



**MICHAEL NYBY**

**BARITONE**

"Nyby is consistently engaging as Dandini, with just the right touch of exaggeration when disguised as the Prince, and what a fine baritone he is." [Edmonton Opera, La Cenerentola] Edmonton Journal, Mark Morris

"Michael Nyby was a stoic and masculine Valentin whose "Avant de quitter ces lieux" literally stopped the show." [Haliburton Highlands, Faust] Opera Canada, Dawn Martens

"As Seth, the bringer of evil, I have one thing to say to baritone Michael Nyby - #TripleSwoonTimesInfinity. That's right, you heard it here first. If you weren't convinced of Nyby's incredible talent and skill already, his performance in this piece will convince you. The standout performance for me in this production, Nyby sang Seth's incredibly difficult and rangy music as though he had been singing this role his whole life. There were moments of Germont and Escamillo all rolled into this sinewy, snakelike characterization that had me entranced the moment he stepped on the stage. Bravo, signor! Bravo!" [Voicebox, Opera in Concert, world premiere of Isis and Osiris] Schmopera, Greg Finney

"I believe that artistic director Guillermo Silva-Marin knew what he was doing in his casting, recognizing that the key antagonist is Seth, and so he cast the powerful voice and presence of Nyby, who more or less steals the show. His last moments onstage are chilling, as if warning us of the madness that still rules our world to this day." [Voicebox, Opera in Concert, world premiere of Isis and Osiris] Barczablog, Peter Barcza

"The opera may be called Isis and Osiris, but there is no doubt that the star of the show is Michael Nyby as Seth. Every since Milton's Paradise Lost (1667) people have noted that evil is more interesting than good, and so it is here. Singer's Seth is a marvellous creation – like Milton's Lucifer, who wonders why he has lost God's favour, or like Cain, uncontrollably jealous of his brother. Nyby has the full measure of the figure with his mixture of hurt, malice, envy and later fear and defiance. His muscular yet agile baritone handles whatever difficulties the music casts his way with ease. And he so fully embodies his character that he becomes the focus of all eyes whenever he is on stage." [Voicebox, Opera in Concert, world premiere of Isis and Osiris] Stage Door, Christopher Hoile

"In a crowd-pleasing turn as the despicable Seth, baritone Michael Nyby repeatedly stole the show. Dangerous is the villain with charisma and an heroic strut. Nyby's vicious offhand characterization was positively lethal. His broad, muscular voice, dripping with venom, body taut, eyes flashing contempt, the steely singer actor positively shredded the stage, savage, cunning and primal." [Voicebox, Opera in Concert, world premiere of Isis and Osiris]  
Opera Going Toronto, Ian Ritchie

"But it was Michael Nyby's Seth that really stole the show. Maybe it's the unfortunate truth of all drama, but despite Singer and Togni's desire to show that harmony and peacefulness win out in the end over evil and destruction, the Devil, as they say, has all the good tunes. Nyby's Seth, although somewhat uni-dimensional in his fierce malevolent pride, overwhelms all the other characters in the opera. He makes his poor brother, Osiris, look like a naïve sap. His sexual appeal to his widowed sister, Osiris, is visceral. His love of power is overwhelming. He's sort of a cross between Richard the Third, Lucifer and Donald Trump. And Nyby gave Seth everything he had, singing and acting the role with great force." [Voicebox, Opera in Concert, world premiere of Isis and Osiris]  
Globe and Mail, Robert Harris

"...and Michael Nyby, as her list-less ex-lover, Count Danilo, has the full, bright baritone and good looks to make a convincing leading man." [Edmonton Opera, Merry Widow]  
Opera Canada, Bill Rankin

"But by far the best performance was that of Michael Nyby as Danilo. His stage presence was both natural and commanding, and his lyrical baritone, with just a touch of dark colours in it, is rich and effortless." [Edmonton Opera, Merry Widow]  
Edmonton Journal, Mark Morris

"You would never know Michael Nyby hails from Ontario, Canada – he wrapped his big baritone around those Southern vowels as if he was born drinking sweet tea. His performance as Rev.

Brent Colgate was one of the big surprises of the evening, for this reviewer – his initial air of sexy danger gave way in the third act to a palpable sense of evil that kind of unnerved even the co-librettist." [Huntsville Symphony, Georgia Bottoms – A comic opera of the modern south]  
Birmingham Raw, Mark Childress

“Baritone Michael Nyby ably negotiated the many challenges of his vocal part which stretches up into the tenor stratosphere many times while also requiring stentorian masculinity.”

[Carmina Burana, Toronto Mendelssohn Choir]

Musical Toronto, John Terauds

"Completing this quartet of perfectly believable, always intelligent performances is Michael Nyby, opera singer by profession, turned actor with this play. He's handsome as any Cinderella's Prince, sings like a nightingale and adds emotional fabric to the proceedings, giving us a glimpse of Ralph as a once young, possessor of dreams."

Hamilton Spectator, Gary Smith

"Baritone Michael Nyby ably negotiated the many challenges of his vocal part, which stretches up into the tenor stratosphere many times while also requiring stentorian masculinity."

[Toronto Mendelssohn Choir, Carmina Burana]

Musical Toronto, John Terauds

“The robust baritone of Michael Nyby etched a strong characterization of the jealous Ford.”

Opera Canada, Hillary Clarke

"Smaller roles were handled capably, and standouts include baritone Michael Nyby as the shepherd Leuthold"

New York Times, Steve Smith