional spirituals, plus the jazzy, upbeat ‘Here’s a Pretty Baby’ and the joyful ‘Christmas is A-Comin’.”

*The Ann Arbor News*