

## TYLER NELSON

### TENOR



Tyler Nelson is one of America's most promising young tenors. Already enjoying success in a wide variety of concert repertoire, recent engagements have included performances with Irish National Opera as Tamino in *Die Zauberflöte*, Opera on the James as Alfredo in *La Traviata*, Opera Saratoga as Paul in *Rocking Horse Winner* and the Magician in *The Consul*, New Orleans Opera and Opera on the James as Don Ottavio in *Don Giovanni*, Dayton Opera as Belmonte in *Die Entführung aus dem Serail*, the Utah Symphony & Opera as Le théière/ Le petit vieillard in *L'enfant et les sortilèges*, Opera Naples as Alfred in *Die Fledermaus*, Opera Omaha as Trin in *La fanciulla del West*, Opera Tampa and Wide Open Opera in Ireland as Almaviva in *Il barbiere di Siviglia*, and in Handel's *Messiah* with Augustana College and the Mormon Tabernacle Choir, as well multiple performances with Le Festival Lyrique International de Belle-Île en Mer as Arturo in *Lucia di Lammermoor*, Nemorino in *L'elisir d'amore*, Ferrando in *Così fan tutte* and as the tenor soloist in Beethoven's *Mass in C* and Mozart's *Vesperae solennes de confessore* and *Requiem*.

The 2022-2023 season includes several exciting engagements, including Tamino in *Die Zauberflöte* with Opera Orlando and singing Cacambo and covering *Candide* in *Candide* at The Atlanta Opera. The 2021-2022 season saw his return to Nashville Opera as Froh in Wagner's *Das Rheingold*. Mr. Nelson's COVID-19 affected 2019-20 & 2020-21 seasons included cancelled performances of Frederic in *The Pirates of Penzance* with Opera Tampa, Handel's *Messiah* with the Mormon Tabernacle Choir, *Elijah* with Master Chorale of South Florida, and Alfredo in *La Traviata* with the Chattanooga Symphony.

A frequent performer at the Castleton Festival, Mr. Nelson has performed Gonzalve in *L'heure espagnole*, and under the baton of Maestro Lorin Maazel: Male Chorus in *Rape of Lucretia*, Gherardo and Rinuccio in *Gianni Schicchi*, the Mayor in *Albert Herring*, Maese Pedro in *El retablo del Maese Pedro*, Father in *7 Deadly Sins*, La Rainette in *L'enfant et les sortilèges*, Don Ottavio in *Don Giovanni*, and Almaviva in *Il barbiere di Siviglia*, which he performed at the Castleton Festival and with the National Center for the Performing Arts in Beijing, China.

Mr. Nelson has a wide range of operatic experience. During successive seasons with Ohio Light Opera, Arts blog CoolCleveland.com commented of his performance: "Tyler Nelson, as that erstwhile clergyman, could steal the show if he tried. As it was, he nearly brought down the house with I Aim to Please." Opera News, reviewing a recording of *Maytime*, called his singing "mellifluous". Additional highlights include performances of the Britten *Serenade* with the Utah Valley Symphony, Beethoven's *9th Symphony* with the Saginaw Bay Symphony, Mozart's *Requiem* and Bach's *St. John Passion* with Salt Lake City Choral Artists, and Orff's *Carmina Burana* with the California and Reno Symphonies. He has also appeared as a soloist on the stages of the Kennedy Center and at Carnegie Hall.

His international debut was in Mazatlan, Mexico, performing the role of Shallow in Gordon Getty's *Plump Jack*, under the direction of the composer. Robert Commanday of San Francisco Classical Voice said of Mr. Nelson's performance: "Tyler Nelson, a young tenor living in Florida, did a captivating number on Justice Shallow. His diction was impeccable and his animation as the silly, ridiculous squire won for him alone laughs that were independent of the lines. His bright, keenly focused, vibrant tenor invites Mozart. He has a big future."

Recent seasons have included debuts with Chicago Opera Theater in the role of Delfa for their production of *Giasone*, and a return for their production of *Médée*. Of his performance in *Giasone*, Mark Thomas Ketterson of Opera News commented: Tyler Nelson was hilarious as a travesti Delfa, managing the passaggio of his tenor with notable skill and looking for all the world like Mollie Sugden's Mrs. Slocombe on *Are You Being Served?* Venus Zarris of Chicago Stage Review stated: "Tyler Nelson commits comic operatic highway robbery by embodying all that is hysterical about drag, as Delfa the maidservant to Medea, while simultaneously delivering some of the production's most superb singing."

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#### Opera

Cacambo/Candide (cv)	Candide	The Atlanta Opera	2023
Tamino	Die Zauberflöte	Opera Orlando	2022
Froh	Das Rheingold	Nashville Opera	2022
Frederic (cv)	The Pirates of Penzance	The Atlanta Opera	2022
Alfredo	La Traviata	Chattanooga Symphony*; Opera on the James	2021
Arturo	Lucia di Lammermoor	Lyrique en Mer	2019
Tamino	Die Zauberflöte	Irish National Opera	2019
Magician	The Consul	Opera Saratoga	2018
Paul	Rocking Horse Winner	Opera Saratoga	2018
Almaviva	Il barbiere di Siviglia	Opera Tampa; Wide Open Opera, Ireland; Castleton Festival; NCPA, Beijing, China	2018; '16; '12; '12
Don Ottavio	Don Giovanni	Opera on the James; New Orleans Opera; Castleton Festival	2017; '16; '14
Nemorino	L'elisir d'amore	Lyrique en Mer	2017
Belmonte	Die Entführung aus dem Serail	Dayton Opera	2017
Ferrando	Così fan tutte	Lyrique en Mer	2016
Trin	La fanciulla del West	Opera Omaha	2016
Alfred	Die Fledermaus	Opera Naples	2015
Le théière/ Le petit vieillard	L'enfant et les sortilèges	Utah Symphony & Opera	2015
Damon	Acis and Galatea	Lyrique en Mer	2015
Gonzalve	L'heure espagnole	Castleton Festival	2015
Ferrando	Così fan tutte	North Carolina Opera	2013
Kaspar	Amahl and the Night Visitors	Utah Lyric Opera	2012
Gherardo	Gianni Schicchi	Castleton Festival	2011
La Rainette	L'enfant et les sortilèges	Castleton Festival	2011
Father	Seven Deadly Sins	Castleton Festival	2011
Ensemble	Médée	Chicago Opera Theater	2011
Mayor	Albert Herring	Castleton Festival	2011
Rinuccio	Gianni Schicchi	Castleton Festival	2010
Maese Pedro	El Retablo del Maese Pedro	Castleton Festival	2010
Gherardo	Gianni Schicchi	Castleton Festival	2010
Male Chorus	Rape of Lucretia	Castleton Festival	2009
Lysander	A Midsummer Night's Dream	Florida State Opera	2009
Mayor	Albert Herring	Merola Opera Program	2008

#### Concert

Soloist	Handel: Messiah	Mormon Tabernacle Choir; Augustana College; Utah Lyric Opera; Chipola Jr. College	2018; '15; '12; '06
Soloist	Mozart: Requiem	Lyrique en Mer; Salt Lake Vocal Artists; Wasatch Chorale; Utah Chamber Artists; Utah Philharmonic	2017; '14; '12; '11; '06
Soloist	Beethoven: Mass in C	Lyrique en Mer	2016
Soloist	Mozart: Vesperae solennes	Lyrique en Mer	2016
Soloist	Bach: St. John Passion	Lyrique en Mer; Salt Lake Vocal Artists	2015; '14
Soloist	Make Our Garden Grow	Utah Lyric Opera	2014
Soloist	Lloyd-Webber: Requiem	Castleton Festival	2013
Soloist	Britten: Serenade	UVU Orchestra	2012
Soloist	Vaughan Williams: On Wenlock Edge	Park City Chamber Music Society	2012
Soloist	Schütz: Seven last words of Christ	Park City Community Church	2012
Soloist	Orff: Carmina Burana	Wasatch Chorale; Reno Symphony	2012; '08
Soloist	Beethoven: 9th Symphony	Saginaw Bay Symphony	2011
Soloist	Haydn: The Creation	Tallahassee Community Chorus	2009

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CRITICAL ACCLAIM

**The Magician, The Consul, Opera Saratoga**

"The magician Nika Magadoff and his completely preposterous comic relief episodes are probably Menotti's greatest lapse of taste and tone in this show, but tenor Tyler Nelson handled the role dapperly and with both vocal assurance and neat prestidigitation."  
-David Shengold, *Opera News*

"Tenor Tyler Nelson, who played the magician, displayed great sleight of hand, much to the audience's pleasure and sang quite wonderfully. He took pleasure in his role."  
-Geraldine Freedman, *The Daily Gazette*

"Tyler Nelson's Magician was the most complex characterization on stage. He had performed his tricks before nobility but was uncertain that he could pull a visa out of the consul's hat."  
-Rick Perdian, *Seen and Heard International*

**Belmonte, Die Entführung aus dem Serail, Dayton Opera**

"Tyler Nelson, singing his first Belmonte . . . was a positive presence with an appealing voice. His arias, including the often-cut "Ich baue ganz," were taken at brisk clip, and he negotiated the coloratura cleanly."  
-Joe Law, *Opera News*

**Don Ottavio, Don Giovanni, New Orleans Opera**

"tenor Tyler Nelson, who gave Don Ottavio a sweet voice, also colored with pleasing embellishments. His "Dalla sua pace" was golden."  
-Theodore P. Mahne, *New Orleans Times-Picayune*

**Almaviva, Il barbiere di Siviglia, Wide Open Opera**

"Tyler Nelson's Count Almaviva . . . was lyrical and expressive. He too, proved to be an excellent actor and as the opera wore on he stole many of the scenes. I admit to guffawing heartily at his wonderfully distracted music lesson as Don Alonso, while his drunken solider impression was a real crowd-pleaser."  
-Andrew Larkin, *Bach Track*

"Of course, there's still no reason to doubt Rosina's preference for the energetic and passionate Almaviva of Tyler Nelson."  
-Michael Deravan, *Irish Times*

**Gonzalve, L'heure espagnol, Castleton Festival**

"Tyler Nelson, making his entrance on bicycle and sporting some seriously slicked-back hair, sang up a storm as Gonzalve and exuded no end of icky charm"  
-Tim Smith, *Opera News*

"Tyler Nelson, who was arresting last year as the ultra-serious Ottavio in Don Giovanni, here pulls out all the stops in a comic role that reminds me of the dandy Dalí played as a young Nathan Lane. In this role, his vocal agility is matched by an astounding and hysterically funny physical inventiveness. He arrives on a bicycle with an extravagant bouquet, pivots, flops, pounces up on a desk like a cat, and blind-staggers when he's pushed under a tablecloth."  
-Susan Galbraith, *DC Theater Scene*

**Almaviva, Il barbiere di Siviglia, Utah Lyric Opera**

"Tenor Tyler Nelson makes a wonderful Almaviva. His smooth, lyrical voice is well suited for *bel canto* and he does a fantastic job with his role. He sang his arias and ensembles with cleanly defined phrases and finely crafted expressions."  
-Edward Reichel *Reichelrecommends.com*

### **Don Ottavio, Don Giovanni, Castleton Festival**

"Tyler Nelson as Ottavio won over the crowd with his clean, sincere singing. Ottavio's two arias (and two-dimensional character) often seem tedious, but here the musical delivery more than compensated."

-Robert Battey, *Washington Post*

"Possibly the most compelling singer in the whole evening and a great discovery for me is Tyler Nelson, who nearly steals the show in his heroic, heartfelt portrayal of Don Ottavio, the fiancé of Donna Anna. Often the role is reduced to a milquetoast, a character whose manliness is no match for the steamy romantic power of Giovanni. I defy anyone to box this singer into such an interpretation! Imagine instead the dramatic sensibilities and looks of Leonardo DiCaprio in *Titanic*. Nelson delivers his big arias with impeccable phrasing and musicality. His "*Dalla sua pace*" in Act I is tender and heart wrenching, and his sustained notes later in "*Il mio tesoro*" linger on with beauty of tone and then cascade forward seemingly effortlessly. This tenor fulfills the role with great technical agility, warm tonal coloring, and a deep understanding of the gamut of emotions this character feels."

-Susan Galbraith, *DCTheaterscene.com*

### **Ferrando, Così fan tutte, North Carolina Opera**

"Tenor Tyler Nelson has the ideal dulcet, warm and melodious tone for Mozart. His seamless, melting "Un'aura amorosa" ("A breath of love") was enchanting while his cavatina "Tradito schernito" marvelously juxtaposes his bitter disappointment with his love for Dorabella."

-William Thomas Walker, *CVNC*

### **Almaviva, Il barbiere di Siviglia, Castleton Festival**

"Singing Count d'Almaviva, Tyler Nelson, a tenor with a small but appealing sound...has great musicality, and his performance of "Se il mio nome" in Act 1 demonstrated a refined sensibility and a voice capable of haunting tenderness."

-Philip Kennicott, *philipkennicott.com*

### **Delfa, Giasone, Chicago Opera Theater**

"Tyler Nelson was hilarious as a travesti Delfa, managing the passaggio of his tenor with notable skill and looking for all the world like Mollie Sugden's Mrs. Slocombe on *Are You Being Served?*"

-Mark Thomas Ketterson, *Opera News*

"Tenor Tyler Nelson, who has a big, penetrating sound, was funny in the cross-dressing role of Medea's bawdy servant Delfa..."

-Heidi Waleson, *The Wall Street Journal*

### **Tenor Soloist, Carmina Burana, Reno Symphony**

"Tenor Tyler S. Nelson, given a single, impossibly high assignment, got better with each repeat, and by the third stanza the lower resonance of the voice had clicked in. His glowing ease and sweet, sterling top suggest a great future."

- Jason Victor Serinus, *San Francisco Classical Voice*

### **Shallow, Plump Jack, Gordon Getty, Rorke Music**

"Tyler Nelson, a young tenor living in Florida, did a captivating number on *Justice Shallow*. His diction was impeccable and his animation as the silly, ridiculous squire won for him alone laughs that were independent of the lines. His bright, keenly focused, vibrant tenor invites Mozart. He has a big future."

- Robert Commanday, *San Francisco Classical Voice*