



John Allen Nelson, Baritone

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Opera

Schaunard	<i>La Bohème</i>	G. Puccini	Bar Harbor Music Festival	2022
Alcindoro	<i>La Bohème</i>	G. Puccini	Spoletto Festival	2022
Count Almaviva	<i>Le Nozze di Figaro</i>	W.A. Mozart	Opera Ithaca	2022
Guglielmo	<i>Così fan tutte</i>	W.A. Mozart	Bar Harbor Music Festival	2021
Figaro ^(cover)	<i>Il Barbiere di Siviglia</i>	G. Rossini	Finger Lakes Opera	2021
Don Giovanni+	<i>Don Giovanni</i>	W.A. Mozart	Kor Productions	2020
Earl of Essex*	<i>Merrie England</i>	E. German	Odyssey Opera	2020
Mercutio*	<i>Roméo et Juliette</i>	C. Gounod	Opera Santa Barbara	2020
Di Cosimo	<i>Il Postino</i>	D Catán	Opera Santa Barbara	2020
Yamadori	<i>Madama Butterfly</i>	G. Puccini	Opera Santa Barbara	2019
Imperial Comm'r.	<i>Madama Butterfly</i>	G. Puccini	Opera Santa Barbara	2019
Sharpless ^(cover)	<i>Madama Butterfly</i>	G. Puccini	Opera Santa Barbara	2019
Falke	<i>Die Fledermaus</i>	J. Strauss	Opera on the Lake	2019
Giordano ^(world premiere)	<i>Stonewall</i>	I. Bell	New York City Opera	2019
Rosencrantz	<i>Hamlet</i>	J. Summer	Boston Lyric Opera	2019
Marcello	<i>La Bohème</i>	G. Puccini	Utah Opera	2017
King Edward III	<i>L'assedio di Calais</i>	G. Donizetti	Odyssey Opera	2017
Escamillo	<i>The Tragedy of Carmen</i>	G. Bizet	Skylark Opera	2017
Moralès	<i>Carmen</i>	G. Bizet	Lakes Area Music Festival	2017
Pa Joad	<i>The Grapes of Wrath</i>	R.I. Gordon	Sugar Creek Opera	2016
Dandini	<i>La Cenerentola</i>	G. Rossini	NEMPAC Opera	2016
Demetrius	<i>A Midsummer Night's Dream</i>	B. Britten	B.U. Opera Inst.	2016
Prior Walter	<i>Angels in America</i>	P. Eötvös	B.U. Opera Inst.	2015
Secretary of Defense	<i>Manchurian Candidate</i>	K. Puts	Minnesota Opera	2014
Schaunard	<i>La Bohème</i>	G. Puccini	Minnesota Opera	2013
Mandarin	<i>Turandot</i>	G. Puccini	Minnesota Opera	2013
Zimmerkellner	<i>Arabella</i>	R. Strauss	Minnesota Opera	2013
Don Giovanni	<i>Don Giovanni</i>	W.A. Mozart	Des Moines Metro Opera	2012
Belcore	<i>L'Elisir D'Amore</i>	G. Donizetti	Janiec Opera	2011

*Affected by Covid19 +Digital Production

Concert

Messiah	Rhode Island Civic Orchestra
Mass of the Children	Masterworks Chorale
Five Mystical Songs	Old South Union Church
Brahms Requiem	Masterworks Chorale
Fauré Requiem	Masterworks Chorale

Training/Education

Boston University- Opera Institute	2016
Opera Colorado- Young Artist	2011/2012
Des Moines Metro Opera- Apprentice Artist	2012
Brevard Music Festival- Janiec Opera Company	2010 & 2011
University of Missouri Kansas City- Conservatory of Music, M.M.	2011

Awards

2014 Schubert Club Honorable Mention award; 2011 Society of Singers - Graduate Scholarship winner

Teachers

Michael Chioldi
Braeden Harris
Dale Morehouse

Coaches

Carol Anderson
Joy Schreier
Timothy Steele

Stage Directors

Tara Faircloth
Josh Shaw
Crystal Manich

Conductors

Kamal Khan
Kostis Protopapas
Gil Rose

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Baritone

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U.S & E.U (Irish) Citizenship

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.

The 2022 season has Mr. Nelson making his company debuts with Opera Ithaca as Count Almaviva in *Le Nozze di Figaro* and with the Spoleto Festival as Alcindoro in *La Bohème*. He returns to Boston to sing Claudius in a highlight concert of Joseph Summer’s *Hamlet* in partnership with Boston Lyric Opera. Last season, 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 Barbière di Siviglia* with Finger Lakes Opera.

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, Mr. Nelson 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 Moralès 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* at Old South Union Church. He has been the featured soloist in Händel’s *Messiah* with the Hyperion Singers and the Heartland Symphony, Fauré’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

“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 February 2017

"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, Boston Musicial Intelligencer July 2016

“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, 2016

“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 gia vinta la causa...Vendro mentr’io sospiro.’”-Laura McDowell CLASSICAL VOICE OF NORTH CAROLINA

