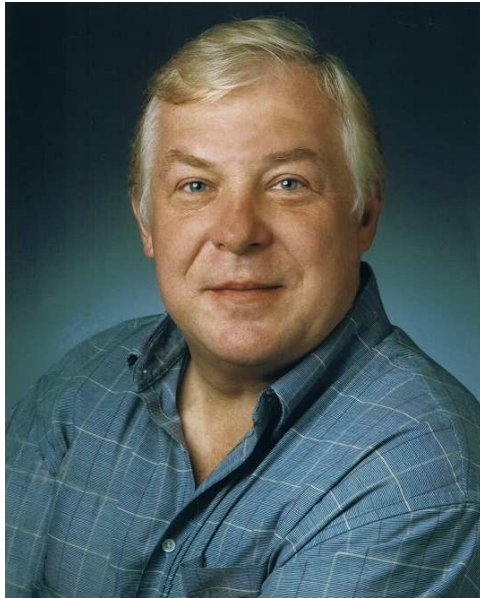


## Stefan Szkafarowsky

### Bass



Bass Stefan Szkafarowsky has emerged as one of America's leading artists, praised for the beautiful quality of his bass voice as well as for his impeccable technique. He is highly sought after by opera companies and orchestras in this country and abroad.

Mr. Szkafarowsky recently returned to the Metropolitan Opera to take part in their new production of *The Nose* as well as *Boris Godunov*. He then made his debut at the Savonlinna Opera Festival in Finland as the Sacristan in *Tosca*, followed by performing Vodnik in *Rusalka* with Opera Colorado, Mitiukh in *Boris Godunov* with Dallas Opera, a return to Savonlinna to perform the Sacristan in *Tosca*, and a return to the Metropolitan Opera to perform the Bonze in *Madama Butterfly*. Upcoming engagements include the *St. Nicholas Mass* at the Avery Fisher Hall (Lincoln Center); *Uberto* in *La Serva Padrona* at the Macau International Music Festival; and the Bonze in *Madama Butterfly* for Los Angeles Opera.

In 2009/2010, Mr. Szkafarowsky made his debut with the Nashville Opera performing both Sacristan and Sciarrone in their production of *Tosca*, followed by his debut in the Macau International Music Festival as Dr. Bartolo in *Le Nozze di Figaro*.

In the 2008-2009 season, he returned to the Metropolitan Opera for their productions of *La Gioconda* and *Eugene Onegin*. He performed at the West Palm Beach Opera Company in *La Bohème*, where he portrayed both Benoit and Alcindoro. He also made his debut with Dayton Opera as Timur in *Turandot*, and he played both Basilio in *Il Barbiere di Siviglia* and Kuno in *Der Freischütz* at Des Moines Metro Opera.

In 2007-2008, Stefan played Sarastro in *Die Zauberflöte* for Indianapolis Opera; the King in *Aida* with Nevada Opera; the lackey Havrilo in *War and Peace* at the Metropolitan Opera; and at Florida Opera he performed the Sacristan in *Tosca*, and Benoit/Alcindoro in *La Bohème*.

In 2006-2007 Stefan sang the role of Il Commendatore with Opera Pacific in *Don Giovanni*, followed by his debut with the Florida Grand Opera in *Samson et Dalila* as the Old Hebrew. He made his debut with the Lake George Opera in their rendition of *La Bohème* singing the roles of Benoit/Alcindoro, and sang Friar Lawrence in *Roméo et Juliette* at Toledo Opera.

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*Stefan Szkafarowsky, cont'd.*

In 2005-2006, Stefan sang the role of Prince Gremin in *Eugene Onegin* with Tulsa Opera; Banquo in *Macbeth* with Florentine Opera; The King in *Aida* with Opera Pacific; Benoit/Alcindoro in *La Bohème* with Fort Worth Opera; Sarastro in *Die Zauberflöte* with the San Antonio Opera; Bonze in *Madama Butterfly* at Opéra de Québec; Commendatore in *Don Giovanni* with Opera Pacific; and Benoit/Alcindoro in *La Bohème* and Dr. Bartolo in *Le Nozze di Figaro* with the Metro Lyric Opera under the baton of Maestro Coppola.

The 2003-2004 season had Mr. Szkafarowsky returning to the Metropolitan Opera in *La Rossigno*, *Werther*, and *Salome*. In the fall of 2004, Stefan made his Atlanta Opera debut in the role of the Commendatore in Mozart's *Don Giovanni*.

His Italian debut in Tchaikovsky's *Oprichnik* at the Cagliari Opera House was a highlight of Mr. Szkafarowsky's 2002-2003 season. In addition, he debuted with Minnesota Opera as the Grand Inquisitor in *Don Carlo*. Other performances include Ferrando in Verdi's *Il Trovatore* and Crespel in *The Tales of Hoffman* with Washington Opera; Zaccaria in *Nabucco* with Florentine Opera and Santiago, Chile; and Ramfis in *Aida* with New Jersey Opera. He has also performed with many other renowned opera companies such as the Lyric Opera of Chicago, New York City Opera, Grand Rapids Opera, New Orleans Opera, Arizona Opera, San Diego Opera, Dallas Opera, Pittsburgh Opera, Hamilton, Calgary, Edmonton, Montreal, Winnipeg, and Vancouver in such roles as Ramfis, Banquo, Sparafucile, Wurm, Prince Gremin, and Daland in *The Flying Dutchman*.

As a concert artist, Stefan has been a featured soloist with the Pittsburgh Symphony, National Symphony in Washington D.C., Minnesota Orchestra, St. Louis Symphony, Colorado Symphony, Hartford Symphony, Milwaukee Symphony and the Vancouver and Montreal Symphonies. He has worked under the batons of Plácido Domingo, Michael Lankaster, Mstislav Rostrapovich, Leonard Slatkin and Michael Tilson Thomas.

A native of New York, Mr. Szkafarowsky attended the American Opera Center at Julliard and the Westchester Conservatory of Music. He is a recipient of grants from the Sullivan Foundation and the Tito Gobbi Award from the Rosa Ponselle Foundation. He is also a regional winner of the Metropolitan Opera Auditions.

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## Stefan Szkafarowsky

### Repertoire

Beethoven	<i>Fidelio</i>	<b>Rocco</b>
Bellini	<i>La Sonnambula</i>	<b>Count Rodolfo</b>
Boito	<i>Mefistofele</i>	<b>Mefistofele *</b>
Borodin	<i>Prince Igor</i>	<b>Prince Galitsky *</b>
Donizetti	<i>Anna Bolena</i>	<b>Enrico VII</b>
	<i>Don Pasquale</i>	<b>Don Pasquale *</b>
	<i>L'Elisir d'Amore</i>	<b>Dulcamare / Belcore *</b>
	<i>Lucia di Lammermoor</i>	<b>Raimondo</b>
Giordano	<i>Andrea Chénier</i>	<b>Mathieu</b>
Gounod	<i>Roméo et Juliette</i>	<b>Friar Lawrence</b>
Mozart	<i>Die Zauberflöte</i>	<b>Sarastro</b>
	<i>Don Giovanni</i>	<b>Commendatore</b>
	<i>Le Nozze di Figaro</i>	<b>Dr. Bartolo</b>
Mussorgsky	<i>Boris Godunov</i>	<b>Varlaam / Pimen</b>
Offenbach	<i>Les Contes d'Hoffman</i>	<b>Crispel</b>
Ponchielli	<i>La Gioconda</i>	<b>Alvise</b>
Puccini	<i>La Bohème</i>	<b>Benoit / Alcindoro, Colline</b>
	<i>Madama Butterfly</i>	<b>Bonze</b>
	<i>Tosca</i>	<b>Sacristan / Sciarrone</b>
	<i>Turandot</i>	<b>Timur</b>
Rossini	<i>Il Barber of Siviglia</i>	<b>Basilio</b>
Saints-Saëns	<i>Samson et Dalila</i>	<b>Old Hebrew</b>
Strauss, R.	<i>Salome</i>	<b>First Nazarene / 5th Jew</b>
Tchaikovsky	<i>Eugene Onegin</i>	<b>Prince Gremin</b>
Verdi	<i>Aida</i>	<b>Ramfis / King</b>
	<i>Don Carlo</i>	<b>King Phillip / Grand Inquisitor / Frate</b>
	<i>Il Trovatore</i>	<b>Ferrando</b>
	<i>La Forza del Destino</i>	<b>Padre Guardiano / Melitone *</b>

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*Stefan Szkafarowsky, Repertoire, cont'd.*

	<i>Luisa Miller</i>	<b>Wurm</b>
	<i>Macbeth</i>	<b>Banquo</b>
	<i>Nabucco</i>	<b>Zaccaria</b>
	<i>Otello</i>	<b>Lodovico</b>
	<i>Rigoletto</i>	<b>Sparafucile / Monterone</b>
	<i>Simon Boccanegra</i>	<b>Fiesco</b>
	<i>Un Ballo in Maschera</i>	<b>Tom</b>
von Weber	<i>Der Freischütz</i>	<b>Kuno</b>
Wagner	<i>Das Rheingold</i>	<b>Fasolt</b>
	<i>Der Fliegende Holländer</i>	<b>Daland</b>
	<i>Lohengrin</i>	<b>King Henry *</b>

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## Stefan Szkafarowsky

### Press Reviews

#### **Vodnik in *Rusalka***

"Stefan Szkafarowsky, with his rock-solid bass voice, offers an affecting take on Vodnik."

- Kyle MacMillan, *The Denver Post*, 02/16/2011

"With his resonant bass Stefan Szkafarowsky made father Vodnik an unusually sympathetic figure."

- Wes Blomster, *Daily Camera*, 02/13/2011

#### **Prince Gremin in *Eugene Onegin***

"Here was a bass that actually hit a note in his lowest range ... besides effectively shaping the melodic line."

-*St. Louis Post Dispatch*

"Stefan Szkafarowsky brought a regal bass to Prince Gremin's showcase aria."

-*San Diego Union Tribune*

#### **Filippo in *Don Carlo***

"Stefan Szkafarowsky sang a dynamically realized Filippo, displaying sure command of a mellifluous instrument."

-*Opera News*

#### **Zaccarias in *Nabucco***

"Stefan Szkafarowsky, by contrast, infused the prophet Zaccarias with a burning intensity that lifted the level of the show whenever he was on stage."

-*The Hartford Courant*

"Bass Stefan Szkafarowsky's Zaccaria was smooth, liquid, and dignified; a natural and imposing figure for the high priest."

-*Newsday*

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*Stefan Szkafarowsky, Press Reviews, cont'd.*

"It was bass Stefan Szkafarowsky who had the greatest triumph due to his dynamic contrasts in Nabucco..."

*-Newsday*

### **Raimondo in *Lucia di Lammermoor***

"Woods' performance was backed by several very strong performances... Stefan Szkafarowsky as Raimondo... whose thundering judgements are like a classic chorus."

*-Newsday*

"A towering presence and one of the finest bass voices heard here in many years makes memorable the role of Raimondo, as sung by Stefan Szkafarowsky."

*-Times-Colonist*

"Massive is an understatement to describe Stefan Szkafarowsky's bass voice - he rocked the hall with his mighty instrument."

*-The Grand Rapids Press*

### **Lodovico in *Otello***

"A pleasant surprise was the deep bass of Stefan Szkafarowsky - a solid, mature Lodovico."

*-Pittsburgh Post-Gazette*

### **Ferrando in *Il Trovatore***

"Far more vital was the Ferrando of Stefan Szkafarowsky whose 'Abbietta zingara' set the tone for the production - dark, grand, and infused with rhythmic incisiveness."

*-Opera News*

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