



JOHN ALLEN NELSON

Baritone

OPERA

Giorgio Germont <i>La Traviata</i> Bar Harbor Music Festival	2026
Dr. Malatesta <i>Don Pasquale</i> Opera in the Heights	
The French Sentry <i>Silent Night</i> Houston Grand Opera	
Senator Norton Frederick Douglas <i>Odyssey Opera</i>	
Ping <i>Turandot</i> Moores Opera Center	2025
Enrico <i>Lucia di Lammermoor</i> Opera in the Heights	
Schaunard <i>La Bohème</i> Pacific Symphony	
Aleko <i>Aleko</i> Bel Cantanti Opera	
Simone <i>Gianni Schicchi</i> Bel Cantanti Opera	2024
Fighter Jet Pilot (premiere) <i>Grounded</i> Washington National Opera	
Marcello <i>La Bohème</i> Northern Lights Music Festival	
Don Giovanni <i>Don Giovanni</i> West Bay Opera	
Marullo <i>Rigoletto</i> Pacific Symphony	
Nicholas <i>Vanessa</i> Spoleto Music Festival	
Escamillo <i>La Tragédie de Carmen</i> Seaglass Theater Company	
Sharpless (cover) <i>Madama Butterfly</i> Lubbock Symphony Orchestra	2022
Imperial Comm'r <i>Madama Butterfly</i> Lubbock Symphony Orchestra	
Schaunard <i>La Bohème</i> Bar Harbor Music Festival	
Alcindoro <i>La Bohème</i> Spoleto Music Festival	
Count Almaviva <i>Le Nozze di Figaro</i> Opera Ithaca	
Guglielmo <i>Cosi Fan tutte</i> Bar Harbor Music Festival	2021
Figaro (cover) <i>Il Barbiere di Siviglia</i> Finger Lakes Opera	
Don Giovanni <i>Don Giovanni</i> Kor Digital Productions	
Mercutio <i>Roméo et Juliette</i> Opera Santa Barbara*	2020
Di Cosimo <i>Il Postino</i> Opera Santa Barbara	
Yamadori <i>Madama Butterfly</i> Opera Santa Barbara	
Imperial Comm'r <i>Madama Butterfly</i> Opera Santa Barbara	
Giordano (premiere) <i>Stonewall</i> New York City Opera	2019
Rosencrantz <i>Hamlet</i> Boston Lyric Opera	
Marcello <i>La Bohème</i> Utah Opera	2018
King Edward III <i>L'assedio di Calais</i> <i>Odyssey Opera</i>	
Escamillo <i>The Tragedy of Carmen</i> Skylark Opera	2017
Pa Joad <i>The Grapes of Wrath</i> Sugar Creak Opera	
Dandini <i>La Cenerentola</i> NEMPAC Opera	2015
Demetrius <i>A Midsummer Night's Dream</i> B.U. Opera Inst.	
Prior Walter <i>Angels in America</i> B.U. Opera Inst.	2014
Schaunard <i>La Bohème</i> Minnesota Opera	
Mandarin <i>Turandot</i> Minnesota Opera	
Zimmerkellner <i>Arabella</i> Minnesota Opera	2013
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<h2>CONCERT</h2>	
Baritone Soloist <i>Mass in C Major</i> (Schubert) Carnegie Hall (MAP)	2025
Baritone Soloist <i>Magnificat</i> (Vivaldi) Carnegie Hall (MAP)	
Baritone Soloist <i>Carmen Highlights</i> New West Symphony	
Baritone Soloist <i>Coronation Mass</i> (Mozart) Carnegie Hall (MAP)	
Baritone Soloist <i>Dixit Dominus</i> (Handel) Spoleto Festival USA	2024
Baritone Soloist <i>Messiah</i> (Handel) Rhode Island Civic Orchestra	
Baritone Soloist <i>Five Mystical Songs</i> Masterworks Chorale	
Baritone Soloist <i>Requiem</i> (Brahms) Masterworks Chorale	2017
Baritone Soloist <i>Requiem</i> (Fauré) Masterworks Chorale	2016

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Irish-American baritone John Allen Nelson is known for his “deliciously hearty sound” with “uniformity from top to bottom” paired with his clean musicality. His “full body approach” to acting always makes him an audience favorite.

This season, Mr. Nelson debuted with Opera in the Heights as Enrico in *Lucia di Lammermoor* and joins the New West Symphony in Thousand Oaks, CA as a soloist in their *Carmen & Bohemian Rhapsody* concerts. He makes his anticipated return to Odyssey Opera as Senator Norton in Ulysses Kay's *Frederick Douglass* in June. In the 2023/24 season, Mr. Nelson returned to Pacific Symphony as Schaunard in *La Bohème* after his debut the season prior. He made his Carnegie Hall debut as the Bass soloist in Mozart's *Coronation Mass* and debuted with Bel Cantanti Opera as the title role in Aleko. In the 2022/23 season, Mr. Nelson jumped in to the title role of West Bay Opera's Don Giovanni and debuted with the Pacific Symphony as Marullo in *Rigoletto* and with Northern Lights Music Festival as Marcello in *La Bohème*. He also returned to the Spoleto Festival as Nicholas in Barber's *Vanessa* and reprised one of his signature roles of Escamillo in *The Tragedy of Carmen* with Seaglass Theater Company. In 2022, Mr. Nelson made his company debuts with Opera Ithaca as Count Almaviva in *Le Nozze di Figaro*, with the Spoleto Festival as Alcindoro in *La Bohème*, and with Lubbock Symphony as Imperial Commissioner and Sharpless cover in *Madama Butterfly*. He also returned to the Bar Harbor Music Festival where he sang Schaunard in *La Bohème*. In 2021, he appeared as Guglielmo in *Così fan tutte* with the Bar Harbor Music Festival and made his company debut as the Ufficiale and Figaro cover in *Il Barbiere di Siviglia* with Finger Lakes Opera.

In 2020, Mr. Nelson revisited the title role in Don Giovanni in a groundbreaking pandemic-era live production via Zoom with Kor Productions. In the 2019/2020 season, he debuted with Opera Santa Barbara as Di Cosimo in *Il Postino* and Yamadori, the Imperial Commissioner, and the cover of Sharpless in *Madama Butterfly*. Due to the Covid-19 pandemic, his appearance as Mercutio in *Roméo et Juliette* with Opera Santa Barbara was canceled, as was his return to Odyssey Opera as the Earl of Essex in Edward German's comedy *Merrie England*. In the 2018/2019 season, Mr. Nelson made his New York City Opera debut as Giordano in the world premiere of *Stonewall*, and also debuted with Boston Lyric Opera in a workshop of Joseph Summer's *Hamlet*. He returned to his home state of Minnesota for Opera on the Lake's summer production of *Die Fledermaus*, in which he portrayed Dr. Falke.

Mr. Nelson made his Utah Opera debut as Marcello as a last-minute fill-in in their season-opening production of *La Bohème*. He also appeared as Escamillo in Peter Brook's *The Tragedy of Carmen* with Skylark Opera Theatre and as Morales in *Carmen* with the Lakes Area Music Festival. He made his Odyssey Opera debut as King Edward III in Donizetti's *L'assedio di Calais*, as well as his Rhode Island Civic Orchestra debut as the Bass Soloist for Handel's *Messiah* in the fall. In seasons prior, Mr. Nelson appeared as Pa Joad in *The Grapes of Wrath* with Sugar Creek Opera, as Dandini in *La Cenerentola* with Boston's NEMPAC Opera Project, and as Guglielmo in *Così fan tutte* and Demetrius in *A Midsummer Night's Dream*, both with Boston University Opera Institute. The Boston Musical Intelligencer said of his Dandini, “Nelson brought a deliciously hearty sound: his bold, rounded singing elicits the same earthly satisfaction as a great glass of Cabernet...He's a natural choice for this role and others of its type.” His Demetrius was described as “a pleasure to listen to...His vocal performance left nothing to be desired.”

Mr. Nelson has appeared with Minnesota Opera as Schaunard in *La Bohème*, Mandarin in *Turandot*, and Zimmerkellner in *Arabella*. As a Young Artist with Opera Colorado, he sang the roles of Count Almaviva in *Le Nozze di Figaro*, the Old Gypsy in *Il Trovatore*, the Father in *Hansel and Gretel*, and Zuniga in *Carmen*. While with Des Moines Metro Opera as an Apprentice Artist, he covered *Don Giovanni* -- a role he also performed at UMKC -- and with the Brevard Music Festival he sang Belcore in *L'Elisir d'Amore* and Count Almaviva in *Le Nozze di Figaro*.

An active interpreter of concert works, in 2016 Mr. Nelson sang the baritone solos in John Rutter's *Mass of the Children* with Masterworks Chorale in Boston and Vaughan Williams' *Five Mystical Songs* Masterworks Chorale (Boston). He has been the featured soloist in Händel's *Messiah* with the Hyperion Singers and the Heartland Symphony, Faure's *Requiem* with Masterworks Chorale (Boston), and as a special guest artist at his alma mater, St. John's University, in a program of both Bruckner's and Kodály's *Te Deum*.

John Allen Nelson completed his residency at Boston University Opera Institute in spring 2016. He holds a Master of Music degree from the University of Missouri Kansas City Conservatory of Music and a Bachelor of Arts in Vocal Performance from St. John's University in his native Minnesota.

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Reviews

"John Allen Nelson's potent baritone made him an incisive Enrico"- William Albright, *Opera News*

"From note one, it was apparent that Nelson possesses a baritone as smooth as liquid silver, and the proper mixture of charisma and child-like glee to portray one of opera's favorite bad boys"-Michael J. Vaughn, *Palo Alto Weekly*

"No one summed up the night better than the baritone:

'Try not to be distracted by the crowd,' John Allen Nelson sang as the gallant bullfighter Escamillo. 'Dark eyes are watching you.'.....Allen Nelson brought a grandness to the show without straying from its intimate world. Most impressively,...[he] succeeded at toning down the theatrics they might use for bigger operas, turning into film actors who happened to be singing. This was what made the show powerful on such a small scale." -Hailey Colwell, *MNPlaylist*

"As Dandini, Nelson brought a deliciously hearty sound: his bold, rounded singing elicits the same earthy satisfaction as a great glass of Cabernet. Equally effective, his acting was powered by a full-body approach to physical comedy. He is an engaging presence with sharp comic instincts: relishing his Prince-For-A-Day status, Nelson swaggered, glorying in his short-lived license to give orders to his master. He's a natural choice for this role and others of its type..."-Kate Stringer,

THE BOSTON MUSICAL INTELLIGENCER

"Demetrius was sung by John Allen Nelsen on Sunday afternoon, and while I still cannot get over the purple suit, Nelsen's auburn hued voice with a uniformity from top to bottom was a pleasure to listen to. His vocal performance left nothing to be desired. Though there were blatantly aggressive words thrown at Helena, the kindness in his demeanor, and the warmth of his voice undermined the mean-spirited text. It is no wonder that Helena continued to pursue him into the woods, and eventually prevailed."-Joshua Collier, *THE BOSTON MUSICAL INTELLIGENCER*

"John Allen Nelson, an overtly masculine presence as Marcello ... had electrically charged interactions ... his robust portrayal produced an unusually potent comedic moment in the final act when, as Marcello satirizing female modesty, Nelson's momentary switch to a tinny falsetto was rendered all the more humorous by contrast to his otherwise hearty sound."-Kate Stringer, *THE BOSTON MUSICAL INTELLIGENCER*

"John Allen Nelson, 'a perfect fit for Count Almaviva' ... was at his best when venting his suspicions in 'Hia già vinta la causa...Vendro mentr'io sospiro."-Laura McDowell, *CLASSICAL VOICE OF NORTH CAROLINA*

