

Steven Tharp, tenor: Reviews

- "A remarkable tenor who sings German lieder like a native." - Peter G. Davis, *New York Magazine*
- "in the title role [of Conti's *Don Chisciotte*, Tharp] commanded without strain the part's fearsomely wide vocal range (it was written for one of opera's first great star tenors, Francesco Borosini) and gave a richly nuanced portrayal of bittersweet, inexorable disintegration—Lear and the Fool made one. This is one operatic rarity I'm eager to hear again. . . with Mr. Tharp as the Don."
- Charles Michener, *New York Observer*
- "A tenor of a bright, clear voice, appealing style, just suited for classical and early romantic repertory."
- Robert Commanday, *San Francisco Chronicle*
- "Tharp is extremely effective as Martin's Tristan [*Le Vin Herbé*]; his distinctive vocal coloring has a gentle fullness, which he modulates with a well-controlled vibrato, and when he rises to dynamic climaxes, his sound penetrates thoroughly without edginess." - Joshua Rosenbloom, *Opera News*
- "There were also some fine singers, like Steven Tharp, who brought a distinctively warm, firm tenor to Fauré's *La Bonne Chanson*." - Anne Midgette, *New York Times*
- "Steven Tharp was an ideal Tristan [in *Le Vin Herbé*] - strong, free, and forward in tone, verbally sure, lyrical in utterance." - Andrew Porter, *The New Yorker*
- [In Verdi's Requiem], Tharp had no easy warm-up to get into his first thrilling, hall-piercing notes in the Kyrie. His focused and controlled voice continually rang out in the piece." - Patricia Beach Smith -- *Sacramento Bee*
- "Tharp brought supple lyricism and a heroic fervor to the role of Tristan [in *Le Vin Herbé*]. - Anthony Tommasini, *New York Times*
- "A lyrical tenor of refined vocal style and faultless clarity. The listener had the sense of entering a cozy room . . . his phrasing radiated thoughtfulness." - *Badisches Neueste Nachrichten* (Karlsruhe)
- "A singer seemingly born to sing Handel. . . Tharp served notice of a night with some memories to tuck away. His was a performance to applaud, a name to inscribe in the golden book of Handelians"
- Richard Houdek, *The Berkshire Eagle*
- "Particularly impressive is tenor Steven Tharp as Victor Frankenstein, projecting his words with clarity, excellent tone and strong emotional impact and interacting superbly with the monster." - Joseph McLellan, *Washington Post*
- "In the title role [of Kurt Weill's *Johnny Johnson*] we were introduced to an excellent young American tenor, Steven Tharp, who spoke almost as winningly as he sang." - Max Loppert, *Financial Times* (London)
- "Based on his emotionally driven delivery, one could not desire a more effective and captivating performance... Tharp's tenor is clear, fluid, flexible and warm, his German enunciation flawless. With the effectively metered use of his hands and his expressive face, Tharp applied layers and degrees of meaning to the text that heightened appeal." - John Shulson, *The Virginia Gazette*
- "Tharp's voice is spectacular. 'Una furtiva lagrima' brought down the house." - *Springfield Union News* (Massachusetts)
- "Tharp sang with bel canto flexibility and sweetness." - *Opera News*
- "The most comforting 'Comfort Ye' imaginable. Tharp's voice has the agility, the quickness, the lyricism and the power to render the music pure, direct and natural. At the end, where another soloist might be glad to have arrived in one piece, Tharp added one more baroque ornament for good measure." - *Augusta Chronicle*
- "Tharp especially shone, bringing an aura of compelling gentleness to the recitative and aria 'Saget es, die ihr erlost,' then rising to a stronger, fuller presence in the solo 'Stricke des Todes.'" - James Rhem, *Isthmus* (Madison, Wisconsin)
- "Tharp was the great discovery. A smoothly beautiful 'Comfort Ye' and effortlessly spectacular 'Ev'ry valley' let the audience know from the start that the music was in good hands." - *Main Line Times* (PA)
- "Tharp's ringing and commanding tones could - and did - mellow to wistful pain and longing." - Richard Binder, *The Telegraph*, Keene, New Hampshire
- "There were some strong voices in the cast, most notably Steven Tharp . . . firm but human" - Allan Kozinn, *New York Times*
- "His performance won loud applause and bravos . . . every word was clear" - *Raleigh News and Observer*
- "Mature Mozart ['Miserò! o sogno'] was represented by Steven Tharp in a vigorous, well-supported tenor voice and with dramatic force, especially on top." - *Danbury News-Times*
- "A well-balanced team of soloists [in a Blatimore Symphony performance of Beethoven's Mass in C] featured a particularly stylish contribution from tenor Steven Tharp." - Stephen Wigler, *Baltimore Sun*