

WILLIAM STONE

BARITONE

PROFESSIONAL EXPERIENCE

Performing Artist; 1975 - Present
Professional Operatic Debut, 1975
International Operatic Debut, 1977
See attached biography and publicity materials for details

EDUCATIONAL BACKGROUND

University of Illinois at Urbana-Champaign- Doctor of Musical Arts, 1979
Major: Music/Voice; Minor: Pottery
Doctoral Dissertation: *Lieder Eines Fahrenden Gesellen: The Operatic Connection*
Dr. Alexander Ringer, Dissertation Advisor and Doctoral Committee Chairman
Private study with Marguerite Wildenhain, Master Potter (Bauhaus), Summer 1975
University of Illinois at Urbana-Champaign- Master of Music, 1968
Duke University, Durham, North Carolina - Bachelor of Arts, 1966

PROFESSIONAL ORGANIZATIONS

AGMA – American Guild of Musical Artists (Union)
CAEA – Canadian Actors' Equity Association
Delta Omicron – International Music Fraternity
Musical Fund Society of Philadelphia
NATS – National Association of Teachers of Singing

TEACHING EXPERIENCE

Opera Theater and Music Festival of Lucca, Italy – Summer Program of the University of Cincinnati College-Conservatory of Music, 2007, 2006
Temple University Boyer College of Music & Dance, Professor of Vocal Studies
Fall Semester, 2005-Present
Private Studio Voice; 1973 - Present
University of Illinois at Urbana-Champaign, Music Lecturer; 1972 - 1973
University of Illinois at Urbana-Champaign, Instructor of Voice; 1971 - 1972
University of Illinois at Urbana-Champaign, Voice Teaching Assistant; 1970 - 1971
Luther College, Decorah, Iowa, Instructor of Voice; 1968 - 1970

Master Classes; Present-1986

- Lehigh Valley Charter School for the Arts, with Tram Sparks, Dec. 12, 2007
Bethlehem, PA
- The Curtis Institute of Music, Oct. 8, 2007
Philadelphia, PA
- Creative and Performing Arts High School (CAPA), with Tram Sparks, Oct. 4, 2007
Philadelphia, PA

- Opera Theater and Music Festival of Lucca, Italy, July 9, 2007
Lucca, Italy
- Ithaca College, Mar. 24 & 25, 2007
Ithaca, New York
- Duke University, Feb. 15, 2005,
Durham, NC
- Juilliard School of Music, Dec. 18, 2003;
New York City
- Fletcher Opera Institute, North Carolina School of the Arts, Oct. 1 & 2, 2003;
Winston-Salem, NC
- North Carolina Museum of Natural Sciences, Apr. 9, 2000;
Raleigh, North Carolina
- Carson-Newman College, Apr. 1, 2003;
Jefferson City, Tennessee
- Wayne Community College, Mar. 16, 2001;
Goldsboro, North Carolina
- Ithaca College, Sept. 14, 1998;
Ithaca, New York
- CSU Summer Arts Opera Festival, Carpenter Center, July 2, 1998;
Long Beach, California
- UNC-TV Public Broadcast: The High School Assembly Opera Master Class,
Outreach Program; Oct. 21, 1997
- Fletcher School of Performing Arts, Meredith College, Oct. 6, 7, 8, 1997;
Raleigh, North Carolina
- Fletcher School of Performing Arts, Meredith College, Dec. 2, 3, 4, 1996;
Raleigh, North Carolina
- University of Illinois at Urbana-Champaign, Jan. 29, 1996;
Urbana, Illinois
- Fletcher School of Performing Arts, Meredith College, Oct. 4, 1994;
Raleigh, North Carolina
- CSU Summer Arts Opera Festival. July 8, 1993;
Arcata, California
- University of Illinois at Urbana-Champaign, Feb. 21, 1992;
Urbana, Illinois
- Santa Fe Opera, Aug. 22, 1991;
Santa Fe, New Mexico
- Atlanta Symphony Orchestra Chorus, Nov. 2, 1987;
Atlanta, Georgia
- University of Tennessee at Knoxville, Feb. 24 1986;
Knoxville, Tennessee

PROFESSIONAL ADJUDICATIONS

- 2008 Classical Singer High School Competition, Boyer College, Temple Univ., Jan 26
Philadelphia, PA
- 2008 Metropolitan Opera National Council Auditions, Upper Midwest Regional, Jan 19, 20
Minneapolis/St. Paul, Minn.
- 2007 Oreste A. Giargiari and Son Arturo Bel Canto Competition, Academy of the Vocal
Arts, Perelman Theater, Kimmel Center, Oct. 2
Philadelphia, PA

- 2007 Metropolitan Opera National Council Auditions, Northeast Regional, Jan. 27 & 28
Boston, Mass.
- 2007 Classical Singer High School Competition, Boyer College, Temple Univ., Jan. 20
Philadelphia, PA
- 2006 Metropolitan Opera National Council Auditions, Southeast Regional, Nov 11 & 12
Columbia, South Carolina
- 2003 Juilliard School of Music: Vocal Arts Honors Recital Auditions, Mar.;;
New York City
- 2002 Metropolitan Opera National Council Tri-State Regional Auditions, Dec.;;
Cincinnati, Ohio
- 2002 Juilliard School of Music: Solo Auditions for Britten *War Requiem*, Nov.;;
New York City
- 2001 Juilliard School of Music: Alice Tully Vocal Arts Debut Recital Competition, Apr.;;
New York City
- 1999 Concert Artists Guild Competition Finals, Merkin Concert Hall; Feb.;;
New York City
- 1993 Metropolitan Opera National Council Auditions, New England Regional, Feb.;;
Boston, Massachusetts
- 1991 Opera Index Competition, CAMI Recital Hall, Sept.;;
New York City

GRANTS AND PROFESSIONAL AWARDS

Wayne Community College Walk of Fame [name and star inlaid], Goldsboro, NC; 2006
Wayne County Wall of Fame, Wayne County Historical Association, Goldsboro, NC; 2003
William F. Stone Endowment For Music Scholarships, Established by the Foundation of
Wayne Community College, Goldsboro, NC; 2001
Key to the City of Goldsboro, North Carolina; 2001
National Opera Institute Award; 1981 & 1983
Sullivan Foundation Grant; 1978 & 1981
Rockefeller Fund for Music Grant; 1979 – 1980
Metropolitan Opera National Council Award; 1976
Metropolitan Opera Auditions, National Finalist; 1976
Fellowship in Music, University of Illinois; 1972 - 1973
Fellowship in Creative and Performing Arts, University of Illinois at Urbana-Champaign,
1971 - 1972

DISCOGRAPHY

- Bach** *Magnificat in D Major*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Telarc
- Bach** *Mass in B Minor*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Telarc
- Bach** *The Best of Bach*, Excerpts, Atlanta Symphony Orchestra, Robert Shaw,
Conductor: Telarc
- Brahms** *Ein deutsches Requiem*, Cleveland Orchestra, Robert Shaw, Conductor;
Included in "The Robert Shaw Legacy, 1956-1997" CD, Historic Live
Performance Edition; Cleveland Orchestra

- Brahms** *Ein deutsches Requiem*, Fargo-Moorhead Symphony
Joel Revzen, Conductor; Raptor Studios
- Handel** *Messiah*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Video Artists International
- Hindemith** *Requiem: When Lilacs Last in the Dooryard Bloom'd*, Atlanta
Symphony Orchestra, Robert Shaw, Conductor; Telarc, *1987 Grammy
Award Winner*
- Hindemith** *Requiem: When Lilacs last in the Dooryard Bloom'd*, Preparing a
Masterpiece, Vol. 5 of Carnegie Hall's Robert Shaw Choral Workshop
Program, DVD.
- Mahler** *Symphony No. 8*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Telarc
- Mozart** *Mass in C Minor*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Telarc
- Mussorgsky** *Salammbô*, RAI Milano Orchestra
Zoltán Peskó, Conductor; CBS/London
- Schubert** *Mass in G*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Telarc
- Shaw** *Absolute Heaven: Essential Choral Masterpieces*. Rob't Shaw,
Conductor, Atlanta Symphony Orch. & Choruses, Telarc
- Telemann** *The Day of Judgment*, Music of the Baroque
Thomas Wikman, Conductor
- Verdi** *Attila*, (Ezio), selections from La Fenice, Venice, performances.
Gala, 2006.
- Verdi** *Falstaff, (Ford)*, Live Telecast from Festival d'Aix-en-Provence,
Theatre Royale de la Monnaie, Sylvain Cambreling, Conductor ;
Warner Music Vision; Kultur, DVD.
- Verdi** *Simon Boccanegra (Paolo)*, *Live Recording*
Theatre Royale de la Monnaie,
Sylvain Cambreling, Conductor; Ricercar Secondo
- Walton** *Belshazzar's Feast*, Atlanta Symphony Orchestra
Robert Shaw, Conductor; Telarc; *1990 Grammy Award Winner*
- Ward** *Arias and Songs* with Thomas Warburton, Pianist
Bay Cities

CONDUCTORS (PARTIAL LIST)

Gianandrea Gavazzeni, Georg Solti, Robert Shaw, Riccardo Muti, Seiji Ozawa, Kurt Masur, Essa-Pekka Solonen, Bruno Bartoletti, Christopher Seaman, Julius Rudel, Krzysztof Penderecki, Antonio Pappano, Sir Charles Mackerras, Keith Lockhart, Jahja Ling, James Levine, Charles Dutoit, Bertrand de Billy, Maurizio Arena, Marco Armiliato, Christian Badea, Alessandro Siciliani, Patrick Summers

OPERA COMPANIES

Belgium: Théâtre Royal de la Monnaie, Brussels;
De Vlaamse Opera, Antwerp/Ghent

France: Opéra de Lille; Opéra de Montpellier;
Opéra de Nancy; Angers Nantes Opéra;
Opéra National de Paris (Bastille); Théâtre de l'Opéra Comique, Paris;
Théâtre du Capitole, Toulouse

Germany: Theater der Bundesstadt, Bonn; Oper Frankfurt;
Staatstheater Stuttgart

Ireland: Wexford Opera Festival, Wexford

Italy: Teatro alla Scala, Milan; Teatro Comunale di Firenze, Florence;
Teatro Carlo Felice, Genoa; Teatro San Carlo, Naples;
Teatro dell'Opera, Rome; Teatro La Fenice, Venice;
Teatro Giuseppe Verdi, Trieste

Netherlands: De Nederlandse Opera, Amsterdam;
Opera Zuid, Maastricht

North America: The Atlanta Opera; Austin Lyric Opera, Texas;
Baltimore Opera Company; Berkshire Opera Company;
Canadian Opera Company, Toronto; Chautauqua Opera;
Cleveland Opera; Lyric Opera of Chicago;
Metropolitan Opera; Mississippi Opera; Mobile Opera;
New Jersey State Opera; New York City Opera; Opera Colorado;
Opera Omaha; Opera Company of Philadelphia; Orlando Opera;
Peoria Opera; Portland Opera, Maine;
Palm Beach Opera, Florida; Portland Opera, Oregon;
San Francisco Opera; Santa Fe Opera; Seattle Opera; Washington
Concert Opera; Washington Opera, DC

ORCHESTRAS

Los Angeles Philharmonic; Napa Valley Symphony Association; San Francisco Symphony; Aspen Festival Orchestra; Hartford Symphony, Connecticut; Florida Symphony Orchestra; Jacksonville Symphony Orchestra, Florida; Miami Symphony Orchestra; Tampa Symphony Orchestra; Atlanta Symphony Orchestra; Honolulu Symphony Orchestra; Chicago Music of the Baroque; Grant Park Orchestra and Chorus, Chicago; Portland Symphony Orchestra, Maine; Baltimore Symphony Orchestra; Boston Symphony Orchestra; Minnesota Orchestra; New Jersey Symphony Orchestra; American Symphony Orchestra, New York City; New York Philharmonic; Mostly Mozart Festival Orchestra; Orchestra of St. Luke's, New York City; Rochester Philharmonic Orchestra, New York; Charlotte Symphony, North Carolina; North Carolina Symphony; Canton Symphony Orchestra, Ohio; Cincinnati Symphony Orchestra; The Cleveland Orchestra; Columbus Symphony Orchestra; Youngstown Symphony Orchestra, Ohio; Pittsburgh Symphony Orchestra; Dallas Symphony Orchestra; Houston Symphony; San Antonio Symphony; Utah Symphony; Roanoke Symphony Orchestra, Virginia; Seattle Symphony; The Toronto Symphony Orchestra

Chamber Orchestra of Europe; Orchestra Symphonique de la Monnaie, Brussels, Belgium; Kölner Philharmonie, Cologne, Germany ; Orchestra Sinfonica dell' Accademia Nazionale di Santa Cecilia, Rome; RAI di Milano, Milan, Italy; Yomiuri Nippon Symphony Orchestra, Tokyo, Japan

INTERNATIONAL MUSIC FESTIVALS

Aix-en Provence, France
 Festival dei due Mondi, Spoleto, Italy
 Abril Musical Leon, Mexico
 Festival of Music by Krzysztof Penderecki, Krakow, Poland
 French Opéra Comique Festival, Carnegie Hall, New York
 Festival of Two Worlds, Charleston, South Carolina
 Aspen Music Festival, Colorado

CRITICAL ACCLAIM

OPERA

Nottingham, Roberto Devereux (Washington Concert Opera)

“Mr. Stone convincingly anchored the substantial ensemble numbers with clear low notes and precise diction.”

T.L. Ponick
The Washington Times

“...Stone, with his caramel-smooth baritone...”

Tom Huizenga
The Washington Post

Stankar, Stiffelio (Washington Concert Opera)

“sensation...A singer of impressive range and expression, Mr. Stone gave a beautifully balanced, thrilling reading of Verdi’s demanding arias.”

Washington Times

Don Carlo, La Forza del destino (Antwerp)

“The most complete presentation came from William Stone. He was about the only one who sang Verdi as it ought to have been: with a beautiful, controlled vocal line and the necessary nuances of color. His warm Baritone had fervor and vocal power. A stylish interpretation.”

De Standaard

“William Stone made a deep impression as Don Carlo.”

Nieuwe Gazet

“By far the impressive performance came genuinely from the baritone William Stone.”

De Morgen

“of the deep men’s voices we were very impressed by the strong dramatic expressiveness of William Stone as Carlo.”

Gentenaar

Sharpless, Madama Butterfly (Opera Bastille)

“Only William Stone’s Sharpless seemed to be making a positive contribution with his warm baritone.”

Opera

Sharpless, Madama Butterfly (Lyric Opera of Chicago)

“William Stone was a fine, sympathetic Sharpless.”

John von Rhein
The Chicago Tribune

“William Stone was an effective Sharpless.”

Wynne Delacoma
The Chicago Sun-Times

Sharpless, Madama Butterfly (Orlando Opera)

“William Stone was dignified in both voice and demeanor.”

Steven Brown
Sentinel

Sharpless, Madama Butterfly (Opera Colorado)

“William Stone, as a clean-shaven Sharpless, sang effectively and showed enough humanity to enliven his exchanges with Pinkerton and Butterfly.”

Mark Shulgold
Denver Rocky Mountain News

“William Stone sings a sympathetic Sharpless.”

Wes Blomster
Daily Camera

“Well-sung and given a human dimension, rather than the usual stiff portrayal by baritone William Stone.”

Eleanor Keats
The Villager

Miller, Luisa Miller (Spoleto Festival USA)

“Add to that...the characterful Miller of William Stone, and you have a performance that would stand out under any circumstance.”

William W. Starr
The State, Columbia

“Luisa’s father, sung to great applause by William Stone.”

Nicholas Drake
Charleston City Paper

“The lower voices – Baritone William Stone...- were well-represented by some fine singing.”

Sarah Bryan Miller
St. Louis Post – Dispatch

“William Stone performed admirably as Miller.”

Janelle Gelfand
The Cincinnati Enquirer

“Baritone William Stone, as her father, effectively invites our sympathies.”

Doug Wyatt
Savannah Morning News

“William Stone was dense and subtle as Luisa’s father.”

Paul Horsley
The Kansas City Star

David, L’Amico Fritz (Genoa Opera)

“More balanced was the interpretation of American baritone William Stone, who sketched a very vital David, drawing the maximum significance from each phrase.”

Stephen Hastings
Il Lavoro

“Quite good was William Stone, a vigorous David.”

Roberto Lovine
La Stampa

Title Role, Doktor Faust (New York City Opera)

“In the long and dramatic title role, William Stone is nothing less than magnificent. His robust baritone rings out with firm, rich tone; his declamation of the German text is uncommonly sensitive and full of dramatic fire and he plays the role with commanding authority.”

Peter G. Davis
New York Magazine

“The final scenes were an impressive tribute to Stone’s musicianship.”

Edward Rothstein
New York Times

Enrico, Lucia di Lammermoor (New York City Opera)

“William Stone was an excellent Enrico: he sang with penetration and sensitivity.”

Tim Page
New York Newsday

Rodrigo, Don Carlos (Seattle Opera)

“William Stone, a first rate baritone...proved another exciting discovery in the role of Rodrigo. His handsome voice, so well suited to conveying the emotional content of the music, is coupled with a great sense of drama; Stone’s Rodrigue was eminently real. It’s hard to imagine anyone better conveying the honest decency of this character.”

The Seattle Times

Germont, La traviata (Santa Fe Opera)

“It was William Stone (Germont) who gave lessons in Verdian style and phrasing.”

Opera

“...However baritone William Stone as Alfredo’s father, the one male role that really counts, proved a solid counterpart for Violetta...Stone’s portrait of the stubborn provincial had exceptional dimension. Sensitively exploiting his rich voice and strong physical presence, Stone generated an uncommonly sympathetic figure, a man driven by family duty yet torn by pity for Violetta.”

Joanne Sheery Hoover
The Albuquerque Journal

“Baritone William Stone was a physically restrained but emotionally vivid Germont, balancing paternal concern for Alfredo with growing love and respect for Violetta. A straightforward and dignified reading.”

Craig Smith

THE NEW MEXICAN

Germont, La traviata (Santa Fe Opera) – continued

“In the evening’s outstanding performance, William Stone sang nobly as the elder Germont... (the) second Act duet ‘Dite alla giovine’ was a stunner.”

John Stege
Santa Fe Reporter

“...William Stone portrays (the) father with complete mastery.”

A.P.D.

Simon, Simon Boccanegra (Duke University)

“Stone’s voice, a well-ripened baritone of strength and an intrinsically handsome palette... Throughout, his understanding of the psychologies Verdi built into these diverse characters – a saintly Spanish nobleman, a manipulative Frenchman and a villainous Cypriot with a bad attitude – were distinctively drawn and beautifully vocalized.”

Carl J. Halperin
The Herald-Sun, Durham, N.C.

“Stone...has a magnificent, sonorous voice and, most important, he knows why he sings.”

R.C.D.
The News & Observer

“Topping the list of vocal honors was the superb realization of the role by William Stone. Often associated with modern works in his stints with the major opera houses, he proved here that he is an Italianate baritone with the best of them. Beautifully rounded tones, great use of the softer dynamic range and insightful interpretation made for a flawless performance. Equally impressive was his stamina, as the role calls for a staggering amount of unrelenting vocalism.”

Roy C. Dicks
The News & Observer

Monforte, I Vespri Siciliani (Washington Concert Opera)

“The elegant artistry of William Stone as Monforte rounded out the stellar line-up. In this ‘opera without a villain’, Stone brought dignity and pathos to a character presented with complex choices. Loud and long cheers greeted him at the curtain calls.”

Arthur Roach
Washington Post

Ezio, Attila (Washington Concert Opera)

“Baritone William Stone began well as the Roman general Ezio in the duet with Doss...and Stone continued to grow throughout the performance.”

Joseph McLellan

THE WASHINGTON POST

Marcello, La bohème (Cleveland Opera)

“William Stone is a vital, stalwart Marcello with a warm baritone and personality that is both engaging and compassionate.”

Donald Rosenberg
The Plain Dealer

Der Templer und die Judin (Wexford, Ireland)

“...magnificently sung-and at short notice-by William Stone...Mr. Stone’s darkly coloured, tightly focused baritone, command of broad phrase and towering stage presence fitted the character like a glove. More, please.”

Rodney Milnes
Opera

Title Role, Rigoletto (Savannah Symphony)

“High points of the 1st Act were tenor Bruce Reed...and William Stone’s ‘Pari Siamo’. Stone proved that one does not have to behave (or sing) like a gargoyle to portray Rigoletto. His singing was at all times both beautiful and characterful. Stone’s ‘cartigiani’ was galvanizing in its power and pathos.”

Henry Steele
Savannah Evening

Post

The Consul (Spoleto, USA)

“Stone is a powerful, convincing figure on stage. he sang in a rich, full-bodied tone, often with expressive tenderness.”

Lee Lourdeaux
Durham Morning Herald

Ping, Turandot (Columbus Symphony Orchestra)

“Ping, Pang, and Pong proved wonderful singing actors...especially delightful in Act 2 as they dreamed of a life of leisure beyond the imperial court.

Barbara Zuck
The Columbus Dispatch

“...William Stone, David Cangelosi, and Daniel Weeks were cherishable as Ping, Pang, and Pong.”

Donald Rosenberg
The Plain Dealer

CRITICAL ACCLAIM

CONCERT REVIEWS

Orff, Carmina Burana, (New York Philharmonic, Avery Fisher Hall)

“...it was hard to resist this dynamic performance, conducted by Mr. Masur. The New York Choral Artists sang with enveloping power. The vocal soloists were exemplary: the radiant soprano Harolyn Blackwell; a stentorian William Stone, who made his Philharmonic debut...”

Anthony Tommasini
New York Times

Orff, Carmina Burana, (Ohio Theater)

“His first solo emphasized lyricism. Later, Stone’s use of falsetto was exemplary, notably in the way in which he moved in and out of it.”

Barbara Zuck
Columbus Dispatch

Mahler, Das Knaben Wunderhorn, (Orchestra of St. Luke’s Carnegie Hall)

“Miss Söderström and Mr. Stone made sympathetic protagonists in these 12 songs. The latter’s strong, bluff baritone conveyed Mahler’s collection of rough lovers and soldiers with simple dignity.”

Bernard Holland
New York Times

“Right from the opening ‘Revelge’, baritone William Stone was most impressive. The often cruelly wide-ranging vocal writing posed no problem for him, his German diction (often in regional dialect) was thoroughly idiomatic, and he caught the often artless Mahlerian emotions perfectly.”

Bill Zakariasen
New York Daily News

Mendelssohn, Elijah, (Honolulu Symphony and Chorus)

“...brilliant collaborator...Stone does not just sing the part of Elijah, he embodies it on stage. His delivery of the text is clear, perfectly intelligible, and imbued with a sense of the prophet’s ‘crazy wisdom.’ Stone’s instincts are impeccable and his voice rich and full of authority.”

Gregory Shepherd
The Honolulu Advertiser

Mendelssohn, Elijah, (Raleigh Oratorio Society with the North Carolina Symphony)

“Stone has a magnificent voice, and his experience in opera has given him the gift of clean and pure diction. In his saving of the widow’s son, he was impassioned. When he called on God in his tender aria “Lord, God of Abraham,” he was devout. When he taunted the priests of Baal, he was mocking. When he defied them in his aria “Is not his Word like a Fire,” he was wrathful. In each of these varying modes, he showed himself to be an outstanding singing actor with a tender, yet powerful and dramatic, voice.”

Alwin Tonkonogy
The News & Observer

Mahler, Symphony of a Thousand (Cleveland Orchestra)

“Baritone William Stone’s ‘Ewiger wonnebrand’ was vibrantly and smoothly articulated.”

Janelle Gelfand
Cincinnati Enquirer

Mahler, Symphony of a Thousand (Colorado Symphony, Chorus and Aspen Festival Orchestra)

“...baritone William Stone pointed his ‘Pater ecstaticus’ verse with truly ecstatic verve.”

Jeff Brady
Denver Post

Britten’s War Requiem (San Francisco Symphony)

“shapely”

Joshua Kosman
San Francisco Chronicle

“Stone’s resonant baritone was redolent with maturity.”

Cheryl North
The Oakland Tribune

Soloist, Belshazzar’s Feast (Charlotte Symphony Orchestra)

“William Stone’s mellow tones let the baritone solos give Walton richness.”

Steven Brown
The Charlotte Observer

Bach, St. John Passion, (Atlanta Symphony)

“William Stone contributed a dignified Jesus.”

Derrick Henry
The Atlanta Journal

Brahms’s Ein deutsches Requiem (Rochester Philharmonic)

“Baritone William Stone also projected best at the top of his range, even in this unusually high part. His is a lovely light tone, full of color that could fuel his emotional solos.”

Sharon McDaniel
Rochester Democrat & Chronicle

Brahms’s Ein deutsches Requiem (Canton Symphony Orchestra)

“Baritone William Stone had a powerful, steel-edged voice that rode over the orchestra with ease...”

David Lewellen
www.cantonrep.com

Milhaud Evening, Elaine Kaufman Cultural Center

“...another City Opera star, baritone William Stone (Busoni’s Faust) was the center of a Sabbath service written in 1947 for the same San Francisco Temple Emanu-el for which Ernest Bloch composed his more famous *Sacred Service*...Stone sang magnificently.”

Leighton Kerner
The Village Voice

Operatic excerpts, St. Stephen’s Chamber Orchestra, Durham, NC

“The resonance of Stone’s instrument is notable for its richness in both chest and head registers. Down under, the voice is almost basso-like in its comfort with low notes; upstairs, one hears the tones ringing through the head chambers free and unhindered and brilliant.”

William Dargan
Durham Morning Herald

Britten's War Requiem (Utah Symphony)

“William Stone, baritone, gave a performance that traversed its way to every back row in the venue. His singing never gave the impression he was singing low notes. Every phrase was delivered with vibrancy and contagious aplomb.”

Jeff Manookian
Utah Tribune

“William Stone has an expressive, rich and vibrant voice, and he performed his solos with conviction.”

Edward Reichel
Deseret News

RECITAL REVIEWS

Vocal recital with Benita Valente, (Weill Recital Hall, Carnegie)

“Mr. Stone’s work was distinguished by his honest, resonant vocalism.”

Anthony Tommasini
New York Times

“William Stone...has a polished, well-produced baritone, technically very secure...he went directly to the heart of the song.”

Urjo Kareda
The Globe and Mail (Toronto)

Wolf, Italienisches Liederbuch (The Philadelphia Chamber Music Society)

“Stone found the mood of each and reached a dramatic climax in finely spun phrases at the end of the middle song.”

Daniel Webster
The Philadelphia Inquirer

Wolf, Italienisches Liederbuch (Cincinnati Chamber Music Society)

“Projecting a powerful yet controlled baritone voice, Mr. Stone was a fine artist in this repertory. He brought a remarkable range of color and emotion to each piece...”

Janelle Gelfand
The Cincinnati Enquirer

Recital highlighting American Composers – (Meredith College’s Jones Chapel)

“...William Stone is one of the finest of the American singers...Opening with a group of songs by Samuel Barber, Stone...immediately captured his audience...Stone is at his best when telling a story...”

Alwin Tonkonogy
The News & Observer