Steven Swales | ARTIST MANAGEMENT

PRESSQUOTES

Timothy Nelson

BARITONE

Count Almaviva / The Marriage of Figaro / Wild Arts / 2026
Cond. Orlando Jopling / Dir. Danielle de Niese

"…Timothy Nelson, stood tall, projected robustly and sang with an all-too-human vulnerability as Count Almaviva."
(Opera / Mark Valencia)

"...tonally resplendent…"
(The Stage / George Hall)

"Count Almaviva is played by Wild Arts stalwart, Timothy Nelson, who approaches the role with commanding stage presence… Nelson's rich stentorian baritone underlines the authority of the Count…"
(Mark Aspen)

Title role / Imeneo / Cambridge Handel Opera Company / 2026
Cond. Julian Perkins / Dir. Guido Martin-Brandis

"Timothy Nelson was a consistently commanding Imeneo…"
(Opera / Hugh Canning)

"Nelson's handsome baritone…"
(The Guardian / Alexandra Coghlan)

"Timothy Nelson's titular Imeneo... was sung with a warm and focussed tone."
(Opera Now / Jonathan Whiting)

Tarquinius / The Rape of Lucretia / English Touring Opera / 2025
Cond. Gerry Cornelius / Dir. Robin Norton-Hale

"There's an unsettling charisma to the music that Britten writes for the rapist Tarquinius, at least when performed with the sort of reckless charm that Timothy Nelson brought to the role. Like the rest of the cast, Nelson was wholly inside his character…"
(The Spectator / Richard Bratby)

Belcore / The Elixir of Love / English Touring Opera / 2025
Cond. Alice Farnham / Dir. Martin Constantine

"Timothy Nelson's bold, incisive baritone made for a braggart-ish Belcore, all muscle and fatigues…"
(Opera / Mark Pullinger)

"Timothy Nelson gives Nemorino's rival Belcore plenty of testosterone, while singing the role with refinement."
(The Guardian / Martin Kettle)

"...the Belcore of Timothy Nelson is suavely sung and played with macho panache."
(The Stage / Yehuda Shapiro)

"Timothy Nelson's entrance as Belcore was quite a tour de force, appearing over the sea wall wearing a pair of shorts and proceeding to preen and gyrate in a manner that was hilariously self-regarding. You could hardly take this Belcore seriously, yet he clearly felt himself a king amongst men. Nelson got Belcore's musical character off to a tee and throughout the evening he was a great delight and formed a lovely contrast to the other characters."
(Planet Hugill)

"...with a combination of his rich baritone, which has both richness and edge, and hiscommanding presence... Nelson's Belcore is full-on with arrogant braggadocio."
(Mark Aspen)

"Baritone Timothy Nelson was a fine Belcore, robust in presence and in voice."
(Bachtrack / Dominic Lowe)

Title role / Eugene Onegin / Wild Arts / 2025
Cond. Orlando Jopling / Dir. Dominic Dromgoole

"Casting was shrewd and apt, with Timothy Nelson imposing and supercilious in the title role…"
(Opera / Mark Valencia)

"Casting was especially good, with Timothy Nelson's mahogany-voiced Onegin a model of cool politeness."
(Opera Today / David Truslove)

"…Nelson has plenty of charisma…"
(Opera Now / Alexndra Coghlan)

"With his burnished baritone Nelson is able to hint at protectiveness or even warmth in his long aria that explains he is not a man yet ready for love"
(Mark Aspen)

"There was much singing to enjoy… Timothy Nelson impressed in Onegin's less haughty moments – letting down Tatyana with touching sincerity – and crumpled effectively on killing his best mate."
(Backtrack / Mark Pullinger)

"Timothy Nelson is a formidable Onegin, knowing just how to exude the right level of romantic wistfulness and misanthropic disdain (think Shakespeare's Timon)"
(Plays to See / Olivia Hurton)

"…sung expressively by rich-toned British baritone Timothy Nelson"
(Seen & Heard International /Christopher Sallon)

"A performance that really drew you into the characters' world led by Timothy Nelson's sexily disdainful Onegin"
(Planet Hugill)

Belcore / The Elixir of Love / Wild Arts / 2025
Cond. Orlando Jopling / Dir. Guido Martin-Brandis

"The experienced Timothy Nelson was Belcore to the life, preening and pattering to the manner born…"
(The Reviews Hub / Ron Simpson)

"Timothy Nelson's Belcore demonstrates all the bluster and swagger of a braggart who thinks he is God's gift to women. Dressed in a white naval officer's uniform he appears a little like an escapee from South Pacific. Nelson's lustrous and robust baritone is heralded by trumpet (Sam Lewis), most aptly for one who figuratively blows his own trumpet…"
(Mark Aspen)

"…a deliciously hammy Belcore…"
(Opera Now / Alexndra Coghlan)

"The villain of the piece, Captain Belcore (Timothy Nelson), had an impressive voice which certainly hit the back wall! Full of Naval pomposity and arrogance, he was a sheer joy and gave a focal point and urgency to the love interest."
(Fairy Powered Productions)

Lorenzo / I Capuleti e i Montecchi / West Green House Opera / 2025
Cond. John Andrews / Dir. Lysanne van Overbeek

"Timothy Nelson sang and acted a sympathetic and nuanced Lorenzo."
(Opera Scene / Mike Smith)

"…there was excellent support from Timothy Nelson as Lorenzo and Henry Waddington as Capellio.
(MusicOMH / Sam Smith)

Capellio / I Capuleti e i Montecchi / English Touring Opera / 2025
Cond. Alphonse Cemin / Dir. Eloise Lally

"Capellio, in turn, had an affronted dignity in Timothy Nelson's rather refined bass..."
(The Arts Desk / Boyd Tonkin)

"As Capellio, Timothy Nelson's warm baritone allowed for many instances of irascibility..."
(Opera Today / Alexander Hall)

"Fine singing too from Timothy Nelson's heavy father Capellio..."
(ReviewsGate / Clare Colvin)

"Timothy Nelson's self-regarding Capellio... vocally assured."
(The Stage / George Hall)

"Timothy Nelson was a stentorian patriarch..."
(The Guardian / Flora Willson)

Elviro / Serse / Figure Ensemble at Opera Holland Park / 2022
Cond. Frederick Waxman / Dir. Sam Rayner

"...the Leporello-like Elviro and the sisters' father, Ariodate, were both well sung and acted by Timothy Nelson..."
(Opera / Hugh Canning)

"Timothy Nelson provided much-needed comic relief as Elviro, Arsamene's servant and Ariodate, Romilda and Atalanta's father, whilst also demonstrating a flexible full-toned baritone."
(LondonTheatre1 / John Groves)

"The supporting singers are all effective and clearly individualised.... Timothy Nelson has great fun as Elviro..."
(The Reviews Hub / Jane Darcy)

Marcello / La bohème / Opera North / 2019
Cond. Renato Balsadonna / Dir. Phyllida Lloyd

"…a strong ensemble of singers who will surely go on to greater future recognition, especially Timothy Nelson's Marcello and Samantha Clarke's Musetta. Visitors to the Grange Festival may recall Timothy's outstanding Sid in the classic production of Albert Herring, and here he sang the role of the hapless painter with similar commitment and freshness."
(MusicOMH)

"Timothy Nelson plays Marcello the painter as a fully rounded human being, playful, jealous, a bit of a lad with his Jackson Pollock-style daubs and his boozy sulks but a good friend when the chips are down."
(Only in Newcastle)
"Timothy Nelson, Emyr Wyn Jones and Henry Neill were convincing as beatnik bohemians, and their mischief-making with the pantomiming landlord Benoit in Act I made for amusing viewing."
(Opera)

"Timothy Nelson's smooth-toned Marcello"
(Ilkley Gazette)

Mustafa / L'italiana in Algeri / Diva Opera / 2019
Cond. Bryan Evans / Dir. Cameron Menzies

"The Mustafa of Timothy Nelson deploys a stage presence and voice full of mischief, austerity and buffoonery depending on the situation. The timbre is handsome, assertive and brilliant, rich with a depth that never borders on excessive seriousness. A tool that gives the English baritone an undeniable charisma."
(Olyrix)

Lieutenant Gordon / Silent Night / Opera North / 2018
Cond. Nicholas Kok / Dir. Tim Albery

"Lieutenants Audebert and Horstmayer are the most ambivalent characters in the piece – both intelligently acted and splendidly sung, as is Timothy Nelson's forthright Lieutenant Gordon."
(The Reviews Hub)

Falke / Die Fledermaus / Diva Opera / 2018
Cond. Bryan Evans / Dir. Cameron Menzies

"The powerful and ultra resonant baritone of Timothy Nelson made light work of the role of Falke. This singer is destined for bigger roles"
(Olyrix)

Sid / Albert Herring / The Grange Festival / 2017
Cond. Steuart Bedford / Dir. John Copley

"Nelson has a nimble baritone and presented a cocky, but lovable butcher's boy."
(Bachtrack)

"Kitty Whately and Timothy Nelson are excellent as Nancy and Sid…"
(The Financial Times)

"Timothy Nelson and Kitty Whately are a delectable Sid and Nancy."
(The Times)

"Timothy Nelson's Sid was sung with mellifluous beauty of tone, elegantly seductive rather than brashly demanding…"
(MusicOMH)

"Timothy Nelson was a warmly sympathetic Sid, a trifle less bumptious than usual and with some beautifully sung moments."
(Planet Hugill)

"The ensemble is uniformly strong, but some rising singers really grab their chances: Kitty Whately and Timothy Nelson as the fun-loving and ultimately touching Nancy and Sid…"
(The Stage)

Anténor / Dardanus / English Touring Opera / 2017
Cond. Jonathan Williams / Dir. Douglas Rintoul

"Anténor, however, is the character around whom the work pivots, emotionally and morally. Timothy Nelson plays him superbly as a man whose innate nobility is threatened by the jealous fires that lurk within."
(The Guardian)

"Timothy Nelson was notably velvety of tone…"
(Opera)

Nathan / Pleasure / Opera North / 2016
Cond. Nicholas Kok / Dir. Tim Albery

"Nick Pritchard and Timothy Nelson are both affecting as two lost souls adrift in this Hedonistic Hades."
(The Guardian)

"…searingly convincing as played by the baritone Timothy Nelson…"
(Opera)

"Timothy Nelson's baritone Nathan is searingly convincing."
(Yorkshire Press)

Nathan / Pleasure / Royal Ballet & Opera / 2016
Cond. Nicholas Kok / Dir. Tim Albery

"Timothy Nelson, as Val's estranged son, was strong and moving before his tragic suicide."
(Bachtrack)

"Timothy Nelson and Nick Pritchard, both making Royal Opera debuts, are splendid as Nathan and Matthew respectively."
(MusicOMH)

Erasto / Giove in Argo / London Handel Festival / 2015
Cond. Laurence Cummings / Dir. James Bonas

"Brute testosterone came from the Erasto of Timothy Nelson, a baritone to watch."
(The Arts Desk)

Papageno / Die Zauberflöte / RCMIOS / 2014
Cond. Michael Rosewell / Dir. Jean-Claude Auvray

"Timothy Nelson didn't overplay Papageno's tendency to swamp the opera with earthy good cheer, tightening the broad humour as a result. His expressive, colourful baritone was a consistent pleasure, and almost alone of the cast, he had the measure of the spoken dialogue, so that in good cabaret style it didn't drag…"
(ClassicalSource)

"Only Papageno and Papagena visually fulfilled normal pantomimic expectations. Both Timothy Nelson and Sinead O'Kelly seized their opportunities in those roles, their vocal abilities matched by beautiful comic timing and innately warm stage presence."
(Opera)

Argenio / Imeneo / London Handel Festival / 2013
Cond. Laurence Cummings / Dir. Paul Curran

"Mr Nelson was very much in control of Argenio's role, on top of the coloratura passages and singing with an easy grace."
(Opera Britannia)

"…sang authoritatively as the opera's father figure."
(Opera)

"The busy senator Argenio is well sung by Timothy Nelson."
(The Times)

Ramiro /L'heure espagnole / RCMIOS / 2013
Cond. Michael Rosewell / Dir. James Bonas

"…the charms of Timothy Nelson's velvety Muleteer."
(Opera)

Don Pomponio / La gazetta / RCMIOS / 2014
Cond. Michael Rosewell / Dir. Donald Maxwell

"With the arrival of Pomponio (Timothy Nelson), the stage was filled with his flamboyant personality and his huge (generously padded) person; his agile baritone and clownish facial expressions added further dimensions to his entertaining performance."
(Opera)

"…Don Pomponio who wants to marry his daughter to almost anyone except her accepted lover Filippo, is played by Timothy Nelson with a natural sense of comedy, excellent enunciation and a strong sense of detailed gesture. Nelson brings much of the fun of this production with his highly characterised performance and outrageous costumes…"
(Bachtrack)

Figaro / Le nozze di Figaro / RCMIOS / 2012
Cond. Michael Rosewell / Dir. Jean-Claude Auvray

"Timothy Nelson, a Figaro of explosive temper, conveyed the character's potential for revolution in the first scene. His ability to exploit words came through in his teasing of Cherubino in 'Non piu andrai', and in his anguished delivery of 'Aprite un po 'quel'occhi', facing the possibility of Susanna's infidelity."
(Opera)