

countertenor JAMES M. BROWN

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A Ghost's Endeavor, 2023

The countertenor showed his ability to collaborate effectively, and their performance with colleagues was a strong showing of vocal excellence, technical skill, and emotive interpretation. Brown has good projection; they were as solid singing forte as he was pianissimo, even when diving deep to the bottom or soaring skywards. Their voice quality is vibrant and expressive and sometimes otherworldly in its delicate beauty.

...Brown filled the venue with an enchanting aura with its otherworldly sound.

Brown handled the Bel Canto-esque ornamentation found in "Address to the Moon" cleanly—nothing muddy about it.

"The Light of Stars" was fast and put Brown's lower range to the test, and it was an unexpected abyss coming from the chest.

—Chris Ruel, *operawire.com*

King Henry XIV, Julie Monster (Richmond Baroque Orchestra) 2021

James Brown's experience in opera was parlayed into a period-stylishly affective portrayal of King Louis XIV.

—LetterV, *Richmond Classical Music Review*

Joachim, Susanna (Richmond Oratorio Society) 2020

Husband Joachim was beautifully sung by counter-tenor James Brown.

—Una Harrison, *The Progress-Index*

Mercutio, Romeo & Juliet (Shakespeare Opera Theatre) 2019

Brown plays Mercutio as a flamboyantly carefree gadfly, but what he most brings to the role is his countertenor voice. He segues smoothly from Shakespearean wit-sliding with Romeo into singing Berlioz's Queen Mab speech as the Capulet chorus up on the balcony provides the song's punctuations. Mercutio entices the reluctant Benvolio and Balthazar to mime out the behaviors of the speech's lover and soldier as he sings. Brown then eases from song's end to the speech's last line before Romeo stops him: "Peace, peace, Mercutio, peace! Thou talk'st of nothing."

"True," Mercutio replies. "I talk of dreams," and Brown continues this passage with melancholic self-reflection as he describes dreams as "children of an idle brain, begot of nothing but vain fantasy, which is as thin of substance as the air and more inconstant than the wind."

—Eric Minton, *shakespeareances.com*

The Old Lady, Candide (Opera McGill) 2018

De plus, le rôle de la vieille dame, attribué à la mezzo-soprano Christa Ludwig dans le même enregistrement, a ici été confié au contre-ténor James Brown, plutôt qu'à une chanteuse. Bien que ce choix étonne, James demeure un atout certain au sein d'une distribution car il chante et joue remarquablement bien.

...James ont parfaitement bien tiré leur épingle de ce jeu de travestis, et les félicitations s'imposent donc.

—Daniel Raymond, *atuvu.ca*

Parmi les moments forts, où Patrick Hansen s'est visiblement éclaté, on citera la scène de l'autodafé...et la splendide scène de Cadix, où le surprenant contre-ténor James Brown fait un numéro irrésistible en Old Lady.

—Christopher Huff, *Le Devoir*

Sorceress, Dido & Aeneas (Opera McGill) 2016

l'inquiétant sorcier du contre-ténor James Brown utilisant une voix bien contrôlée sur toute la tessiture pour jouer la menace froide;

—Anne Denise Carette, *L'Opéra*

The Complete Canticles of Britten (Portland Rossini Club) 2016

Britten's Canticles get seamless treatment...

In Canticle IV, "Journey of the Magi," he was joined by James Brown, a countertenor with a pleasingly warm, powerful tone...

—Allan Kozinn, *Portland Press Harold*

A Baroque Christmas (St Mary Schola) 2015

The high point of the evening was the final "Behold, I bring you good tidings," by British composer Henry Purcell, with the orchestra and trio of soloists – John D. Adams, bass; Martin Lescault, tenor, and James M. Brown, counter-tenor.

—Christopher Hyde, *Portland Press Harold*