

## Chester Patton

As highly praised for his theatrical talents on stage as for his vocal ones, American bass **Chester Patton's** performances have elicited raves from critics and public alike, such as: "... simply inhabited the delightful role of Mephistopheles" and "... Patton did not just garner a little applause for himself: of imposing voice, beautiful timbre and exemplary performance in his brilliant and diabolic personage, he was perfectly suited in all respects. ... he is one of those rare cases: perfect refinement, scrupulous development of his character and outstanding scenic gifts."

Patton's recent appearances included highly lauded debuts as **Nick Shadow** in *the Rake's Progress* and **Mephistopheles** in *Faust* at Opera Oviedo and Opera Carolina respectively. He had sung each of these roles for the first time - and to similar results - three years earlier, in debuts at Teatro Verdi di Trieste and Amigos Canarios de la Opera respectively. The previous season included debuts: at Opera Bilbao as **Enrico VIII** in *Anna Bolena*, at Teatro de la Zarzuela de Madrid as **the Father** in *Hangman, Hangman* and *the Town of Greed*, at La Monnaie as **the Old Hebrew** in concerts of *Samson et Dalila*, and at Opera North as **Sarastro** in *the Magic Flute*.

In the fall of 2004 Patton returned to the New National Theater in Tokyo singing the role of **Orest** in a new *Elektra* after an earlier debut there as **Escamillo** in *Carmen*, and in Firenze as **Rodolfo** in *La Sonnambula*. His 2003 Salzburg Festival debut was as **Carlo V** in *Don Carlo*; he also sang **the Old Hebrew** in a concert *Samson et Dalila* with Placido Domingo, Olga Borodina, and Valery Gergiev. He returned there to portray **Lorenzo** in *I Capuleti ed I Montecchi*. Highlights of other past seasons include triumphant debuts with VARA Radio at Amsterdam's Concertgebouw as **Nilakantha** in *Lakmé*; at the Teatro Comunale, Bologna as **Baldassare** in their new *La Favorite*; and as **Jelel** at Teatro dell' Opera, Rome in the world premiere of *Romanza*, which opened their 2002-03 season.

The Mississippi native studied at the San Francisco Conservatory of Music and at San Francisco Opera Center. After his debut in the Spring of 1993, as **First Soldier** in *Salome*, Patton went on to appear with the San Francisco Opera in a number other roles including: **Colline** in *La Bohème*, **Basilio** in *Il Barbiere di Siviglia*, and **the King of Egypt** in *Aida*; he can be seen and heard as the **Mandarin** in the 1994 *Turandot* DVD, with Eva Marton in the title role. As a 1993-1995 Adler Fellow, Patton performed the title role in SFOC's North American premiere of Sir Michael Tippett's **King Priam**, as well as **Raimondo** in *Lucia di Lammermoor* and **Alidoro** in *La Cenerentola*.

Chester Patton has sung many of the key roles of the bass/ bass-baritone repertoire: **Leporello** in *Don Giovanni*, the **Grand Inquisitor** in *Don Carlo*, **Ramfis** in *Aida*, **Oroveso** in *Norma*, **Ferrando** in *Il Trovatore*, **Sparafucile** in *Rigoletto*, **Timur** in *Turandot*, **Sarastro** in *Die Zauberflöte*, as well as **Capulet** in *Romeo et Juliette* and **Pizarro** in *Fidelio*. He has also bowed on the opera stages of: Seattle Opera, Opera de Paris, Opera de Lyons, Vancouver Opera, Opera Pacific, Boston Lyric Opera, Festival Mozart de Galicia, Portland Opera, Cleveland Opera, Tulsa Opera, Opera Florentine, Toledo Opera, Nashville Opera, Hawaii Opera Theater, and Opera San Jose.

The lyric bass has won grants and awards from a long list that includes the Olga Forrai Foundation, the Clarrisse Kampel Foundation, The Loren Zachary Awards, the Ellen Faull Gordon Competition, and the National Leontine Price Vocal artists' Competition. Mr. Patton continues to study with Bill Schuman in New York.