



NEIL NELSON, BASS BARITONE

Neil Nelson is a graduate of the New England Conservatory of Music. With a commanding bass-baritone sound, Neil's voice has captivated audiences both nationally and internationally. From the grand stages of the Tatarstan Opera Theatre in Russia to revered American companies such as Florida Grand Opera, Boston Lyric Opera and Palm Beach Opera, his powerful performances leave a lasting impression.

Neil's versatility shines not only in his operatic roles but also in oratorio and concert singing. He made a stunning debut as Porgy in a fully staged production of Gershwin's *Porgy and Bess* with the South Florida Symphony and has performed with ensembles like Orchestra Miami, the Lynn Conservatory Orchestra and the Boston Symphony Orchestra. His recent performances include portraying The Speaker in Mozart's *The Magic Flute* with Florida Grand Opera and appearing as the Bass soloist in Beethoven's *Symphony No. 9* with the Ocean City Pops.

Neil captivated the audience as the Sacristan in Puccini's *Tosca* with the Florida Grand Opera, the Darke Angel in Kurt Weill's *Road of Promise* with Orchestra Miami and as the bass soloist in Bruckner's *Te Deum* with the South Florida Symphony.

Offstage, Neil enjoys fishing, spending time with his wife and daughters in South Florida and giving back to his community as a mentor and a high school head football coach.

Upcoming engagements will be Porgy in *Porgy and Bess* in concert in Bogota Colombia with the National Symphony in Colombia.



MIA Artists Management

NEIL NELSON, BASS BARITONE

OPERATIC REPERTOIRE

Bizet:

Escamillo – *Carmen*

Nourabad – *The Pearl Fishers*

Britten:

Bottom – *A Midsummer Night's Dream*

Superintendent Bud – *Albert Herring*

Donizetti:

Belcore – *L'elisir d'amore*

Sgt. Sulpice – *La fille du regiment*

Gershwin:

Porgy, Jake – *Porgy and Bess*

Gounod:

Méphistophélès – *Faust*

Humperdinck:

Father – *Hansel and Gretel*

Leocanvallo:

Tonio – *I Pagliacci*

Menotti:

Melchior – *Amahl and the Night Visitors*

Mozart:

Figaro – *Le nozze di Figaro*

Don Alphonse – *Così fan tutte*

Leporello, Masetto – *Don Giovanni*

Pappageno – *The Magic Flute*

Puccini:

Scarpia, Sacristan – *Tosca*

Sharpless – *Madama Butterfly*

Marcello, Schaunard – *La bohème*

Rossini:

Basilio, Bartolo – *Il barbiere di Siviglia*

Shikibu:

Suzaku – *Tale of Genji*

Strauss:

Jochanaan – *Salome*

Stravinsky:

Nick Shadow – *The Rake's Progress*

Verdi:

Rigoletto – *Rigoletto*

Germont – *La traviata*

Banquo – *Macbeth*

Iago – *Otello*

Count di Luna – *Il Trovatore*

Wagner:

Hagen - *Götterdämmerung*



**NEIL NELSON,
BASS BARITONE**

ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

St. Matthew Passion

Brahms:

Requiem

Handel:

Messiah

Beethoven:

Symphony No. 9

Faure:

Requiem

Mozart:

Requiem

Verdi:

Requiem

CONDUCTORS

Stephen Lord

Seiji Ozawa

John Moriarty

Ramon Tebar

Darwin Aquino

Scott Schoonover

Sebrina Alfonso

David Stern

Marco Boemi

OPERA HOUSES/THEATRES

Boston Lyric Opera

St. Petersburg Opera

Opera Theatre of St. Louis

Union Avenue Opera

Gulfshore Opera

Florida Grand Opera

Palm Beach Opera

Tatar State Opera Theatre (Russia)

New York Harlem Opera Theater

Winter Opera St. Louis

Berkshire Opera Company

Asheville Lyric Opera

Boston Bel Canto Opera

Opera Naples



NEIL NELSON, BASS BARITONE

REVIEWS

South Florida Classical Review

“Neil Nelson showed a powerful bass-baritone and striking stage presence as Count Monterone as he cursed Rigoletto and The Duke’s Court”.

Lawrence Budmen

South Florida Classical Review

FGO’s Game-Inspired “Magic Flute” serves up an entertaining visual feast. “Neil Nelson brought dignity and a solid bass-baritone to the Speaker’s solemn proclamations.”

Lawrence Budmen

South Florida Classical Review

FGO serves up a riveting and combustible “Tosca” “Neil Nelson rotund bass and sly characterization of the Sacristan was a scene stealer.”

Lawrence Budmen

South Florida Classical Review

This has been a strong season for Neil Nelson. The bass-baritone’s scene stealing appearances as Monterone in FGO’s Rigoletto and the voice of sleep in Kurt Weill’s Lindbergh’s Flight (performed by Orchestra Miami) scored impressively, In the pivotal role of Claudio, Nelson was every inch the Ceasar of Rome, his every utterance riveting. The warmth, flexibility and depth of his vocal range were surely displayed throughout the evening.

Lawrence Budmen

KDIX St. Louis

Neil Nelson exudes power in the role of Count di Luna. He wields a strong and pure baritone that can fill the hall.

Steve Callahan

Stage Left St. Louis

"Any successful production of Tosca demands a strong and compelling Scarpia, and it certainly has one in bass-baritone Neil Nelson, who was so outstanding in the somewhat similar role of Di Luna in Winter Opera's Il Trovatore back in March. He's got big, powerful voice that can purr as well as rant and that easily delivered even the lowest notes with authority."

Chuck Lavazzi



NEIL NELSON, BASS BARITONE

REVIEWS(Cont.)

Ladue News

"Baritone Neil Nelson's Scarpia was the people's choice on opening night, both for his convincing portrayal of the villainous police chief as well as his confident singing..."

Mark Bretz

KDHX St. Louis

"Neil Nelson makes Baron Scarpia the epitome of evil. Over and above his rich full baritone, he gives Scarpia intelligence and supreme confidence. His pledge of evil over the soft strains of the "Te Deum" is chilling in its irony."

Steve Callahan

Ocean City Sentinel

"Neil Nelson's 'Ol ManRiver' was a clear favorite. The role of Joe in the Broadway show was written for Paul Robeson and Nelson's rich bass [baritone] was an echo of that iconic voice, first singing it alone and then joined by the chorus for the closing finale, Nelson navigated the wide range with verve that brought the audience to its feet."

Richard Stanislaw

Stage Left St. Louis

"Bass-baritone Neil Nelson... the unabashedly lusty toreador Escamillo. Having previously demonstrated his wide vocal and dramatic range locally in roles as diverse as di Luna in Il Trovatore (Winter Opera) Scarpia in Tosca and Hagen in Götterdämmerung (Union Avenue Opera), Mr. Nelson adds another feather to his cap here, bringing an engaging swagger to the familiar "Toreador" song in Act II."

Chuck Lavazzi

St. Louis Post Dispatch

The love triangle was filled out by Neil Nelson as the matador Escamillo. With his bravado and clarion bass baritone he was a bigger-than-life presence in the middle of all the action. He was credible as someone who could be attractive to Carmen and still stand up to her in ways that Don José could not.

John Huxhold

Broad Way World

The bullfighter, Escamillo, is sung by Neil Nelson, who's becoming quite a favorite to us here in St. Louis. He is so full of energy! In his "Toreador Song" he brings the bull-fight to wonderfully exciting life.

Steve Callahan



NEIL NELSON, BASS BARITONE

REVIEWS(Cont.)

Ladue News

She was complemented by Neil Nelson's deep, commanding bass-baritone in the role of Escamillo, a confident bullfighter who knows his way around women even more than he controls the emotions of a raging bull. Nelson was equally adept in his acting performance, heightening his character's range.

Mark Bretz

Ocean City Sentinel

"Neil Nelson's 'Ol ManRiver' was a clear favorite. The role of Joe in the Broadway show was written for Paul Robeson and Nelson's rich bass [baritone] was an echo of that iconic voice, first singing it alone and then joined by the chorus for the closing finale, Nelson navigated the wide range with verve that brought the audience to its feet."

Richard Stanislaw

Stage Left St. Louis

"Any successful production of Tosca demands a strong and compelling Scarpia, and it certainly has one in bass-baritone Neil Nelson, who was so outstanding in the somewhat similar role of Di Luna in Winter Opera's Il Trovatore back in March. He's got big, powerful voice that can purr as well as rant and that easily delivered even the lowest notes with authority."

Chuck Lavazzi

Ladue News

"Baritone Neil Nelson's Scarpia was the people's choice on opening night, both for his convincing portrayal of the villainous police chief as well as his confident singing..."

Mark Bretz

KDHX St. Louis

"Neil Nelson makes Baron Scarpia the epitome of evil. Over and above his rich full baritone, he gives Scarpia intelligence and supreme confidence. His pledge of evil over the soft strains of the "Te Deum" is chilling in its irony."

Steve Callahan



NEIL NELSON, BASS BARITONE

REVIEWS(Cont.)

Tampa Bay Times

Neil Nelson demonstrated his commitment in the role of Tonio with a perfect balance of buffoonery and impressive vocal strength.

S. Hayes

St. Louis Dispatch

Neil Nelson as his servant Leporello bounced all over the stage in an energetic comic turn with a voice that had even more detail and projection than that of his master's".

KDHX - St. Louis

Nelson takes command of the servant's role with gusto and a flair for its comic elements. He also possesses a powerfully persuasive voice that resonates throughout the grand UAO venue, highlighting this production.

HECTV.org

Neil Nelson's sly manipulative Hagen was a genuinely menacing character...



MIA Artists Management

***NEIL NELSON,
BASS BARITONE***



19990 SW 184 St.*Miami, FL*33187*646-620-1313*Email: Info@MIAArtists.com
www.miaartists.com