

# John Allen Nelson

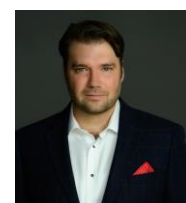
## Baritone

[Johnallennelson@gmail.com](mailto:Johnallennelson@gmail.com)

[www.Johnallennelson.net](http://www.Johnallennelson.net)

651.335.5810

Dual Citizenship- USA/Ireland



### Opera

|                          |                                  |              |                           |      |
|--------------------------|----------------------------------|--------------|---------------------------|------|
| 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 |
| Marcello                 | <i>La Bohème</i>                 | G. Puccini   | NEMPAC Opera              | 2015 |
| 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 |
| Count Almaviva(cover)    | <i>Le Nozze di Figaro</i>        | W.A. Mozart  | Opera Colorado            | 2012 |
| Belcore                  | <i>L'Elisir D'Amore</i>          | G. Donizetti | Janiec Opera              | 2011 |

\*Affected by Covid19 +Digital Production

### Concert

|                       |                              |
|-----------------------|------------------------------|
| Puccini at the Pendry | Maryland Opera               |
| 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  
Chuck Hudson  
Crystal Manich

### Conductors

Kamal Khan  
Kostis Protopapas  
Gil Rose

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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.

Recently, Mr. Nelson 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. Last season, 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 *Romeo 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 a new *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.

In 2017, 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 the 2015/16 season, 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.”

In the 2014/15 season, he was seen as Bob in *The Old Maid and the Thief* with Hubbard Hall Opera, the Prior in *Angels in America* and Escamillo in *La Tragédie de Carmen* in his first year with B.U. Opera Institute. His Marcello in *La Bohème* with NEMPAC Opera in Boston was called “electrically charged.”

In seasons prior, 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

