



NATHAN WHITSON, BASS

Nathan Whitson's Hunding was recently hailed as "a hulking basso tyrant in a hillbilly beard . . . impressive in every way, with a big dark voice that didn't quit," by the *Saint Louis Post-Dispatch*. His stage presence and rich resonant voice have both been noted for their authoritative and stentorian qualities, making him well suited to the bass roles in Wagner's demanding operas.

Whitson resides in Kansas City, Missouri, and has performed operatic roles with a number of companies near and far, including regular engagements with The Lyric Opera of Kansas City, Winter Opera St. Louis, The St. Petersburg Opera, Union Avenue Opera, and The Ohio Light Opera. In 2008 he was featured in the role of Charles Robinson in Kurt Mechem's world debut of *John Brown* with the Lyric Opera of Kansas City.

Known to the Lyric Opera of Kansas City as a dependable professional, Mr. Whitson was honored to be invited to perform the role of Oroveso in *Norma* on a short four hours' notice in 2010 when the principle artist could not perform.

His recent engagements have included the roles of Frère Laurent in *Romeo et Juliette* where he "brought a powerful voice and stentorian presence to his portrayal of Frere Laurent," according to the *Tampa Bay Times*, and Oroveso in Bellini's *Norma* with the St. Petersburg Opera in Florida.

Closer to home, he has recently appeared as both Hunding and Fafner in Wagner's *Der Ring des Nibelungen* with Union Avenue Opera in St. Louis. Here in Kansas City he recently stunned audiences with his performance as Ciaiphas in *Jesus Christ Superstar* with the acclaimed Music Theater Heritage where he "deployed a rich bass of operatic resonance, making you fear for the theater's structural integrity." -- *The Pitch*

Whitson discovered his passion for music in high school and subsequently went on to study in New York. There, he was privileged to study under renowned voice teacher, Armen Boyajian, a premiere teacher for male voices with a student roster that has included Samuel Ramey, Gerald Finley, and Paul Plishka.



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OPERATIC REPERTOIRE

Bellini:

Oroveso – Norma

Floyd:

Olin Blitch - Susannah

Gounod:

Méphistophélès – Faust

Frère Laurent – Romeo et Juliette

Mecham:

Charles Robinson – John Brown

Amos Lawrence – John Brown

Menotti:

King Melchior – Amahl and the Night Visitors

Balthazar – Amahl and the Night Visitors

Mozart:

Il Commendatore – Don Giovanni

Osmin – The Abduction from the Seraglio

Dr. Bartolo – Le nozze di Figaro

Offenbach:

Dappertutto – Les Contes d'Hoffman

Puccini:

Colline – La bohème

Angelotti, Scarpia – Tosca

Mandarin - Turandot

Romberg:

Ali Ben Ali – The Desert Song

Rossini:

Don Basilio – Il barbiere di Siviglia

Sondheim:

Carl Magnus – A Little Night Music

Sullivan:

Dick Deadeye – H.M.S. Pinafore

Sir Roderic – Ruddigore

Grand Inquisitor – The Gondoliers

Thomas:

King Claudius - Hamlet

Verdi:

Ramfis – Aida

Grand Inquisitor – Don Carlo

Dottore Grenvil – La traviata

Sparafucile – Rigoletto

Fiesco – Simon Boccanegra

Wagner:

Hunding - Die Walküre

Fafner – Siegfried

Wolfram - Tannhauser

Weber:

Ciaiphas – Jesus Christ Superstar

Weil:

Mr. Olsen – Street Scene



NATHAN WHITSON, BASS

ORCHESTRAL/ORATORIO REPERTOIRE

Handel:

Messiah

Mozart:

Requiem

Verdi:

Requiem

CONDUCTORS

David Charles Abell
Andy Anderson
Edward Benyas
Steven Byess

Stephen Hargreaves
Ward Holmquist
Steven Jarvi
John Keenan

Alexander Polianichko
Scott Schoonover
Mark Sforzini
Gary Thor Wedow

OPERA HOUSES/THEATRES

Kansas City Civic Opera
Lawrence Opera Works
Lyric Opera of Kansas City
Music Theater Wichita

Musical Theater Heritage
Ohio Light Opera
Opera Kansas
Southern Illinois Music Festival

St. Petersburg Opera
Union Avenue Opera
Wichita State Opera
Winter Opera Saint Louis



NATHAN WHITSON, BASS

REVIEWS

"Bass Nathan Whitson brought a powerful voice and stentorian presence to his portrayal of Frere Laurent . . ."

The Tampa Bay Times

". . . as Caiaphas, Whitson's booming bass astounds the audience. It's deep, dark, rich, and round -- every note splendid."

Bob Evans, examiner.com

". . . Whitson's Hunding, a hulking basso tyrant in a hillbilly beard, was impressive in every way, with a big dark voice that didn't quit. "

Saint Louis Post-Dispatch

". . . as Caiaphas, Nathan Whitson deploys a rich bass of operatic resonance, making you fear for the theater's structural integrity."

The Pitch

"Several performances require special recognition. The booming double bass of Nathan Whitson as Caiaphas resonates through the theater."

axs.com

"Another newcomer to the Kansas City stage Nathan Whitson made an awesome (I do not use this word often but this time it is deserved) debut as Caiaphas."

Broadway World

"Nathan Whitson was a great Hunding - what a gorgeous sonorous bass voice! I was sorry so much of his part was cut as I would like to have heard more of him."

Blake's Opera Blog



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REVIEWS (Cont.)

“Fafner (the giant who proved the efficacy of Alberich’s curse on his stolen creation by killing his brother Fasolt back in “Rheingold”) was turned into a dragon by his greed; he was sung with wicked basso gusto by Nathan Whitson.”

Saint Louis Post-Dispatch

“Fafner is the giant who killed his brother for the Rhine gold. Now, in the form of a dragon, he guards it under a mountain. Basso Nathan Whitson is himself a giant of a man. He sings this role with all the beautiful strength and depth one could desire.”

Broadway World

“Nathan Whitson provided a solid bass as Norma's father, leader of the Druids.”

The Tampa Bay Times

"Bass Nathan Whitson gave the Oroveso the necessary dignity, both in supporting voice and with his mighty stature."

The German Radio Show



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