

# ***Brian Cheney - Tenor***

## **Critical Acclaim**

### **As Edgardo**

"Though Lucia's mad scene is always the focal point of the opera, it was tenor Cheney who stole the show. With a voice strong yet unforced, he was gripping in the final scene, his voice dripping with heartbreak as he leaned over Lucia's body, gasping again and again "bell'alma innamorata." Too often this opera's heart-wrenching final pages seem an afterthought; Cheney made them the climax. ...the singular performance by Cheney alone was worth the price of admission." ***The Day***

"Edgardo, rival of Enrico and lover of Lucia, is played by Brian Cheney with robust defiance of the former and unfettered passion for the latter. In Cheney's firm and clear voice, the depth and nobility of the character emerges."

***Times Herald Record***

"Edgardo was sung brilliantly by tenor Brian Cheney"

***The River Reporter***

"His majestic tenor voice reaches to the top of the scale with every note clear and strong. Brian also acts as well as he sings with his reactions to the other characters... he has a very promising career ahead of him."

***The Theater Mirror***

### **As Rodolfo**

"Charismatic tenor Brian Cheney's Rodolfo was simply phenomenal. His glorious first-act solo aria was the high point of the entire production. Cheney's commanding stage presence, thrilling vocal beauty, and passionate projection called to mind Franco Corelli. Send Cheney up to the big leagues"

***The Providence Journal***

"Brian Cheney in the lead role as Rodolfo the poet sang exquisitely, his supple tenor caressing every note, earning Cheney his first extended ovation in the opening scene. His acting was terrific, too, right down to his breaking voice during the heart-rending climax."

***The Day***

"Cheney fulfilled every aspect of the very demanding role of Rodolfo with outstanding moments." ***El Nuevo Miami Herald***

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### **As Candide**

“The title role was beautifully sung and winningly played by Brian Cheney, protégé of the late tenor Jerry Hadley, Bernstein’s own choice for the title role in his 1989 recording.” ***The Sondheim Review***

“Cheney rises to the difficult role of Candide, and masters the challenging music. To hear someone sing like this, with such an appearance of effortlessness, inspires an almost painful relief, like the massage of a knotted muscle.” ***Urban Tulsa Weekly***

“The role of Candide has been one of Brian Cheney's ambitions for years and he is superb. He sings in an unadorned tone that emphasizes the character's naivete and vulnerability, especially in the songs like "It Must Be So" and "Candide's Lament," where Candide opens his heart and questions the ideas he's long held dear.” ***Tulsa World***

### **As Pinkerton**

“Brian Cheney, the tenor who sings the role of Pinkerton, reminds me of Metropolitan Opera tenor Jerry Hadley. He has his look and his voice.

He surprised me when he took the high-C with Cio-Cio San (most tenors don't) in the incredible duet in the end of Act 1, and he stayed right up there with her. That's the sign of a brave tenor. He sang his role brilliantly in a production full of talented colleagues.” ***River Reporter***

“Opposite Adair was Brian Cheney as Lt. Pinkerton. In the loves duets, his robust and cheerful tenor voice also rang with joy. But in the closing episode of tragedy, his character turned remorseful and his voice turned ominous with emotion.” ***The Times Herald-Record***

### **As Alfredo**

“Cheney conveys great affability in the part of Alfredo, and he appears so relaxed on stage that one hardly feels like he's acting at all. A lyric tenor, his voice floats delicately in the most romantic parts, but he can still conjure up some gusto in the more dynamically demanding songs.” ***The New London Day***

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### **As Karl Franz**

“But the heart of The Student Prince is the Prince himself, and imagine my delight when I discovered in Brian Cheney a wonderful tenor AND a fine actor! He is handsome in a very Mario Lanza/Tyrone Power/matinee-idol-of-the-1940’s kind of way, which is perfect for this role. He sings magnificently, but knows how and when to use a “stage voice” as opposed to an operatic sound”.

***The Advocate***

"Brian Cheney is strong as Prince Karl Franz. He acts as well as he sings, which is important in a play about duty, where the boy doesn't get the girl. His wincing goodbye is true. He sings "Serenade" lustily, "Beloved" tenderly and he makes "I'll Walk With God" into a transformational moment worthy of a man who would be king."

***The Times Union***

### **As the Tenor Soloist in THE MESSIAH**

"Tenor Brian Cheney was a revelation. A protégé of the late Jerry Hadley, Cheney's voice was like spun gold. He seemed to dwell on his notes, basking in their loveliness. Each phrase was sculpted, each word was cleanly enunciated. Not just a gorgeous voice, Cheney showed imagination as he altered his colors or use of vibrato."

***The Daily Gazette***

“(the performance) gave newcomer Cheney more time to thrill the crowd with his darkly hued voice, wonderfully sustained tones and exquisitely finished phrases. His entire range was mellifluous, and his passion was palpable.” ***The Advocate***

### **Business Manager:**

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