

# BRYCE SMITH

Bass-baritone



Bass-Baritone, **Bryce Smith** hails from Lumberton, Mississippi and has appeared with the Capital Symphony Orchestra of DC, Berlin Symphony, Horatio Alger Association of Distinguished Americans, Susan G. Kommen's *National Race for the Cure*, Opera Colorado, Central City Opera, Natchez Festival of Music, and Tulane Summer Lyric Theatre of New Orleans.

Smith has received numerous awards from companies such as the Mobile Opera Guild, Denver Lyric Opera Guild and the Metropolitan Opera National Council Auditions. He made his professional concert debut as the soloist in Händel's *Messiah* at Carnegie Hall in 2004 and has since been a featured soloist with the Staten Island Symphony for Beethoven's *9th Symphony*. Seen also as Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*, Zuniga in *Carmen*, Raimondo in *Lucia di Lammermoor*, Count Capulet in *Romeo et Juliette*, Simone in *Gianni Schicchi*, Figaro in *Le Nozze di Figaro*, Pistola in *Falstaff*, Macheath in *The Threepenny Opera*, *Don Giovanni*, Mephistofeles in Gounod's *Faust*, Colline in *La Bohème*, the Villains in *Les Contes d'Hoffmann*, and Duke Bluebeard in *Bluebeard's Castle* in Hungarian.

Recent performances include: Bartolo in *Le Nozze di Figaro* with the Berlin Symphony; Mefistofeles in Amore Opera's *Faust*; Verdi's *Requiem*; *Don Quichote* and Kaspar in *Der Freischütz* with Utopia Opera Company; and the Four Villains in Offenbach's *Les Contes d'Hoffmann* for which the critics claimed: "Bryce Smith...is a remarkable stage presence. His frightening laughter, striking physical presence and expressive face brought the villains to life",<sup>1</sup> "Smith turned in a riveting performance as the villains..."<sup>2</sup> and "Bass-baritone Bryce Smith was stellar."<sup>3</sup>

<sup>1</sup> Nino Pantano – *Brooklyn Daily Eagle* – Offenbach's *Les Contes d'Hoffmann*, June 2011

<sup>2</sup> Meche Kroop – *TheOperalInsider.com* – Offenbach's *Les Contes d'Hoffmann*, June 2011

<sup>3</sup> Peter Pelkonen – *Super-Conductor.BlogSpot.com* – *Les Contes d'Hoffmann*, June 2011

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## REPERTOIRE:

Bartók – *Bluebeard's Castle* (in Hungarian)  
Bellini – *I Puritani*  
Bellini – *La sonnambula*  
Bizet – *Carmen*  
Cimarosa – *Il maestro di cappella*  
Donizetti – *Lucia di Lammermoor*

Floyd – *Susannah*  
Gounod – *Faust*

Gounod – *Roméo et Juliette*

Kim – *David and Goliath* (world premiere)  
Leigh – *Man of La Mancha*  
Massenet – *Don Quichotte*  
Menotti – *Amahl and the Night Visitors*  
Mozart – *Don Giovanni*

Mozart – *Le nozze di Figaro*

Mozart – *The Impresario*  
Puccini – *La Bohème*  
Puccini – *La fanciulla del West*  
Puccini – *Gianni Schicchi*

Puccini – *Manon Lescaut*  
Puccini – *Turandot*

Offenbach – *Les Contes d'Hoffmann*  
Sullivan – *The Mikado*

Sullivan – *The Pirates of Penzance*  
Sondheim – *A Funny Thing Happened...*  
Tchaikovsky – *Eugene Onegin*

Picker – *Thérèse Raquin*  
Schmidt – *The Fantasticks*  
Strauss – *Ariadne auf Naxos*  
Verdi – *Falstaff*  
Verdi – *Oberto, Conte di San Bonifacio*  
Verdi – *Rigoletto*

Verdi – *La Traviata*

Weill – *The Threepenny Opera*  
Wright & Forest – *Kismet*

Bluebeard  
Sir Giorgio Valter  
Rodolfo  
Zuniga  
Maestro  
Raimondo  
Raimondo  
Blitch  
Mephistofeles  
Mephistofeles  
Count Capulet  
Count Capulet  
Goliath  
Anselmo / Don Quixote  
Don Quichotte  
Balthazar  
Don Giovanni / Masetto  
Don Giovanni  
Figaro  
Bartolo/Antonio  
Bluff  
Colline  
Ashby  
Simone  
Simone  
Geronte (cover)  
Mandarin  
Timur  
Timur (cover)  
The Four Villains  
The Mikado  
Pish-Tush  
Seargent  
Miles Gloriosus  
Zaretsky / Gremin  
Gremin  
Olivier  
El Gallo  
Truffaldino  
Pistola  
Oberto  
Sparafucile  
Sparafucile  
Barone  
Dottore / Barone  
Macheath  
Hajj, the Poet

Opera Manhattan  
West Side Opera Society  
West Side Opera Society  
Hudson Opera Theatre  
Natchez Festival of Music  
NJ Assoc. of Verismo Opera  
Regina Opera Company  
Dicapo Opera Theatre  
Opera Manhattan  
Regina Opera Company  
Dicapo Opera Theatre  
National Lyric Opera  
One World Symphony  
Hattiesburg Civic Light Opera  
Utopia Opera Company  
NYC/CT/San Francisco Tour  
Opera Manhattan  
Regina Opera Company  
University of Southern Mississippi  
Berlin Symphony / TOCC Concept  
Natchez Festival of Music  
Opera Manhattan  
Dicapo Opera Theatre  
Dicapo Opera Theatre  
Regina Opera Company  
Dicapo Opera Theatre  
Natchez Festival of Music  
Natchez Festival of Music  
Opera Colorado  
Regina Opera Company  
Regina Opera Company  
Tulane Summer Lyric Theatre  
Tulane Summer Lyric Theatre  
Tulane Summer Lyric Theater  
Opera Colorado  
Opera Manhattan  
Dicapo Opera Theatre  
Jones County Junior College  
Opera Colorado  
Dicapo Opera Theatre  
SM Concert Opera  
Connecticut Grand Opera  
National Lyric Opera  
NJAVO / National Lyric Opera  
Dicapo Opera Theatre  
University of Southern Mississippi  
Jones County Junior College

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## EDUCATION:

Central City Opera Young Artist Center	2002
Opera Colorado Young Artist Center	2000-02
University of Southern Mississippi	1997-99
Jones County Junior College	1995-97

## AWARDS/PRIZES:

3 <sup>RD</sup> Place Winner	Mobile Opera Guild	1999
Top Ten Prize	Denver Lyric Opera Guild	2000, 2001
3 <sup>RD</sup> Prize Winner – Rocky Mt. Region	Metropolitan Council Auditions	2000, 2001
Fellowship	Central City Opera	2002
Finalist – New Orleans Region	Metropolitan Council Auditions	2002

## ORATORIO/CONCERTS:

Beethoven – <i>9th Symphony</i>	Bass	Staten Island Symphony
Berlioz – <i>L'Enfance du Christ</i>	Un Père de Famille	Dicapo Opera Theatre
Brahms – <i>Ein deutsches Requiem</i>	Bass	University of Southern Mississippi
Fauré – <i>Requiem</i>	Bass	University of Southern Mississippi
Händel – <i>Messiah</i>	Bass	Carnegie Hall
	Bass	Good Shepherd RCC, Brooklyn
Horatio Alger Association Gala	Speaker / Performer	Andrew Mellon Auditorium, D.C.
<i>National Race for the Cure</i>	National Anthem	Susan G. Komen Foundation
		The Mall, Washington, D.C.
		50,000+ participants



### IN THE MEDIA:

"Bryce Smith's Caspar is straight out of a lumberjack commune's local Judas Priest cover band, in the best way possible. His acting makes the English translation of the dialogue bearable, and his arias' deep melismas have a gracefully deadly punch."

**Jonathan Matthews** – EYE ON THE ARTS – *Der Freischütz*, March 2014

"Obviously, the success of the opera rests on the shoulders of the man who performs the role of Don Q and, in this case, bass Bryce Smith rose to the occasion and gave us a character who aroused our sympathy, admiration and ultimately tears in his final moving duet with Sancho Panza."

**Meche Kroop** – TheOperalInsider.blogspot.com – *Don Quichotte*, January 2014

"Bass-baritone Bryce Smith, who played all four villains — Councillor Lindorf, Coppelius, Dapertutto and Dr. Miracle is a remarkable stage presence. His frightening laughter, striking physical presence and expressive face brought the villains to life. Smith's Act One singing of 'J'ai Des Yeux' was sublime. His exquisite singing of the famed 'Tourne, Tourne Miroir' recalled the great singing actors of the past."

**Nino Pantano** – *Brooklyn Daily Eagle*, NYC – *Les Contes d'Hoffmann*, June 2011

"As for the men, Bryce Smith turned in a riveting performance as the villains of the piece. He used his big beautiful bass to great effect, always menacing but subtly changing the colors of his voice to suit the characters of Lindorf, Coppelius, Dapertutto and Dr. Miracle. The menacing characterizations were further abetted by the skillful makeup by..."

**Meche Kroop** – TheOperalInsider.blogspot.com – *Les Contes d'Hoffmann*, June 2011



"Bass-baritone Bryce Smith was stellar in the quadruple roles of the Four Villains, bringing a different kind of evil to each of Hoffmann's nemeses. The highlight of his performance was the rarely heard 'Tourne, tourne miroir,' written by Offenbach but rejected by many singers as being too treacherous."

**Peter Pelkonen** – Super-Conductor.BlogSpot.com – *Les Contes d'Hoffmann*, June 2011

"The Mikado, Emperor of Japan was sung and acted with relish by basso Bryce Smith. This tall, gifted singing actor, a Regina favorite, is America's throwback to the great baritones Lawrence Tibbett and John Charles Thomas who were renowned for their colorful declarative singing. Smith's singing of "Let the Punishment Fit the Crime" was sheer perfection and his mock sinister Satan like laughter, plus a Catskills shtick, was a marvel!"

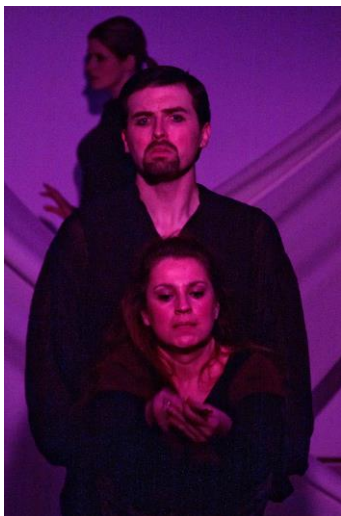
**Nino Pantano** – *Brooklyn Daily Eagle*, NYC – *The Mikado*, March 2011

"Bass Bryce Smith - also coincidentally the founder of Opera Manhattan - was as noble as noble could be in the role of Prince Gremin, Tatyana's husband, and the low note at the end of his Act III aria surely resonated all the way down to the toes of every member of the audience, this writer included."

**Kala Maxym** – TheOperalInsider.blogspot.com – *Eugene Onegin*, August 2010

"Bryce Smith himself was princely in both voice and stature as Gremin..."

**Meche Kroop** – TheOperalInsider.blogspot.com – *Eugene Onegin*, August 2010



"A towering, mesmerizing man...the dashing dangerous stranger was Duke Bluebeard. Smith was absolutely dazzling as the agonized Bluebeard. A grand and brilliant bass, he added an uncommon touch of sympathy for the villain. Tortured and visibly sensitive, his Bluebeard simultaneously roused ire and compassion. He grinned menacingly as his eyes beheld his blood-stained walls, almost mockingly asking his paramour if she was afraid. Then he held her tenderly and begged her not to pursue his undoing – to stay away from the darkest recesses of his mind, his past – to simply love him."

**Olga Privman** - ReviewFix.com – *Bluebeard's Castle*, February 2010

"...bass Bryce Smith, whose powerful vocals were at once captivating and soothing – riveting and serene. It was almost ironic to hear a tessitura traditionally associated with villainy in operas sound so saintly."

**Olga Privman** - ReviewFix.com – *Handel's Messiah*, December 2009

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"In the role of the licentious nobleman (Giovanni), bass-baritone Bryce Smith captivated us with his seductive good looks and caressing tone. Is it any wonder that Masetto's bride fell for Giovanni in their duet 'La ci darem la mano,' or that his 'champagne aria' 'Finch' han dal vino' was sung with such brio and élan? Who could resist his 'Deh vieni alla finestra?' Smith also showed us the dark side of this irresistible roué by living well and dying with defiance at the hands of the statue of the Commendatore, who literally drags the unrepentant Don to hell. This was a performance to treasure."

**Nino Pantano** - *Brooklyn Daily Eagle*, NYC – *Don Giovanni*, November 2009

"...Mephistopheles was sung by the tall, handsome basso Bryce Smith, who proved himself to be a devilish charmer. His singing of 'Le Veau D'or' ('The Golden Calf') was outstanding, as was his 'Vous Qui Faites L'endormie' with its laughter and caressing tone. Smith's voice was especially suited for this role. His satanic presence in the frightening church scene, with his arms holding the pregnant belly of Marguerite from behind, was bone chilling. Smith's slithering defeat wrapped in flaming light at the finale made for great theater....The famed trio 'Alerte, Alerte' in the final act was thrillingly sung by Smith...with drum rolls and full chorus...The costumes were brilliant and glittering and gave us a truly 'handsome devil.'"

**Nino Pantano** - *Brooklyn Daily Eagle*, NYC – *Faust*, June 2009

"Raimondo...was sung by Bryce Smith, whose impressive basso gripped the listener...and his singing in the tomb scene and 'Oh! Qual funesto avvenimento' in the mad scene was noteworthy."

**Nino Pantano** - *Brooklyn Daily Eagle*, NYC – *Lucia di Lammermoor*, November 2008

"...Smith is a powerful young bass emerging as an artist that quickly makes his mark on audiences nation-wide."

**Susan G. Komen Foundation**, Washington D.C. – *National Race for the Cure*, June 2007 & 2008

"...Bryce Smith, as Rodolfo, embraced the village from which he had been exiled, singing in a polished bass and demonstrating command of the bel canto line."

**Bruce-Michael Gelbert** - *Q OnStage*, New York City – *La Sonnambula*, November 2006

"Tall and aristocratic, with a vibrant voice to match, Bryce Smith was prepossessing as the jealous Baron Duphol..."

**Anne Crebo** - *Cape Cod Times* – *La Traviata*, May 2005

"Bryce Smith's resounding bass makes him a force as Pish-Tush."

*The Times-Picayune*, New Orleans – *The Mikado*, June 2004