

STEVEN B. JEPSON

Baritone

AWARDS AND HONORS

Best Actor in a Musical (nomination), Metrolina Theatre Association
Best Overall Singer (unanimous vote), Millie Lewis AMTC Competition
Winner, Singer (Broadway Category), Millie Lewis AMTC Competition
Outstanding Male Artist, Friedrich Schorr Vocal Competition, Adrian, Mich.
Finalist, Chicago Lyric Opera Center for American Artists
Winner, Baughman Artistry Award, Metropolitan Opera Auditions, Kansas City, Mo.
Winner, Artist Division, NATS, Kansas City
Winner, Baton Rouge City Opera Competition
Finalist, McAllister Vocal Competition, Indianapolis
Finalist, NOA Auditions, Boston

REVIEWS

“I can’t recall ... a better singing talent on the stage at any time during the past season ...” [*The Cardigans*]
Pitch Weekly, Kansas City

“Baritone Steven Jepson turned in a commanding performance.” [*Faust*]
Richmond News-Leader, Virginia

“Steven Jepson as Papageno is a cavalier new talent.” [*Die Zauberflöte*]
Virginian-Pilot

“Distinguished, polished Steven Jepson is a diamond mine. Jepson’s Italian diction was so precise, his recitatives were totally understandable. ... He is a careful, intelligent artist, particularly suited to the stage.” [*L’Amico Fritz*]
University News, University of Missouri Kansas City

“...Steven Jepson, has a powerhouse delivery and an entirely engaging onstage persona ... Jepson’s a theater veteran, polished and professional. His magnificent voice was warmly applauded Friday night - as is certainly should have been.”
[*You’re Gonna Love Tomorrow*]
George Rawlinson, **The Courier-News**, Elgin, IL

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From *Le Nozze di Figaro*:

“Steven Jepson...was in all respects an authoritative as well as amusing figure, as Count Almaviva should be.”
Richard Covello, **Chicago Tribune**

“This was a uniformly young cast, and Steven Jepson, with his flowing, Fabio-style locks and lithe build, brought an element of youthful impulsiveness to the role of the Count. With his crisp, commanding baritone, he was definitely the aristocrat in charge, but the heart of an ageless student prince beat beneath his frock coat... we couldn't help chuckling as he tried to stay one step ahead of his unhappy wife and the unwilling Susanna.”
Wynne Delacoma, **Chicago Sun-Times**

“Baritone Steven Jepson has a rich and powerful voice and has a way of singing that sounds natural and correct. He made a perfect slick Count...”
Jim Edwards, **Beacon News**

From *Carmen*:

“... while Steven Jepson was exquisite as Escamillo.”
La Crosse Tribune, WI

“Escamillo (Steven Jepson) demonstrated a superior theatrical capacity that more than matched his vocal facility ...”
La Cronica, Granada, Spain

“... baritone Steven Jepson ... negotiated his toreador song well, and his heroic appearance lent credence to the role.”
Opera News

“Baritone Steven Jepson gives authority and a solid voice to the role of Escamillo, the bullfighter that seized the fickle Carmen's imagination ...”
The Des Moines Register

“Jepson is also memorable as Escamillo A rich baritone voice complements the right blend of pompousness and self-confidence.”
Sun Publications, Illinois

From *Vanessa*:

"As the longtime family doctor, Steven B. Jepson impressed with his warm, rounded baritone, equally adept at portraying tipsy bravado and unrequited love."
Raleigh/Durham News-Observer, North Carolina

"Baritone Steven B. Jepson was delightful in the role of the Old Doctor, hilarious in his great comic drunk scene in Act II and touching in his bittersweet reflections upon saying goodbye in Act III."
cvnc.org

From *The Merry Widow*:

“One of the best moments in Act One is Danilo's entrance. ... (Steven) Jepson's performance here is just a sample of good things to come. He makes a dashing Danilo ...”
Fargo/Moorhead Forum, N.D.

“Steven Jepson gives an excellent performance as Danilo, mixing a strong voice with a zestful comic delivery.”
Beaumont Enterprise, Texas

From *Don Pasquale*:

“Baritone Steven Jepson completed the principal quartet. His suave Malatesta commands the stage with his confident presence - most of the time. Jepson was very funny with the concealed panic and graceful recovery when things did not go according to Malatesta's plans.”
Milwaukee Journal Sentinel

“... the show was nearly stolen by Steven Jepson's Malatesta The handsome, tall Iowan possessed great stage presence, well-enunciated singing, and expressively broad acting, perfectly suiting his role.”
WI Light, Wisconsin

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“Jepson, clearly the strongest male voice in the production, resonates with a seasoned tone. His enunciation on the fast, staccato runs (a place where English can sound muddy in Italian music) is perfectly executed. He is also not afraid to toss in his American accent for comic effect.”

Shepherd Express, Wisconsin

From *Sweeney Todd, the Demon Barber of Fleet Street*:

“Steven Jepson gave us a surprisingly cerebral Sweeney Todd, not unlike Anthony Hopkins’ Hannibal Lecter. The more internalized emotions of this Sweeney were a welcome departure from the usual maniacal portrayal, especially when Jepson sang *My Friends* to the trusted instruments of his trade. A joy to listen to, Jepson’s voice was made to sing Sondheim’s score.”

Laurie Faith Gibson, nicoth.com

“As Sweeney, Steven Jepson is a wonder, perfect in the lead. He has a great big voice, precise and powerful. An area acting veteran, Jepson has never been better.”

George Rawlinson, *Courier-News*

From *Carousel*:

“What made *Carousel* run so smoothly was a series of magnificent performances, beginning with Steven Jepson, whose Billy was terrifically powerful, both in voice and vividness.”

George Rawlinson, *Courier News*

“... Steven Jepson as Billy Bigelow ... boy-oh-boy, can he belt out a song! Jepson’s classical training and opera background are put to good use as he hits the wildly emotional highs and lows of *Soliloquy* and *If I Loved You*.”

Erik Richardson, [Northern Illinois Community Theatre.com](http://NorthernIllinoisCommunityTheatre.com)

From *South Pacific*:

In his CP debut, Steven Jepson follows in the footsteps of prestigious matinee idols who have portrayed Emile de Becque on stage and screen. Once you’ve heard him, you’re unlikely to feel that he’s standing in their shadow...”

Perry Tannenbaum, *Creative Loafing*

From Illinois Symphony Orchestra pops concert:

“...Jepson continued the Gershwin love affair with an eloquent *Embraceable You*. His extensive opera and musical theater background became obvious, for this very classically trained singer delivered his songs not only with incredibly clear enunciation, but he also had the ability to pull his audience right into the song with him. ... Jepson was back for Figaro’s *Cavatina* (Largo al factotum) from Rossini’s *Barber of Seville*. Even in Italian, he made it easy to understand. Joined by [Erin] Booth for the Mozart duet (in English) from *Don Giovanni*, his Don Juan visibly and vocally seduced Booth’s Zerlina with skill.”

Ann Kerr, *Illinois Times*

“... [the] shining stage presence of Steven Jepson gave the evening a lively pace appropriate to its Valentine’s Day theme... Jepson brought a theatrical element to [the] performances that restored the context to the show tunes, opera works and movie songs [he] performed... the high point of the evening... was his spirited delivery of Figaro’s *Cavatina* from *The Barber of Seville*.”

Matthew Dietrich, *State Journal-Register* (Springfield, Ill.)