



Mirshak Artists Management

STEVEN CONDY, *Baritone*

Critical Acclaim

In the title role of Falstaff:

"... replacement Steven Condy... certainly made the role his own.... Condy looked like an old Falstaff but compensated with vocal and physical vitality. Condy also brought to the table an agreeable, if not meaty, voice and a marvelous sense of comedy." - Indianapolis Star

Headline: "Condy shines as fat funny-man"

"While we may have missed Indianapolis Opera veteran Timothy Noble's Sir John Falstaff at last Friday's IO production of Verdi's Falstaff, Steven Condy stepped into the title role and delivered a near knockout performance of Shakespeare's fat funny-man, the story adapted mostly from his Merry Wives of Windsor.... Thus the technical demands placed upon all the principals — Condy as that portly rascal Sir John... — were challenging in the extreme. And, as alluded above, Condy surmounted his difficulties the best, his vocal equipment maintaining much elegant beauty and control throughout his continuous challenges, nicely defined by his aria on 'honor' at the end of Act 1's first scene."

- Thomas Aldridge, Nuvo Newsweekly, May 9, 2007

"Indianapolis Opera was faced with a major crisis just before the opening of their season-ending production of Falstaff. Timothy Noble, scheduled for the title role, did not recover sufficiently from major surgery to be able to perform. A last-minute scramble brought Steven Condy back to the IO stage for a triumphant performance. His Falstaff was appropriately large but not gross, even elegant — a real "Sir" John. An artist with a thrilling voice, capable of cutting through the sonic barrier bursting from the orchestra pit, Condy gave a richly detailed performance that dominated the show."

- Charles Parsons, Opera News Online, May 4, 2007

"Dominating the proceedings was Steven Condy's hilariously larger-than-life yet totally believable and sympathetic Sir John. Condy never let his skillful embodiment of the fat knight's physical and behavioral grotesqueries affect the inherent beauty of his singing; his warm, manly tone, fine legato and ready mezza voce reminded one just how squarely within the bel canto tradition the role of Falstaff lies." - Opera News

"As Falstaff Thursday night, Condy was vital and vivid without devolving into vulgar caricature. His voice, a true Verdi baritone, was unusually sweet (some dulcet and ringing high notes) and he always sang the role, rather than merely acting his way through it. Unlike many of his elders, Condy has recognized that Falstaff cannot live on gruff charm alone." - The Washington Post

"Steven Condy dug deeply into the psyche of Sir John, swaggering through the part with elan, singing incisively with a ripe, firm bass-baritone" - Opera News

"The aging knight, all flesh and pompous gesture, is in baritone Steven Condy's portrayal a man of infinite self-indulgence tempered with unmistakable comic vulnerability.... Condy imbued his Falstaff with energy and giddy resolve, drawing out the character in his extended opening scene and sustaining the tension of absurdity until the finale." -

Louisville Courier-Journal

"In the title role Steven Condry projects the character of the fat, lascivious rogue superbly and uncorks a baritone voice capable of both sinuous lyricism and fortissimo outrage at his misfortunes."

- Buffalo News

"At the very solid center of the casting is corpulent Sir John Falstaff himself, and in the youthful but secure hands of Steven Condry the immortal character shown forth brilliantly. Condry possesses a beautiful baritone voice, delivers the diction superbly, and is an engaging actor."

- The Chautauquan Daily

"...it must be said that Madison's Falstaff, Steven Condry, could hardly be improved upon anywhere. Rotund and quite seedy, Condry waddled and shook and grunted and grimaced and postured to perfection – but, most important, unleashed an extremely fine comic bass voice that seemed to me note-perfect. And his acting timing could hardly have been bettered." - Wisconsin State Journal

"Though the effectiveness of 'Falstaff' is partly due to broad farce and characterization, there is subtlety in the representation of the roguish Sir John Falstaff, which baritone Steven Condry got across wonderfully. The fine acting as a bonus, since Condry's solid vocal equipment and sensitive interpretation justify praise on their own. His 'L'onore! Ladri' in which Falstaff mocks his henchmen for claiming honor as their motive for refusing to deliver bogus love letters for him was a gem."- New Haven Register

As Dulcamara in L'Elisir d'amore:

"Steven Condry, who made an entrance to be envied driving a chopped-down '56 Ford Fairlane, reveled in the vocal and dramatic possibilities of the quack doctor Dulcamara. His buffo barcarole with Adina, "Io son ricco, et tu sei bella" (I'm rich, and you're beautiful) was just one of his delightful moments. He's another singer to watch."

- Chris Pasles, Los Angeles Times, April 13, 2007

"The ursine baritone Steven Condry sang and acted the role of Dr. Dulcamara, the dispenser of the mysterious elixir of love, with just the right combination of oleaginous hustle and broad comedic vigor. Look up the term "snake oil salesman" in the dictionary and you might just find Condry's picture." - The Washington Post, April 3, 2006

"Boffo buffo bass Steven Condry, a local favorite who perfected his singing not too long ago with the Wolf Trap Opera company, combined his heft and his uncanny skill in comic 'patter' songs to create a broadly drawn and eminently funny Dulcamara."

- The Washington Times, April 3, 2006

"Dulcamara was sung with resplendent Falstaffian vigor by Steven Condry...."

- The Arizona Republic

"The most deliciously comedic role is that of Dr. Dulcamara, who has some of the funniest songs in the opera. Steven Condry managed them with aplomb...."

- Arizona Daily Star

As Scarpia in Tosca:

"Steven Condý's Scarpia exuded fiery passion, a change from the cool-burning rage other singers have brought to the role. Condý's Scarpia was a glutton - a grotesque Toby-jug of a man who ate too much, lusted too much, and drank too much (downing several glasses of wine before supper with Tosca). Condý used pianissimo and legato technique to great effect, singing softly and slowly to suggest Scarpia's desire for Tosca. Throughout the opera, he would stroke Tosca's hair with the back of his palm, a gesture that grew increasingly violent as his lust deepened." - [The Chautauquan Daily](#)

"Steven Condý was richly equipped for the dark music of Baron Scarpia, and his outstanding acting greatly enhanced the power of the drama." - [Jamestown Post-Journal](#)

"...the evil Police Chief Scarpia (an aptly oily Steven Condý)...Condý's voice had a brighter timbre than what we might associate with Scarpia. It projected well the power and evil of the man. He used his large size to best advantage, controlling the stage with his very presence. He projected his lines with a spitting, venomous rage." - [The Buffalo News](#)

As Sir Robert Cecil in Gloriana

"I vote the prize for the most naturally clear diction of the cast to the hardy baritone Steven Condý, who sang Sir Robert."

- Anthony Tomassini, [The New York Times](#), June 20, 2005

"[Christine Brewer] was ably supported by a huge cast that included the dashing tenor Brandon Jovanovich as Essex and the firmly focused baritone Steven Condý as the queen's counselor, Sir Robert Cecil."

- [The Chicago Tribune](#), June 23, 2005

"[Christine Brewer and Brandon Jovanovich's] performances stimulate equally confident renderings by the large cast that interacts with them. Foremost among these is Steven Condý, as Sir Robert Cecil, Elizabeth's Karl Rove, who gets to sing such pithy lines as, 'The art of government is in procrastination, silence and delay.'" - [Riverfront Times](#)

As Dr. Bartolo in Il barbiere di Siviglia:

"Strong as the central trio was, baritone Steven Condý all but stole the show Saturday as the blustering Bartolo, the guardian who is besotted by Rosina (or at least by her bank account). His secure vocal technique was matched by his skill as a comedian."

- [Salt Lake Tribune](#), May 2006

"Steven Condý played Dr. Bartolo with unusual dignity; he seemed the most reasonable and sympathetic character onstage. Condý really sang the role, whether in his natural baritone or in a falsetto imitation of the castrato Caffarelli." - [Opera News](#), May 2004

"As her guardian and would-be husband, Bartolo, baritone Steven Condý also displayed a commanding voice and abundant comedic talent." - [The Oregonian](#), May 17, 2004

"In every respect - voice, figure, manner - Steven Condý was perfect as the engagingly

pompous Dr. Bartolo." - [The Isthmus](#) (Madison, WI)

"... Don Bartolo (baritone Steven Condyl), who turns in one of the evenings funniest performances along with a rich, deep vocal performance that works nicely in contrast to [Josephal] Gayer's powerful soprano." - [The Capital Times](#) (Madison, WI)

"Steven Condyl portrayed Dr. Bartolo as a befuddled human being who even shook hands with those who outsmarted him, rather than the stereotyped buffoon opera-goers often see. Condyl also sang boldly and clearly". - [Memphis Commercial Appeal](#)

"...Steven Condyl, the endlessly inventive Dr. Bartolo." - [Calgary Herald](#)

"Steven Condyl as Dr. Bartolo was suitably leering and lascivious as he coveted the affections and intimacy of his ward...His role presents a challenge for a singer with many syllables per measure – a la Rossini - ...by and large, Condyl was excellent." - [Tri-State Defender](#) (Memphis)

"Condyl showed keen insight into the vanity of Bartolo...His patter singing was astonishingly agile, but his best moment is a simple one that comes in the last scene when he accepts reality and blesses the marriage of Rosina and Almaviva." - [Austin American Statesman](#)

"Steven Condyl's Don Bartolo certainly looked close to madness; he gave us a masterful portrait of the frustrated dupe, the man who suspects a scheme but can't prove it, and grows progressively more irritable and irate. Condyl was an old kettle coming steadily to boil." -[Austin Chronicle](#)

" [Condyl was] exceptional as the blustering Dr. Bartolo, bringing high hilarity and expressive range to the role." - [Tucson Citizen](#)

As Don Profondo in Il viaggio a Reims:

"Condyl's performances, as Don Profondo in Rossini's Il Viaggio a Reims were impressive for commanding presence and resonant voice."- [Opera](#)

"Steven Condyl, as Italian scholar Don Profondo, provided comic commentary on the lunacy of his fellow travelers in Act II, cleverly mimicking everyone's national accent -- in Italian! Mr. Condyl will play the challenging role of Verdi's Falstaff, in a pair of August performances at the Filene Center and he seems more than up to the challenge." - [The Washington Times](#)

In the title role of Don Pasquale:

"Natural as a comedian, Condyl effortlessly blended Italian and [David Gately's] Western farce, his portrayal of Pasquale at once humorous and sympathetic." - [Calgary Herald](#)

"Steven Condyl, as Don Pasquale, dominated the opening scene with a resonant voice and a strong comic sense. That scene set the tone for the evening with a combination of fine singing, accomplished musicianship and polished ensemble." - [New Haven Register](#)

As Don Magnifico in La cenerentola:

"Baritones Steven Condry (Don Magnifico, the cruel stepfather) and Morgan Smith (Dandini, the prince's valet) were hilarious, as well as vocally strong and warm."
- James McQuillen, [The Oregonian](#), November 5, 2007

"Steven Condry again revealed as Don Magnifico a true plumy buffo voice and a comic temperament." - [Opera](#)

"Bass-baritone Steven Condry's well-etched Magnifico contrasted well with the understated Dandini, both carrying the vocal line with bravura." - [Opera News](#)

"In the case of 'Cinderella', it is bass-baritone Steven Condry's Don Magnifico...who could have carried the show on his hilarious back." - [Knoxville News-Sentinel](#)

As Leporello in Don Giovanni:

"Steven Condry gave Giovanni's servant a world-weary, 'here-we-go-again' quality every time his master's exploits got him in hot water. His catalog aria...was wonderfully playful."
- [Indianapolis Star](#)

As Don Alfonso in Così fan tutte:

"Steven Condry is a real find as the mysterious Don Alfonso: Here is a young bass with the comic timing of John Candy and a voice that remains flexible, rich and true through every intricacy of Mozart's line."
- [The Washington Times](#)

"Condry is a wonderful Alfonso." - [The Washington Post](#)

As Sulpice in La Fille du Regiment:

"Dahl's true complement was ...Steven Condry, who gave a masterful performance as Sulpice and whose rich baritone rang with vigor and authority. He provided the perfect antidote, both comic and tender, to Elizabeth Turnbull's Marquise de Birkenfeld."
- [Opera Canada](#)

As Schaunard in La bohème:

"Steven Condry was an exuberant, roly-poly Schaunard." - [Opera Monthly](#)

As the Sacristan in Tosca:

"From the supporting cast, Steven Condry's truculent Sacristan stood out." - [Opera News](#)

"Much of Miladinovic's work is deliciously detailed. Steven Condry's pattering fussiness as

the sacristan, Bradley Garvin's leg-dragging exhaustion as Angelotti, and both men's strong singing in comparatively minor roles, sets a panicky mood immediately." - [Newark Star-Ledger](#)

"...Steven Condry as the Friar Tuckish Sacristan (whom Condry gives a mischievous air)..." - [Austin Chronicle](#)

As Pandolphe in Cendrillon:

"Memorable was the portrait of Steven Condry as Cinderella's father." - [Opera Canada](#)

As Simon Glover in La Jolie Fille de Perth:

"Steven Condry's warm singing and amusing acting as Simon fleshed out the character persuasively." - [Opera](#)

As Bottom in A Midsummer Night's Dream:

"Notable were the six 'actors' with the estimable and humorous baritone Steven Condry as Bottom." - [The Post-Star](#) (Glens Falls, NY)

"Steven Condry's Bottom is tops..." - [The Record](#) (Troy, NY)

As Falstaff in Plump Jack (Getty)

"Yet, with the high-powered baritone Steven Condry as Falstaff front and center, setting the broad vocal and gestural scale of the performance, and with conductor Gordon Campbell's orchestra keeping Getty's high-contrast sonic "staging" on track, the piece worked. Condry produced a torrent of energy, a whole glossary of Falstaffian gestures and mercurial changes in expression and voice. From sly, undertone asides to climactic rousing high Gs, his baritone was potent and pervasive. He was Falstaff — Getty's Plump Jack."
- Robert P. Commanday, [San Francisco Classical Voice](#), May 22, 2007