

Longwood Opera

Longwood Opera
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Dear colleagues,

It is with great pleasure indeed that I recommend the work of the fine young American tenor, Christopher Aaron Smith. I have worked with Mr. Smith in my capacity as coach/accompanist at New England Conservatory (where he obtained his Master's Degree in Vocal performance) as well as Music Director for Longwood Opera (for which he sang in many of our popular summer Tuesday night concerts as well as the role of Cavaradossi in our recent and highly successful production of Puccini's *Tosca*).

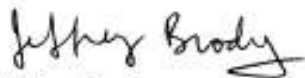
Mr. Smith possesses a tenor of good size and a reliable technique that serves him well in quite a varied repertoire. He cuts a commanding figure of stature onstage and has a masterful command of sung Italian, French, and German. His English singing is marked by clear and easy to understand diction. Arriving at all rehearsals well-prepared and punctual, he is an engaging and thoroughly professional artist. He takes direction both musical and staging well and works to make it his own. He gets along well with his colleagues. It is a joy and a pleasure to work with him, and I do not say this lightly.

Unusual for young American singers, Mr. Smith has a passion and devotion for contemporary American composition. Not content with excelling in the standard bread-and-butter repertoire of Italian, French and German repertoire, both operatic as well as art song, he continually seeks out the newer and modern American repertoire. His keen sense of pitch and rhythm serve him well in such technically/intellectually challenging and demanding works. As a composer, I have been so impressed with his work that I entrusted him with the world premiere of my own song cycle *Phantasmagoria*, three songs with texts by Poe. These songs, although written in a fairly tonal manner, pose significant musical and interpretive challenges for both singer and pianist and I am proud to say that Christopher did a splendid job indeed. I could not have asked for a better performance. While these songs were originally written for voice and piano it was his wonderful performance which inspired me to rescore them for tenor and orchestra.

I would hope that Mr. Smith be afforded the very highest consideration as he would be a most welcome asset indeed to any young artist program or company. It would be to a company's or program's advantage to obtain his services and I most enthusiastically recommend him, not only for the standard repertoire but also particularly for modern American works.

Please feel free to contact me at any time if you have further questions.

Sincerely,



Jeffrey Brody