

DEAN



ARTISTS
MANAGEMENT

JOHN BRANCY BARITONE

“Not surprisingly the title character has the toughest role in this opera. Certainly not because of the vocal demands, unusually this time, quite the opposite. The snippets he gets must make us maintain focus on him until he releases an enormous suppressed sound (using Tatyana's music) as he tries to find a purpose. **John Brancy** has the essential combination of talents to keep an audience gripped.” [Eugene Onegin, Florida Grand Opera]
Jeff Haller, ConcertoNet.com

“With this all-new staging of Fantastic Mr. Fox, Opera San Antonio has signalled its intention to brook no compromises. There were none to speak of in the youthful cast, led by the bright, stirring baritone and dashing athletic presence of John Brancy in the title role.”
Mike Greenberg, Opera News

“The standout of the performance of the night, however, was by John Brancy, a 24 year-old baritone who recently completed a graduate diploma at Juilliard and has already made his professional debut with Dresden Semperoper. Brancy’s impeccable timing, dynamic physicality, and robust voice made him an ideal Papageno.”
Edmond Johnson, Opera News

“...the baritone John Brancy, was a vibrant, resonant presence...”
The New York Times

“As Harasta, John Brancy brought to bear a strong baritone and a bad-boy swagger, projecting his sound effortlessly even in a quiet, reflective section.”
Opera News

“But the greatest moments came when Brancy joined the musicians. He is a baritone of refined taste, and his readings of favorites such as Franz Schubert’s Erlkönig D. 328 would fare well even when compared to those by legendary 20th century lieder interpreters. He had everything: clear diction, dramatic flair and a beautifully burnished tone... One surely hopes that The Chamber Music Society of Palm Beach will bring artists of Brancy’s stature for more Liederabend.”
Marcio Bezerra, Palm Beach Daily News

“The American baritone John Brancy has an impressive CV, with many prestigious competition prizes and his confidence and winning stage presence were ideal for Malatesta, as was his forthright, easily produced baritone.... Brancy received deservedly enthusiastic applause for their patter duet.” [Don Pasquale, Glyndebourne Tour, Lewes]
Melanie Eskenazi, MusicOMH

"John Brancy's Dandini was suave, funny and cool, his high-lying baritone also able to negotiate Rossini's fiorature." [Cenerentola, Opera Saratoga]
Robert Levine, Bachtrack

"Vocally, the evening belonged to the three baritone leads: ... Brancy has a creamy, attractively coloured voice and a relaxed, loose-limbed attitude." [Le nozze di Figaro, Opera Lyra]
Natasha Gauthier, Ottawa Citizen

"John Brancy's Figaro is a delight with his velvety baritone, and magnetic charm though he also stands out for his impressive ease on stage." [Le nozze di Figaro, Opera Lyra]
Chrissy Steinbock, Apt613

"None of this would have worked, of course, had Brancy and Dugan not been able to perform it so consummately well. Brancy has a warm, vivid baritone with a lot of color...But the goal of a recital is not originality as much as making a statement as an artist. And at this, Brancy and Dugan succeeded superbly." [Vocal Arts DC recital]
Anne Midgette, Washington Post

"Baritone John Brancy and pianist Peter Dugan performed a glorious tribute to World War One's centennial, that was as stirring as it was illuminating in their recital debut at Kennedy Center last night...The audience was anything but silent after this perfect ending to a near-perfect evening by the sonorous, rich baritone and the splendid pianist -- two very engaging 2013 Juilliard graduates." [Vocal Arts DC recital]
Marsha Dubrow, Examiner

"John Brancy... he was steady and exultant in "The trumpet shall sound."
Zachary Woolfe, The New York Times

"This cast was strong from foxhole to farmyard, the roster sensibly stacked with singers who had performed this season in the San Antonio production. Among them was John Brancy, in nimble and vivid voice as Mr. Fox..."
Jeremy Eichler, The Boston Globe

"Baritone John Brancy demonstrated a natural affinity for lieder style, fine German diction and a suave, understated manner that could also heat up on occasion. Two Korngold selections proved his interpretive range. His witty implications, delivered with refined timbre, enlivened Zemlinsky's "Das bucklicht Männlein" Brancy's lyrical warmth and subtle line were particularly effective in the same composer's "Und hat der Tag all' seine Qual."
David J. Baker, Opera News

"Brancy has an easy virility to his singing that gave even the most sentimental lines an unselfconscious naturalism, while Brugger's velvety voice possesses a mezzo color that carries the intimacy these songs needed, speaking directly to the listener." ... "Brancy sang the composer's (Wolf) impressionist Nachtzauber, and was mesmerizing."
David J. Baker, Opera News

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