

# Theodore Chletsos

## Critical Acclaim

“(Theodore Chletsos) impressed with a robust tone and ardent phrasing.”

--Tim Smith, Baltimore Sun 5.21.2012

“Tenor Theodore Chletsos provided the next highlight in his take on the "Chanson de Kleinzach" from Offenbach's Les Contes d'Hoffmann. Chletsos's Hoffmann was very funny and physically engaged, not to mention remarkably well sung. His rich, full top was almost baritone in timbre...” “...contrasted beautifully by the warmer, darker voices of Theodore Chletsos and soprano Suzanne Balaes-Blair.” “Chletsos was a terrific Radames...”

-- Patrick Klink, Baltimore Examiner 4.1.2011

“ 'Che gelida manina' was for the tenor Theodore Chletsos in the role of Rodolfo. It was evident from his singing of the aria he had right stuff to play this important role... When they then combined in the duet "O soave fanciulla," it was a true feast for any opera lover.” \*

-- Sascha Siereveld, www.concertnews.be (Antwerpen) 4.5.2010

“The tenor Theodore Chletsos acts quite convincing the role of Rodolfo and well conveyed a variety of emotional passages.” \*

-- Jordi Kooiman, www.operamagazine.nl (Den Haag) 4.26.2010

“Standing out in particular was tenor Theodore Chletsos, whose voice is well-suited for this role. (Mr. Chletsos) displayed good intonation, beautiful tone, ringing high notes and impressive stage deportment.” \*

-- Opera Gazete H.V, Antwerpen 10.16.2007

"All of the soloists portrayed well-developed characters, particularly the leads... American tenor Theodore Chletsos, with his splendid voice, played the arrogant Lt. Pinkerton." \* -- Jack Froelich, Friesch Dagblad 10.3.2007

“With Theodore Chletsos of New Jersey, the festival has all the makings of a fine heroic tenor, perfect for Pinkerton, the Puccini role he will play. He proved particularly passionate in the famous "Nessun Dorma," from Puccini's "Turandot," which the audience roundly applauded. This is a singer to watch.”

-- Jim Lowe, Times Argus 6.10.2007

“Tom Norman, the sideshow presenter — sung impressively for Minnesota Opera by tenor Theodore Chletsos in a showy yet dignified performance...”

-- Joshua Rosenblum, Opera News August 2006

“The role of Anatol...gave the handsome young tenor Theodore Chletsos ample opportunity to impress. He is a fine actor, sang very musically and neatly finessed several challenging high note climaxes.”

-- Roger Steiner, Opera Actual 7.29.2005

“Theodore Chletsos, as Anatol, has a tenor as handsome and smooth as his looks...”

-- Bob Bows, Colorado Drama July 2005

“As Anatol, Theodore Chletsos offered a full-bodied voice, displaying none of the stiffness afflicting most young tenors...”

-- Marc Shulgold, Rocky Mountain News 7.3.2005

“Tenor, Theodore Chletsos, does justice to the younger Anatol, by singing an outstanding score, and showing the weasel Anatol really is. Chletsos provides the character one loves to hate, and provides it with perfection.”

-- Holly Bartges, Colorado BackStage July 2005

“Uniform vocal excellence distinguished the performance...Rinuccio (Theodore Chletsos) and Zita (Olga Perez) played roles that anchored the presentation both vocally and dramatically because of their solid presence from beginning to end.”

-- Elaine Strauss, US1 7.3.2006

“Theodore Chletsos brings a bright-toned tenor to Rinuccio’s music in both operas.”

-- Robert Baxter, Courier Post July 2006

“Theodore Chletsos showed a fine, stylish tenor as the High Priest.

-- David Shengold, Gay City News April 27, 2006

“As the high priest and the oracle, Theodore Chletsos and Seth Keeton were both quite effective.”

-- Dan Foley, Donizetti Society April 2006

“Theodore Chletsos was an impressive poet-monk who sang with dulcet tones.

-- Maria Nockin, operajaponica.org July 2004

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