

## **MORGAN SMITH, BARITONE**

Known for his riveting dramatic portrayals and the power and beauty of his voice, American baritone Morgan Smith has been entrusted to create 16 roles in world premieres, including Starbuck in Jake Heggie's widely celebrated *Moby-Dick*. Mr. Smith has also earned universal praise for performances in traditional repertoire, notably Escamillo (*Carmen*), the title role of *Don Giovanni*, Sharpless (*Madama Butterfly*), Count Alamaviva (*Le nozze di Figaro*), Four Villains (*Les contes d'Hoffmann*), and the title role of *Eugene Onegin*.

Most recently, Morgan's work as Richard in Kevin Puts' *The Hours* has been heard in workshops with **Cincinnati Opera** (2021) and **The Metropolitan Opera** (2022), as well as a cover assignment with the **Philadelphia Orchestra** (2022).

Prior to the impact of COVID, Morgan began the 2019/20 season fresh from two highly successful role debuts with **Cincinnati Opera**: Musiklehrer (*Ariadne auf Naxos*), and Earl Mann in the widely anticipated and greatly acclaimed premiere of Scott Davenport Richards' and David Cote's *Blind Injustice*. He revisited the role of Eugene Onegin with **Livermore Valley Opera** before appearing in Seattle as soloist in Mozart's *Requiem* with the **Seattle Symphony**. Later that season, Morgan debuted with the **Atlanta Symphony** as soloist in Ralph Vaughan Williams' *Serenade to Music*, and J. S. Bach's *Cantata 29*.

Recent successes include Scarpia in *Tosca* with **National Taiwan Symphony Orchestra**, Herman in Ben Moore's *Enemies, a Love Story* with **Kentucky Opera**, Paul Jobs in *The (R)Evolution of Steve Jobs* with **Seattle Opera**, Tadeusz in Weinberg's *The Passenger* with **Israeli Opera**, Joseph De Rocher in *Dead Man Walking* with **Welsh National Opera**, his title role debut of *Eugene Onegin* at **Lyric Opera Kansas City**, Sharpless in *Madama Butterfly* at **Kentucky Opera** and **Opéra de Montréal**; the reprise of his critically acclaimed Starbuck at **Dallas Opera** and **LA Opera**, Marcello in *La bohème* with **Oper Leipzig** and **San Diego Opera**. Mr. Smith performed Don Giovanni with **Arizona Opera**, **Austin Opera**, and **Baltimore Symphony Orchestra**. He received rave reviews for his riveting portrayal of Joseph De Rocher in *Dead Man Walking* at **Kentucky Opera** and **Opera on the Avalon** in 2017.

Other performances of note included Escamillo in *Carmen* at **Vancouver Opera**, **Pittsburgh Opera** and **Fort Worth Opera** and Beethoven's *Ninth Symphony* with **Seattle Symphony**. He joined the **San Francisco Gay Men's Chorus** at Davies Hall to

revive the role of Manfred in Jake Heggie's poignant *For a Look or a Touch* (another role he created). Mr. Smith starred as Aaron in the world premiere of Ricky Ian Gordon's *Morning Star* at **Cincinnati Opera**, for which he won outstanding reviews. He sang Adam Brant in *Mourning Becomes Electra* at **Florida Grand Opera**; Tadeusz in *The Passenger* in the US premiere of David Pountney's production at both **Houston Grand Opera** and **Lincoln Center Festival**; and Fritz in *Die tote Stadt* at **Dallas Opera**. Mr. Smith was honored to sing the role of Lieutenant Audebert in *Silent Night* in **Fort Worth Opera**'s presentation of Kevin Puts' Pulitzer Prize winning opera.

Smith made his European guest artist debut at the **Berliner Staatsoper** in 2011, performing Marcello in *La bohème*. Fully fluent in German, Mr. Smith joined **Oper Leipzig** in 2009 as a resident artist. Over the following four years he sang Figaro in *Il Barbiere di Siviglia*, Billy in *The Rise and Fall of the City of Mahagonny*, Papageno in *Die Zauberflöte*, Dr. Falke in *Die Fledermaus*, Leandre in *The Love for Three Oranges*, Whitelaw Savory in *One Touch of Venus*, Marcello in *La bohème*, and Guglielmo in *Così fan tutte*.

A regular on the concert stage, Mr. Smith made his **Dallas Symphony** debut in Bach's *St. Matthew Passion* under the baton of Jaap van Zweden, and debuted with the **San Antonio Symphony** for the North American premiere of *Vier Präludien und Ernste Gesänge*, Detlef Glanert's orchestral adaptation of the beloved cycle by Brahms. Other concert repertoire includes Beethoven's *Ninth Symphony*; the Requiems of Brahms, Fauré, Mozart and Duruflé; the *Mass in C Minor* of Mozart, *Mass in G Minor* and *Serenade to Music* of Vaughan Williams; Bach's *B Minor Mass*, numerous Cantatas, and *Weihnachts Oratorium*; Handel's *Messiah* and *L'Allegro, il Penseroso ed il Moderato*; and Haydn's *The Creation* and *Lord Nelson Mass*.

Morgan has collaborated with prolific conductors such as Jaap van Zweden, Donald Runnicles, Itzhak Perlman, James Conlon, Ulf Schirmer, Christopher Allen, Robert Spano, Markus Stenz, Jacques LaCombe, Andreas Stöhr, Gerard Schwarz, Matthew Halls, Patrick Summers, Eduardo Mueller, Andrés Orozco-Estrada, Sebastian Lang-Lessing, Joseph Colaneri, George Manahan, Ramón Tebar, Jack Everly, Joseph Mechavich, James Meena, Emmanuel Villaume, Ken Masur, John DeMain, Ari Pelto, and Antony Walker.