

## DANIEL BELCHER Baritone



GRAMMY® Award-winning baritone Daniel Belcher has performed in many of the world's music capitals, including Paris, London, New York, San Francisco, Berlin, Stuttgart, Amsterdam, Geneva, Madrid, Toronto, Montreal, Tokyo, Seoul and Houston. With a repertoire of more than 80 roles, Belcher has championed roles from the Baroque to those composed expressly for him. He came to international attention in 2004 creating the role of Prior Walter in Peter Eötvös' *Angels in America* for the Théâtre du Châtelet in Paris for which he was hailed by London's *The Guardian* as "possessing the kind of powerhouse stuff that indicates a star in the making."

Belcher recently created the roles of Inspector Kildare in Kevin Puts and Mark Campbell's *Elizabeth Cree* at Opera Philadelphia, James Addison III in Ricky Ian Gordon and Royce Vavrek's *The House Without a Christmas Tree* at Houston Grand Opera (recorded for a September 2018 release on the Pentatone label), Lord Bellingham in Lori Laitman's *The Scarlet Letter* at Opera Colorado (released on the Naxos label), Brian Castner in Jeremy Howard Beck's *The Long Walk* with Opera Saratoga, and Robert Kennedy in Robin de Raaff's *Waiting for Miss Monroe* for his debut at The Netherlands Opera and Holland Festival. Other world premiere roles include John Brooke in Mark Adamo's *Little Women* (released on the Ondine label and recorded by PBS' Great Performances), Andy Warhol in Michael Daugherty's *Jackie O* (released by Decca on the Argo label) and multiple roles in Tod Machover's *Resurrection* (released on the Ondine label), all with Houston Grand Opera.

This season, Mr. Belcher joins the Metropolitan Opera for *Ahknaten* and *Rigoletto*, and in future seasons he is scheduled to join Houston Grand Opera and Opera Colorado for a variety of exciting projects. Recent engagements during the COVID-impacted seasons included William in *The Fall of the House of Usher* with Boston Lyric Opera, a return to On Site Opera for Melchior in *Amahl and the Night Visitors*, a concert with the Festival d'Aix-en-Provence, Older Thompson in *Glory Denied* with Berkshire Opera Festival, as well as canceled or postponed performances as Baron Duphol in *La Traviata* with Lyric Opera Kansas City, the Marquis in *La Traviata* with The Metropolitan Opera, Max Detweiler in *The Sound of Music* with Houston Grand Opera (postponed), his debut with On Site Opera as Melchior in *Amahl and the Night Visitors*, Ponchel in *Silent Night* in his return to Utah Opera, Lorenzo in *Capuletti e I Montecchi* with Opera San Antonio, and Abilene's Father in *Edward Tulane* with Minnesota Opera (canceled).

In 2018-19, he created the role of Alfred Stieglitz in Laura Kaminsky, Mark Campbell and Kimberly Reed's world premiere of *Today it Rains* with Opera Parallele, made role debuts of Sharpless in *Madama Butterfly* at the Lyric Opera of Kansas City, Fredrik Egerman in *A Little Night Music* at Madison Opera, and Beaumarchais in John Corigliano's *The Ghosts of Versailles* as well as reprising his Figaro in *Il barbiere di Siviglia* at Chautauqua Opera. In the 2017-2018 season, he appeared at Utah Opera as Gabriel von Eisenstein in *Die Fledermaus*, debuted as the Street Singer and Tiger Brown in *The Threepenny Opera* at Boston Lyric Opera, and as the Captain of the guard in Hans Werner Henze's *The Bassarids* for his first performances in Madrid with the Orquesta y Coro Nacionales de Espana. His recording of Bill in Bernstein's *A Quiet Place* with Kent Nagano and the Orchestre Symphonique de Montreal was released in June of 2018 on the Decca label.

In recent seasons, Mr. Belcher returned to Opera Philadelphia as Ping in *Turandot*, Lyric Opera of Kansas City for his role debut as Owen Hart in *Dead Man Walking*, Utah Opera as Brian Castner in *The Long Walk*, Chautauqua Opera as Orfeo in the Respighi version of Monteverdi's *L'Orfeo*, and made house debuts at Michigan Opera Theatre as Father Palmer in *Silent Night* and Atlanta Opera for performances of Ping in *Turandot*. He also recently debuted at Royal Opera House, Versailles in Lully's *Armide* after performances of the same work in Toronto with Opera Atelier, as well as Pooh Bah in *The Mikado* with Chautauqua Opera. Belcher also returned to the Utah Opera for his role debut as Count Danilo in *The Merry Widow*. In addition, he had releases of recordings of Kaija Saariaho's *Sombre* on the Ondine label and Robin de Raaff's *Waiting for Miss Monroe* on the Challenge Records label.

Mr. Belcher debuted in Sweden at Stockholm's Baltic Sea Festival with Saariaho's *Sombre* and also in Norway, with the

Trondheim Chamber Music Festival for Saariaho's *L'amour de loin* and *Sombre*. Belcher returned to the Lyric Opera of Kansas City for Father Palmer in *Silent Night*, Portland Opera for Eisenstein in *Die Fledermaus*, and Opera Colorado as Papageno in *The Magic Flute*. He performed his role debut as Ping in *Turandot* with Utah Opera and sang in recital at Houston's Zilkha Hall and for the Harriman-Jewell Series in Kansas City.

Other recent engagements include his return to Houston Grand Opera as Taddeo in *L'Italiana in Algeri*, Opera Colorado as Mercutio in *Roméo et Juliette*, Utah Opera as Papageno, Florentine Opera for Figaro in *Le nozze di Figaro*, and Central City Opera as Figaro in *Il barbiere di Siviglia*. On the concert stage, he debuted with Lyric Opera Baltimore for a Bel Canto concert and sang and recorded the world premiere of Saariaho's chamber piece *Sombre for Rothko Chapel* with Da Camera of Houston. This was his second collaboration with Saariaho after recording the leading role of Jauféré Rudel in her first opera, *L'amour de loin* with Kent Nagano and Harmonia Mundi. Opera News said, "Belcher gives a powerful, convincing portrayal of Jauféré, capturing expertly the troubadour's mercurial disposition." This recording received the 2010 Grammy Award for Best Opera Recording, the Diapason d'Or by Diapason in France, and a nomination for Best Opera Recording by Gramophone. Mr. Belcher debuted with ABAO-OLBE, Bilbao, Spain as Mercutio in *Romeo et Juliette*, made his role debut as Chou En-Lai in *Nixon in China* with the Lyric Opera of Kansas City for which he was declared a "revelation" by KCMetropolis.org, and debuted with the Madison Opera as Dandini in *La Cenerentola*: "If there was a surprise show-stealer, it was Daniel Belcher in the role of Dandini...Belcher displayed some spot-on comic contributions." (Madison Magazine)

As a graduate of the Houston Grand Opera Studio, Belcher has returned for numerous roles including his role debut as Billy Budd, Papageno, Schaunard in *La bohème*, Monteverdi's Orfeo and Mercutio. At HGO, he also performed roles in *A Little Night Music*, *Carmen*, *Madama Butterfly*, and *Arabella*.

Mr. Belcher made his highly acclaimed European debut with the Staatstheater Stuttgart in Reinhard Keiser's *Masaniello Furioso*. Other European engagements have included Ned Keene in *Peter Grimes* with the Grand Théâtre de Genève, Jauféré Rudel in *L'amour de loin* at the Théâtre du Châtelet and Berlin's Maerzmusik Festival with the Deutsche Symphonie-Orchester, Gunther in *Sacré Siegfried* at the Opéra National de Montpellier, Guglielmo in *Così fan tutte* for Garsington Opera and London's Barbican Center, staged performances of *Carmina burana* with the St. Gallen Festspiele, Gluck's Orfeo and Securo in the world premiere of Cherubini's *Koukourgi* with the Stadttheater Klagenfurt, Austria (released on ArtHaus DVD), and the title role of Handel's *Imeneo* with Opera Ireland.

Mr. Belcher has portrayed Figaro in *Il barbiere di Siviglia* in Tokyo with Japan's New National Theater and the Fauré *Requiem* for Seiji Ozawa's Saito Kinen Festival to commemorate the 60th anniversary of Hiroshima. He performed John Brooke in *Little Women* with New York City Opera in Japan and New York, as well as with Fort Worth Opera, Kentucky Opera, and Central City Opera. He was also heard throughout Japan and in Seoul, Korea as the title role in *Don Giovanni* with Toronto's Opera Atelier. Other roles with Opera Atelier include the title role in Monteverdi's *L'Orfeo*, Mozart's Figaro, Papageno, and Orestes in Gluck's *Iphigénie en Tauride*.

Mr. Belcher is one of the premiere interpreters of Rossini performing today, and he is closely associated with the roles of Dandini in *La Cenerentola*, Figaro in *Il barbiere di Siviglia*, and Taddeo in *L'italiana in Algeri*. He has performed Dandini with San Francisco Opera, Opera Colorado, Lyric Opera of Kansas City, Opera Philadelphia, and Utah Opera; Figaro with Arizona Opera, Portland Opera, Lake George Opera, Wolf Trap Opera, Opera Festival of New Jersey, Lyric Opera of Kansas City, Florentine Opera, and Utah Opera; Taddeo with Opera Philadelphia, Florentine Opera, and Utah Opera. In addition to these Rossini performances, he has performed a wide repertoire including the roles of Gianni Schicchi, the Husband in Poulenc's *Les mamelles de Tirésias*, and Henry Cuffe in the American premiere of Britten's *Gloriana* with Central City Opera, Papageno and Harlekin in *Ariadne auf Naxos* for his debut with San Francisco Opera, Prince Paul in *La Grande-Duchesse de Gérolstein* with Opera Company of Philadelphia, Guglielmo, Marcello in *La bohème*, and Captain Corcoran in *HMS Pinafore* with Lyric Opera of Kansas City, and Eisenstein in *Die Fledermaus* at Opera Columbus.

Mr. Belcher made his Carnegie Hall debut as a soloist in Vaughan Williams' *Dona Nobis Pacem* with the New York Choral Society. Active in concert work, he has performed *Carmina burana* and Copland's *Old American Songs* with the Pacific Symphony, Gounod's *St. Cecelia Mass* and Vaughan Williams' *Hodie* for performances in New York City, a concert of Opera Favorites with the Houston Symphony Orchestra, an all-Bernstein concert and "A Night in Vienna" with the National Symphony Orchestra, and Beethoven's *Missa solemnis* with the Brazos Valley Symphony Orchestra.

Mr. Belcher is a recipient of Le Cercle International des Amis et Mécènes du Châtelet Award (International Circle of Friends and Patrons of Théâtre du Châtelet, CIAM) for his acclaimed performance of Prior Walter in *Angels in America*. He also received a Robert Jacobson Study Grant from the Richard Tucker Foundation, a Richard F. Gold Career Grant from the Shoshana Foundation for his work with Wolf Trap Opera and the Sullivan Foundation Award. He received the Apprentice Artist Award from the Santa

Fe Opera and the Young Artist Award and Outstanding Studio Artist Award from the Central City Opera.

**DANIEL BELCHER**

**Baritone**

CRITICAL ACCLAIM

**Older Thompson in Glory Denied with Berkshire Opera Festival**

"Baritone Daniel Belcher was the exceptionally fine singer and actor who brought this complex man to life. In his portrayal of Older Jim, nothing remained of the strong, virile, optimistic young soldier. Anger and frustration fueled him as much as his rock-solid knowledge that he was a hero. The ache in the man's heart over all he lost was revealed through the beauty of Belcher's voice in passages where nostalgia rather than rage consumed Older Jim."

Classical Voice North America, July 2021

**As William in The Fall of the House of Usher with Boston Lyric Opera**

"Daniel Belcher (William) sang with outstanding diction and sensitive phrasing" Opera News, August 2021

**As Bill in A Quiet Place Recording with Orchestre symphonique de Montréal and Kent Nagano**

"Baritone Daniel Belcher's Bill is also a fully-characterized depiction, sung with burnished tone and verbal lucidity."

Voix des Arts, June 2018

**As James Addison Mills III in The House without a Christmas Tree with Houston Grand Opera**

"baritone Daniel Belcher is entirely believable as the the troubled patriarchal figure, and his commanding presence creates riveting tension. Belcher's mellifluous voice is alternately strong and sensitive, and his musical nuance makes the plot resolution work." (Pentatone recording)

Opera News, March 2019

"In the role of Addie's father, baritone Daniel Belcher sang with a bite and impact that let James' exasperation show, as his daughter's pleas for a tree unknowingly provoke his memories. Yet he also brought a mellow, tender feel to the flashback duet with Addie's mother."

Texas Classical Review, December 2017

"Baritone Daniel Belcher, in the role of Addie's father James Addison Mills, likewise performed hearty phrases keenly."

HoustoniaMag.com, December 2017

"The aforementioned Daniel Belcher was a very assertive Dad in this story which challenges his perceptions in the world in which he lives: he certainly makes visible the struggle of his character to come to terms with his daughter's maturity."

Schmopera, December 2017

**As Inspector Kildare in Elizabeth Cree with Opera Philadelphia**

"Three brilliant performances anchored the opera. . . As the cheerfully demented Kildare—his every appearance marked by an insistent ostinato figure straight from Jenůfa—gifted baritone Daniel Belcher uttered every syllable with relish and point."

Opera News, September 2017

"a police detective (baritone Daniel Belcher, a company stalwart in terrific voice)" Talkin' Broadway, September 2017

**Orfeo with Chautauqua Opera**

"Being heard through this thicker orchestration in an open-air amphitheater was the least of Belcher's accomplishments on a triumphant evening that was indeed proof of the awesome power of music. . . Act I celebrates their nuptials, offering Belcher the first of many opportunities to display his fine technique, with accurate pitch and precise control. With diction as crisp as his melodic line, he won the audience over as surely as Orfeo had won his bride. . . the confrontation between Belcher, who spends most of the act (not to mention all of "Possente spirito," the opera's turning point and most fearsome vocal challenge), clinging to the ladder 10 feet above the stage, was for me the high point of the evening, dramatically and vocally. With only two opportunities to rehearse with the actual set piece ladder at the actual height, Belcher's accomplishment in rendering such a gorgeous entreaty, complete with the only baroque ornamentation of the evening ("my homage to the original," said Belcher) while so precariously perched is miraculous." Opera Wire, July 2017

### **As Brian Caster in The Long Walk with Utah Opera**

"Belcher gave a riveting portrayal in the physically and emotionally taxing role of Brian, a bomb-disposal expert who returns home and finds that he himself has become a time bomb." [Salt Lake Tribune](#), April 2017

### **As Owen Hart in Dead Man Walking with Lyric Opera of Kansas City**

"Most satisfying was Daniel Belcher as Owen Hart, father of one of the murdered children: His pathos was palpable, and his honeyed, personable baritone sounded as beautiful as I've ever heard it. The most dramatically touching moment of the evening came when he and Helen made steps toward reconciliation: This brief glimmer of hope brought out the best in both singers, and offered welcome respite from the horrors all around." [The Kansas City Independent](#), March 2017

### **As Father Palmer in Silent Night with Michigan Opera Theater**

"Baritone Daniel Belcher gave radiant voice to the hardy Father Palmer, ardently dedicated to his men if not to war." [Opera News](#), February 2017

### **As La Haine in Armide with Opera Atelier**

"Daniel Belcher provided a chilling reading as Hate, a Devil-like character Armide summons to avenge her."

[The Globe And Mail](#), October 2015

"Daniel Belcher, as La Haine, delivered a hair-raising performance where the power of hatred seemed to make each note of his aria explode with rage." [Plays To See](#), October 2015

### **As Brian Caster in The Long Walk with Opera Saratoga**

"Saratoga's cast could scarcely have been better....Daniel Belcher (a bravura Brian in acting, verbal articulation and subtly applied tone color). Belcher's youthful affect was augmented by his usual attire of running shorts - the character begins and ends the opera running in the Buffalo suburbs, away from "WAS" and toward "IS."

[Opera News](#), October 2015

### **As Papageno in The Magic Flute with Opera Colorado**

"Both, however, are nearly upstaged by baritone Daniel Belcher, whose recent performances in Denver and Central City have made him an area favorite. He is, quite simply, the best Papageno one could hope for. Possessing a coveted combination of comic panache and vocal prowess, Belcher knows how to steal a scene. The character's two very familiar strophic arias seem new and refreshing when Belcher sings them"

[Boulder Daily Camera](#), May 2015

### **As Father Palmer in Silent Night with Lyric Opera of Kansas City**

"Daniel Belcher (Father Palmer) was his usual remarkable self. Belcher's voice and stance transfixed the audience during the simple Prayer of St. Francis petition, which emerged in perfect balance over a dissonant orchestral web."

[KC Metropolis.org](#), February 2015

### **As Eisenstein in Die Fledermaus with Portland Opera**

"Daniel Belcher sang the role of the philandering Gabriel von Eisenstein with a focused, nimble baritone and a sympathetic stage presence that made the happy ending less implausible than it ought to be. . ." [OregonLive.com](#), November 2014

### **As Dandini in La Cenerentola with Opera Omaha**

"Baritone Daniel Belcher was fabulous as Ramiro's servant Dandini, who pretended to be the prince so his master could covertly find a bride motivated by love rather than riches. He was a foppishly delightful dandy, who pranced and preened to guffaw-worthy comic effect with facial expressions and mannerisms that said as much as his wonderful singing. His rich voice was in finely fluid form during the difficult "Come un'ape," when he compares a young man seeking a pretty maiden to being like a bee in April flitting from blossom to blossom. "

[Omaha World Herald](#), April 2014

### **As Papageno in The Magic Flute with Lyric Opera of Kansas City, Missouri**

"Baritone Daniel Belcher provides the glue that holds the show together with a delightful and broadly comic performance as Papageno, the bird catcher with enthusiastic appetites for food and wine. Belcher has a fine time with this harlequin-like role."

[Kansas City Star](#), November 2013

### **As Figaro in Il barbiere di Siviglia with Central City Opera, Central City, Colorado**

"Belcher was a firecracker of a barber and his bright, vibrant baritone served the role of Figaro well. Animated and witty, Mr. Belcher showed off an uncommonly wide range which encompassed some astonishingly easy, ringing high phrases."

[Opera Today](#), July 2013

"Reveling in their roles as the opera's two essential comic pillars were baritone Daniel Belcher and bass-baritone Patrick Carfizzi - both wonderful comic actors and fine singers who knew how, when it made sense, to draw on Rossini's vocal ornamentations to considerable comic effect. The agile-voiced Belcher delivered a wonderfully animated, bigger-than-life take on the crafty, clownish Figaro."  
[Opera News](#), October 2013

#### **As Figaro in Le nozze di Figaro with Florentine Opera, Milwaukee, Wisconsin**

"...the more focused, linear baritone of Daniel Belcher's Figaro. Belcher jabbed out 'Se vuol ballare' in sharp staccato. Belcher played it wonderfully in both his singing and his acting." [Third Coast Daily](#), May 2013

"From baritone Daniel Belcher's good-natured Figaro, the wonderfully balanced principals managed comedy without overacting, never letting their ongoing stage business get in the way of vocal production."

[Milwaukee Journal-Sentinel](#), May 2013

#### **As Papageno in Die Zauberflöte with Utah Opera, Salt Lake City, Utah**

"Belcher nearly stole the show with his light, jovial vocal delivery and excellent comic timing."

[Salt Lake Tribune](#), March 17, 2013

"Soprano Anya Matanovic, as Pamina, and baritone Daniel Belcher, as Papageno, combined for a delicate, graceful "Bei Mannern," radiating vocal warmth and charm. Belcher's personality and delivery never misfired. Matanovic's stunning beauty and equally alluring voice were especially captivating in scenes with Belcher."

[Opera News](#), March 16, 2013

#### **As Mercutio in Roméo et Juliette with Opera Colorado, Denver, Colorado**

"Grammy-award winning baritone Daniel Belcher is perfectly cast as Mercutio, Roméo's cynical friend who makes fun of romantic love."

[Examiner.com](#), February 11, 2013

"Baritone Daniel Belcher's Mercutio, after the daunting assignment of singing the first aria - the breathless, pattering Queen Mab monologue - must shift gears to provide the first moment of tragedy when Tybalt strikes him down. Belcher makes it seem effortless."

[Boulder Daily Camera](#), February 11, 2013

#### **As Taddeo in L'italiana in Algeri with Houston Grand Opera, Houston, Texas**

"Baritone Daniel Belcher's cowardly and nerve-jangled Taddeo was a virtuoso performance of fretting and whimpering as Taddeo's fortunes seemed to collapse with each twist of the plot."

[Opera News](#), October 26, 2012

"As Taddeo, Daniel Belcher is a comedic tour-de-force. He utilizes wacky bodily movements, especially in 'Va sossopra il mio cervello'. Daniel Belcher is nothing short of fun to watch every time he is on stage, especially during the highly amusing song 'Ho un gran peso sulla testa'."

[Broadway World](#), October 27, 2012

"Daniel Belcher gives a vigorous interpretation of the comic Taddeo, nearly dancing throughout the incredible bell-and-drum number at the end of the first act."

[Houston Culture Map](#), October 27, 2012

"Daniel Belcher brings another distinctive shade to the show's vocal palette with his droll performance as fussy Taddeo."

[Houston Chronicle](#), October 31, 2012

#### **As Chou En-Lai in Nixon in China with Lyric Opera of Kansas City**

"Daniel Belcher was a revelation as Chou En-Lai. In Belcher's voice, Chou En-Lai came off as the voice of introspective reason, the only person truly aware of the implications of the unprecedented meeting. His toast aria 'Ladies and Gentlemen, comrades and friends' was stern and commanding with an air of cautious welcome. The opera's concluding aria, 'I am old and cannot sleep,' was infused with melancholy and resignation." [KCMetropolis.org](#), March 12, 2012

"Baritone Daniel Belcher, as Zhou En-Lai, sings the role with piercing clarity." [Kansas City Star](#), March 12, 2012

#### **As Gianni Schicchi and Le Mari in Les Mamelles de Tiresias, Central City Opera, Colorado**

"The opera was ably anchored by Daniel Belcher's winning Schicchi, whose generous and beautifully produced baritone effortlessly filled the house. A naturally appealing comedian, Belcher is that rare performer who lights up a stage with every entrance."

[Stage Happenings](#), July 12, 2011



"The gender bending and-bruising work could have been written for Joanna Mongiardo and Daniel Belcher, so perfect were they as the hilarious couple whose story this is . . . Belcher brought his talents as a born comedian to the title role."  
[Boulder Daily Camera](#), July 11, 2011

"Clever Gianni, played to absolute perfection by Daniel Belcher . . . Daniel Belcher sings again - with serious mojo - this time as Le Mari. He must have been very, very busy."  
[The Examiner](#), July 15, 2011

#### **As Dandini in La Cenerentola with Opera Colorado, Denver**

"A born comedian, baritone Daniel Belcher clearly delights in this production and the role of Dandini, even drawing laughs at times with his playful takes on Rossini's vocal ornamentations."  
[Denver Post](#), May 2, 2011

"The cast is outstanding, especially Belcher. His comical Dandini is completely at ease, thoroughly enjoying switching roles with the Prince."  
[The Examiner](#), May 2, 2011

#### **As Taddeo in L'Italiana in Algeri with Florentine Opera, Milwaukee**

"Daniel Belcher balanced polished vocal work with a perfectly charming character as Taddeo."  
[Milwaukee Journal Sentinel](#), March 19, 2011

"Daniel Belcher's bright baritone was a pleasure to hear as Taddeo."  
[Express Milwaukee](#), March 23, 2011

#### **As Figaro in Il barbiere di Siviglia with Portland Opera**

"Baritone Daniel Belcher sang opera's favorite go-to title character, Figaro, with keen voice and wit (his entrance from the back of the hall set the tone, as he interacted impishly with audience members on his way to the stage)."  
[The Oregonian](#), May 10, 2010

"And Figaro, sung by animated baritone Daniel Belcher, lived up to the title role of Figaro, the barber who was a master at everything from cutting beards to making marriages (motivated by money, to a great extent). Belcher has performed this role in many places, as have his fellow leads, and knew the clever barber's idiosyncrasies inside out."  
[Concertonet.com](#), May 2010

#### **As Taddeo in L'Italiana in Algeri with Utah Opera**

"However, stealing the show was baritone Daniel Belcher as the timid Taddeo, a suitor of Isabella who is passed off as her uncle. He was absolutely wonderful in this role, bringing his considerable acting talents to good use in this production."  
[Deseret News](#), March 14, 2010

"The uninhibited interaction and comic timing of bass-baritone Rod Nelman as Mustafà and baritone Daniel Belcher as Taddeo buoyed the production. Belcher reveled in his role as Nelman's foil, entertaining the audience with rubber-faced reactions to Mustafà's amusing cluelessness."  
[Opera News Online](#), March 2010

#### **L'Amour de Loin recording (Harmonia Mundi)**

"Baritone Daniel Belcher gives a powerful, convincing portrayal of Jaufré, capturing expertly the troubadour's mercurial disposition. Belcher is at his best in his descriptions of how words and notes for his songs are found, and in his semi-delirious moments at sea."  
[Opera News Online](#), February 2010

"Rapturously sung by the three excellent soloists, the performance is one of irresistible shimmering beauty."  
[The Telegraph](#), London, July 28, 2009

"The fine cast features American baritone Daniel Belcher as a lithe, musical Jaufré..."  
[Gramophone Magazine](#), February 2010

"Daniel Belcher is a wonderfully driven Jaufré."  
[BBC Music Magazine](#)

"The same can be said for soprano Ekaterina Lekhina and baritone Daniel Belcher as the lovers; the startling purity and focus of their voices, and the intensity and subtlety with which they inhabit their roles, makes them absolutely compelling, both musically and dramatically."  
[All Music Guide](#)

#### **As Billy Budd in Billy Budd with Houston Grand Opera**

“In the title role, Daniel Belcher offered a vital portrayal of this doomed Adonis, highlighted by a riveting rendition of Billy's big aria in Act II.”  
Opera News Online, April 2008

“HGO Studio alumnus and baritone Daniel Belcher sang his first performance of Billy. His lithe, youthful stage persona certainly underscored Budd as a young and hopeful man. Early on Belcher seemed to be singing at his top volume but in the crucial soliloquy before he dies, he offered a deep revelation of the limits and generosity of Budd's intellect and character in wide-ranging tone, volume and expressiveness. It was one of several moments that invited the audience's reaction at the end of the show.”  
Houston Chronicle, April 28, 2008

**DANIEL BELCHER**  
**Baritone**  
**Suggested Operatic Repertoire**

ADAMO	Little Women	John Brooke
BIZET	Les pêcheurs de perles	Zurga
BRITTEN	Albert Herring	Sid
	Billy Budd	Billy Budd
	A Midsummer Night's Dream	Demetrius
	The Rape of Lucretia	Tarquinius, Junius
	Gloriana	Mountjoy, Henry Cuffe
DONIZETTI	Don Pasquale	Malatesta
	L'elisir d'amore	Belcore
EÖTVÖS	Angels in America	Prior Walter
GLUCK	Iphigénie en Tauride	Orestes
GOUNOD	Faust	Valentin
KORNGOLD	Die tote Stadt	Frank, Fritz
LEHAR	The Merry Widow	Danilo
LEONCAVALLO	Pagliacci	Silvio
MASCAGNI	L'amico Fritz	David
MASSENET	Manon	Lescaut
	Werther	Albert
MONTEVERDI	L'Orfeo	Orfeo
	Il ritorno d'Ulisse in patria	Ulisse
MOZART	Così fan tutte	Guglielmo
	Le nozze di Figaro	Conte Almaviva, Figaro
	Die Zauberflöte	Papageno
	Don Giovanni	Don Giovanni
ORFF	Carmina Burana	Baritone Soloist
OFFENBACH	La Grande Duchesse de Gerolstein	Le Prince Paul
POULENC	Les mamelles de Tiresias	Le gendarme, Le mari
PUCCINI	La bohème	Marcello, Schaunard
	Madama Butterfly	Sharpless
	Manon Lescaut	Lescaut
RAVEL	L'heure espagnole	Ramiro
ROSSINI	Il barbiere di Siviglia	Figaro
	La Cenerentola	Dandini
	L'Italiana in Algeri	Taddeo
STRAUSS, J.	Die Fledermaus	Falke
STRAUSS, R.	Ariadne auf Naxos	Harlekin
	Capriccio	Olivier
TCHAIKOVSKY	The Queen of Spades	Prince Yeletsky
	Eugene Onegin	Onegin
WARD	The Crucible	Proctor