

Stefano de Peppo

reviews

Arizona Opera, La cenerentola

Stefano de Peppo who has sung Don Magnifico around the world and across the United States, is known for his large, robust bass-baritone voice. It was fascinating to see him do this role in two different conceptions of the opera, last fall at San Diego Opera and this spring at Arizona Opera. The San Diego company performed a shorter, happier version that cut references to Don Magnifico having supported his household on Angelina's inheritance. By including that information, Arizona Opera gave good reasons for the Don's cruelty toward one of his daughters. Best of all, the longer version of the score allowed De Peppo to sing more of incredibly accurate patter - **Opera Today**

Austin Opera, La Fille du Regiment

Bass Stefano de Peppo sings adopted dad Sulpice with a rich, sympathetic hue, and is a delight to watch on stage, as well as hear. Instinctively, he turns caricature into character - **Houston Press**

...de Peppo's Sulpice moves with ease between a leader of men and the tender father to the orphan Marie - **Austin Chronicle**

Bass Stefano di Peppo as Sulpice, sergeant of the 21st Regiment, watched over Marie, the adopted "daughter of the regiment" with great affection, and sang very well indeed in the great Act II trio - **theartoftheconductor.com**

San Diego Opera, La Cenerentola

Italian bass Stefano de Peppo is a gifted comedian and a past master of the fast 'patter' that many of Rossini's comic roels

demand. Already dressed for laughs, he made Magnifico real by ever-so-lightly underplaining the part - **Opera Today**

Bass Stefano de Peppo gave us a blustering Don Magnifico well carried by his sturdy basso - **San Diego Story**

Stefano de Peppo captured the assinine pomposity of Don Magnifico - **San Diego Union-Tribune**

Opera Santa Barbara, Gianni Schicchi

Stefano de Peppo was a marvellous Gianni Sschicchi - **Santa Barbara Independent**

Sarasota Opera, Cosi fan tutte

You couldn't see Don Alonso's sneer, but bass-baritone Stefano de Peppo created it in his perfect combination of voice and acting. He's the one who hatched the plan and many machinations to catch the two-timing sisters - **Herald Tribune**

Opera Santa Barbara, Italiana in Algeri

Bass-baritone Stefano de Peppo displayed a similar knack for subtle comedic schtick in his role as Mustafa, Governor of Algiers, his voice broadening and darkening as his lusts intensified - **Casa Magazine**

Miami Lyric Opera, Don Pasquale

Italian bass Stefano di Peppo, as the aged bachelor Don Pasquale, and soprano Gina Galati, as Norina, as beautiful widow that Pasquale will not allow his nephew to marry, are each delightful, eliciting laughs and sympathy....Terrifically consistent across all ranges, de Peppo's excellent diction and powerful projection combine with a meticulous, broadly comic performance that anchored the evening - **South Florida Classical Review**

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Atlanta Opera, Il barbiere di Siviglia

...Dr. Bartolo (bass Stefano de Peppo) and his music-teaching henchman Basilio (bass Sam Handley) are more bumbling than threatening, but de Peppo's best admonishing came in "A un dottor della mia sorte," in the first act, a gem but a challenging aria to execute well - **Arts Atlanta**

Stefano de Peppo is masterfully comedic as Rosina's guardian and virtual jailer, Dr. Bartolo – Atlanta Journal - Constitution

Sarasota Opera, Un giorno di regno

This entire cast was superb starting with the two bass-baritones in buffa roles, the Baron of Kelbar (Stefano de Peppo) and Signor La Rocca (Kevin Short) who are arranging for La Rocca to marry the Baron's daughter, Guilieta . Whether plotting or arguing, these two nearly always stole the show with their buffoonery and consistent command of their range and patter - **Herald Tribune**

Royal Albert Hall, La Boheme

Stefano da Peppo and Joshua Bloom were charming as Schaunard and Colline - **bachtrack.com**

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