

Nathaniel Webster, baritone

The elegant artistry of Nathaniel Webster has earned the baritone a distinguished international reputation on operatic, concert and recital stages. A graduate of the Eastman School of Music and Royal Scottish Academy of Music in Glasgow, he has worked with the Paris Opera, New York City Opera, Frankfurt Opera, Theatre de La Monnaie in Brussels, and Nationale Reisopera in Amsterdam. He has been engaged as guest soloist with the Dallas, Atlanta, Bavarian Radio and National Symphony Orchestras and the Brooklyn Philharmonic with recitals in Weill and Zankel halls at Carnegie Hall and chamber music at the 92nd Street Y and Kosciuszko Foundation in New York as well as the Music @ Menlo, Casals and Ravinia Festivals.

In 2008-09, Mr. Webster returned to the United States after a six year tenure with the Frankfurt Opera and opened the season with the Milwaukee Symphony, performing and recording Roberto Sierra's *Missa Latina*, a work written for his voice. In the spring, he performed the work twice more in his debut with the Houston Symphony and Leonard Slatkin and with the Los Angeles Master Chorale in Disney Hall. He will also made debut performances with the Nashville Symphony, singing the Mozart Requiem with Giancarlo Guerrero. Overseas, Mr. Webster made his recital debut at London's Wigmore Hall, performed in New Zealand and sang a Schumann recital in Germany.

During his years with the Frankfurt Opera, Nathaniel Webster has performed an incredibly vast repertoire, appearing as the title role in *The Barber of Seville*, Mercutio in *Romeo and Juliet*, Apollo in *L'Orfeo*, Donald in *Billy Budd*, Tarquinius in *The Rape of Lucretia*, Alvaro in *Viaggio a Reims*, Masetto in *Don Giovanni*, the Count in *Le Nozze di Figaro*, Guglielmo in *Così fan Tutte*, Melot in *Tristan und Isolde*, the Poet, Oblacny and Vacek in Janáček's *The Excursions of Mr. Broucek*, Dandini in *La Cenerentola*, Albert in *Werther*, Silvano in *Un ballo in maschera*, and the Traveller in *Death in Venice*.

Highlights of Mr. Webster's past seasons have included Bach's *B Minor Mass* and Handel's *Messiah* with the Dallas Symphony Orchestra and Claus Peter Flor. Also of particular importance was a performance of Roberto Sierra's *Missa Latina*, conducted by Andreas Delfs at the Casals Festival. He performed the role of Prospero in the concert performance of Thomas Adès' *The Tempest* at the Concertgebouw, and was also heard as Ping in the Dorset Opera's production of "Turandot" with a U.K. premiere of the Berio ending to the work. He toured as Pelléas in multiple performances of Nationale Reisopera's production of *Pelléas et Mélisande*, earning rave reviews for vocal beauty and sensitive dramatic portrayal.

Mr. Webster is known for his interpretation of Ned Rorem's dramatic song cycle *Aftermath*, which was the composer's musical response to the tragic events of 9/11. The New York Times praised his performance, noting that he "projected the songs with power, clarity and warmth of tone." As a Marilyn Horne Foundation recipient, he gave a number of recitals for the organization and participated

in the Foundation's Artist Residency Program in San Francisco. Mr. Webster also performed an all-Schumann recital at the Goethe Haus in Frankfurt in commemoration of the 150th anniversary of the composer's death.

In addition to his operatic interests, Mr. Webster remains committed to the study of art song and chamber music repertoire. He was selected by Carnegie Hall to participate in the Christa Ludwig masterclasses and chosen by Margot Garrett and Martin Katz to study both art song and chamber music at the Steans Young Artist Institute. A native of Medina, New York, Mr. Webster currently resides in New York.

"Mr. Webster already has a rich, free, strong baritone that he uses with a vernacular ease."

- *The New York Times*