

## PRESSQUOTES

### Philip Smith

BARITONE

**Mahler *Lieder eines fahrenden Gesellen* / North York Moors Chamber Music Festival / 2017**  
**Adam Johnson (pf)**

*"Wednesday afternoon kicked off with baritone Philip Smith in a polished, well-communicated account of Mahler's four Songs Of A Wayfarer, which were inspired by the composer's obsession with a soprano. Smith caught their mood-swings exactly."*  
(York Press /Martin Dreyer)

**Don Alfonso / *Così fan tutte* / Baseless Fabric Theatre / 2017**  
**Cond. Leo Geyer / Dir. Joanna Turner**

*"As the mischievous, cynical Don Alfonso, Philip Smith did much not only to propel the action of the opera, but also to engage the audience, turning to us with conspiratorial smiles of glee as his plan wreaked its intended havoc."*  
(Operaissima / Charlotte Valori)

**Figaro / *The Barber of Seville* / Iford Arts / 2017**  
**Cond. David Eaton / Dir. John Savournin**

*"Philip Smith's Figaro was engaging from the off, getting laughs through voice and gesture. He and John Colyn Gyeantey's Almaviva made a delightful pairing."*  
(Opera / Jonathan Cross)

**Sid / *Albert Herring* / Maggio Musicale Fiorentino / 2016**  
**Cond. Jonathan Webb / Dir. Alessandro Talevi**

*"Philip Smith as Sid, really impeccable in all respects"*  
(Kulturkompasset / Fabio Bardelli)

*"Equally flawless was baritone Philip Smith as Sid, with clear diction, vocally astute and perfect interpretation of the bragging, likeable and good-natured butcher's assistant."*  
(Operaclick.com / Fabrizio Moschini)

*"Humorous portraits were contributed by Philip Smith with his lively interpretation of Sid, and Rachel Kelly as a flirtatious Nancy"*  
(Opera / Matteo Sansone)

**Rossini *Petite messe solennelle* / Dartington Community Choir / 2014**  
**Cond. Jonathan Watts**

*"Anando Mukerjee (tenor) brought superb Italianate lyricism to his contribution, finely complemented by the luxuriant tone of Philip Smith (baritone)"*  
(SouthWestShows / Philip R Buttall)

**Bach *St. Matthew Passion* / Bishopwearmouth Choral Society, Sunderland Minster / 2014  
Cond. David Murray**

*"Christ was exquisitely performed by Philip Smith – his impassioned delivery of the words 'My God, my God, why have you forsaken me?' was heartbreakingly moving."*  
(Sunderland Echo / Keith Nixon)

**Opera Gala / Taunton, Somerset / 2014**

*"The male side of the equation had John Hudson (tenor) enthralling us with *Nessun Dorma* and *La Donna e Mobile*, ably matched by Philip Smith (baritone) stealing the audience's heart as a wickedly flirtatious Figaro in *Largo al Factotum*, and making a seductively convincing job of Don Giovanni's *La Ci Darem la Mano*"*  
(Somerset County Gazette / Harold W. Mead)

**Don Giovanni / Don Giovanni / Black Cat Opera / 2014  
Cond. Peter Ford / Dir. Nicholas Fisher**

*"...Philip Smith, always a commanding presence..."*  
(Surrey Advertiser / Shelagh Godwin)

**Viva Verdi / New Devon Opera / 2013  
Cond. Jonathan Watt / Dir. Alexander Hargreaves**

*"While Smith was able to match Mukerjee's contribution in terms of vocal expertise, he was also readily able to bring a true sincerity to each role, largely defined, of course, by the character at the time, with his *Di Provenza* from *Traviata* providing an especially poignant moment."*  
(Seen & Heard International / Philip R Buttall)

**Junius / The Rape of Lucretia / Maggio Musicale Fiorentino / 2013  
Cond. Jonathan Webb / Dir. Daniele Abbado**

*"Thomas Tatzl as Collatinus and Philip Smith as Junius, gave a good performance."*  
(Kulturkompasset / Fabio Bardelli)

**Noye / Noye's Fludde / Cheltenham Music Festival / 2013  
Cond. Glyn Oxley / Dir. Edward Derbyshire**

*"This is something the Gloucestershire children, benefitting from the inspirational leadership of Mayhew, stalwart baritone Philip Smith as Noye, conductor Glyn Oxley and director Edward Derbyshire, will remember all their lives."*  
(The Arts Desk / David Nice)

*"Philip Smith sang the part of Noye and had a strong voice. He had good projection though still not every word could be heard. He is clearly a talented soloist and had the ability to hold the attention of the audience with his deep bass voice. Smith enunciated his words well and had a command over the children, alongside mezzo-soprano Jessica Dandy, who also gave a very well-rounded performance."*  
(Bachtrack / Alexandra Hamilton-Ayres)

**Delius *Incidental Music to Hassan* / Wellensian Consort, Southbank Sinfonia / 2012**  
**Cond. Neil Thomson, Town Hall, Cheltenham Music Festival, July 2012**

*"As it was presented here as a dramatic narration, with baritone Philip Smith stepping in with aplomb at the last moment for the Egyptian actor Amr Waked..."*  
(The Guardian / Rian Evans)

**Sid / Albert Herring / Royal Danish Opera / 2012**  
**Cond. Roland Böer / Dir. Keith Warner**

*"... both Elisabeth Jansson's Nancy and Philip Smith's Sid were convincing in their sympathetic roles..."*  
(Opera / John McCann)

*Sid, perfectly delivered by the English tenor Philip Smith."*  
(www.gregersdh.dk)

*"Sid, handsomely created by Philip Smith."*  
(Berlingske / Søren Kassebeer)

**Britten: Complete Songs Volume 1**  
**Malcolm Martineau (pf)**

*"The baritone Phillip Smith shows outstanding talent in the De La Mare settings"*  
(Sunday Telegraph / Michael Kennedy)

**Samling Showcase Concert / 2010**

*"Both mezzo-soprano Cecelia Hall and Baritone Philip Smith combined vocal maturity with a lively presence on stage... Smith powered his way through the splendid "Nell mondo e nell'abisso" from Tamerlano..."*  
(The Arts Desk / Alexandra Coghlan)

**Forester / The Cunning Little Vixen / Edinburgh Studio Opera / 2010**

*"Also worth serious mention is Philip Smith's depiction of the Forester, whose competent vocal and acting skills brought both comical, egotistical and tragic qualities to the character."*  
(The Public Reviews / Greig Ratcliff)

*"...the eponymous Vixen (a show-stealing performance from Louise Adler) was particularly clear, so to the Forrester (Philip Smith), who, along with the Fox (Suzanne McGrath), provided the evenings other vocal highlights."*  
(Where's Runnicles / Tam Pollard)

**Q&A: Sir Thomas Allen / 2009**

*"It's another way of saying, who are the lyric baritones? Is there anyone you would anoint as your successor? There is a lad called Philip Smith who I'm keeping an eye on, who is from Yorkshire. I heard something in his voice that I thought was really most interesting. I think the baritone mantle is in safe hands."*  
(The Arts Desk / Jasper Rees)

**Adolphus Barstable / Lady Magnesia (Weinberg), world premiere / Ensemble 10/10 / 2009**  
**Cond. Clark Rundell**

*"Philip Smith was suitably dry-voiced as the poisoned villain who is pumped full of lime plaster as an antidote and solidifies into a human statue."*

(The Guardian / Alfred Hickling)

*"Weinberg's comic one-acter Lady Magnesia, given a sparkling concert premiere by the 10/10 ensemble under Clark Rundell, with four brilliant young soloists – Emma Morwood, Carolina Krogius, Tom Raskin and Philip Smith."*

(The Telegraph / David Fanning)

*"I should probably say that with anything less than the panache of the four young soloists (soprano Emma Morwood, mezzo Carolina Krogius, tenor Tom Raskin and baritone Philip Smith), plus the pacy conducting of Clark Rundell and the agility of Ensemble 10/10, the comedy might easily have been wearisome."*

(Opera / David Fanning)

**Song Recital *Made in Yorkshire* / Howard Assembly Rooms, Leeds / 2009**  
**Jonathan Fisher (pf) / Anna Stephny (mezzo)**

*"...the baritone Philip Smith joined Anna Stephny, finding just the right tone for songs by Barber and Strauss."*

(The Times / Hilary Finch)

*"...he has all the makings of a fine recitalist. His voice will gain the weight needed for Ravel's Don Quichotte a Dulcinee, but by the time we reached the songs of Richard Strauss it was most impressive..."*

(Yorkshire Post / David Denton)

**Britten Song Cycles / Aldeburgh Festival / 2009**  
**Malcolm Martineau (pf)**

*"First up was baritone Philip Smith singing a collection entitled Tit for Tat (that they date originally 1931, when the composer was just 18, probably explains the lack of an opus number). He had a nice clean voice and good diction, with every word being clear (something all too often not the case)."*

(Where's Runnicles / Tam Pollard)

**Ramiro / L'heure espagnole / RNCM 2008**

*...and Ramiro brought a suave and elegant performance, sung with an enviable light touch, from the impressive baritone Philip Smith, who the previous evening had won the Elizabeth Harwood Memorial Prize."*

(Opera / Michael Kennedy)

**Figaro / Le nozze di Figaro / RNCM / 2007**

*"In the title role, Philip Smith made a larger-than-life Figaro, who threatened in a dark 'Se vuol ballare', was so sarcastically jocular as to appear quite vicious in 'Non più andrai', and yet was surprisingly vulnerable as he pondered each dilemma with sotto-voce subtlety."*

(Opera Now / Lynne Walker)

*"The high quality of singing reflected well on the teaching at the RNCM's vocal school. The first-choice Figaro was stricken by a throat ailment but his replacement, Philip Smith, sang and acted the role with complete assurance, firm and strong in tone and striking the right balance in his dealings with the count..."*

(Opera / Michael Kennedy)

**Forester /The Cunning Little Vixen / RNCM / 2006**

*"...it is especially to their credit that Ella Kirkpatrick's charismatic Vixen and Philip Smith's warm and sympathetic Forester lost so little of the text. Both are singers of exceptional promise..."*

(Opera / Michael Kennedy)

**Macheath / The Threepenny Opera / RNCM / 2006**

*"Philip Smith had charm as well as oily villainy as Macheath..."*

(Opera / Michael Kennedy)