

DEAN



ARTISTS  
MANAGEMENT

## Nathaniel Watson, Baritone

### Reviews

“The lower voice is more normally a contralto, but Mahler himself sanctioned the use of a baritone and, had he heard Nathaniel Watson on Saturday, I believe he would have felt the decision vindicated. And while there is plenty of important music in the low voice’s first two songs, there is no question that it is the long final song, *Der Abschied*, which will make or break the performance: settings of two poems separated by Mahler’s last, and many would say greatest, funeral march. From his opening phrases, woven round with exquisite arabesques courtesy of Suzanne Snizek’s flute, to the final dying whispers of “Ewig, ewig”, Watson was mesmerizing; this was a farewell of true depth.” [University of Victoria, *Das Lied von der Erde*]  
Music in Victoria, Deryk Barker

“Christine Brandes wielded a cool and clear soprano that carried through the hall with a weightless fluidity. Her gift in drawing out long and emotive phrases was matched by baritone Nathaniel Watson, whose lively voice had a commanding presence and a beguiling drama about it.” [National Symphony, *Messiah*]  
Washington Post, Grace Jean

“The solo quartet was excellent. Nathaniel Watson reminded us of what a decisive impression a focused, ringing baritone (as opposed to a big bass) can make.” [Orchestre symphonique de Québec, *Messiah*]  
National Post – Arthur Kaptainis

“...baritone Nathaniel Watson, as Somnus, the god of sleep, sang his gorgeous aria - long tones barely moving over changing harmonies - with a wonderfully serene, dark sound.” [Pacific Opera Victoria, *Semele*]  
Globe and Mail, Elissa Poole

“...and baritone Nathaniel Watson a splendidly leonine Polyphemus, the unfriendly giant. “I rage, I melt, I burn,” he erupted on arrival, and you believed him.” [Les Boréades, *Acis and Galatea*]  
Georgia Straight, Ken Eisner

“As the villain Polyphemus, baritone Nathaniel Watson raged, ranted, and roared to great effect.” [Les Boréades, *Acis and Galatea*]  
The Vancouver Sun, David Gordon Duke

“Baritone Nathaniel Watson rounded out the group, his account of *The Trumpet Shall Sound* heroic and suitably stentorian.” [Calgary Philharmonic, Messiah]  
Calgary Herald, Kenneth DeLong

“Nathaniel Watson, avec sa force tranquille, sa densité et son calme, fait un parfait Melisso.” [Les Violons du Roy, Handel’s Alcina]  
Le Soleil, Richard Boisvert

“Another natural was Nathaniel Watson as the baritone Jesus. His calm feeling of centered tranquility was perfect with such direct and penetrating phrases as “why do you strike me?” and later addressing Mary outside the tomb with the exquisitely tender “this is your son.” He also demonstrated a deep reservoir of sound and expression as the crucifixion drama intensified.”  
[Grand Philharmonic Choir, St. John Passion]  
Kitchener-Waterloo Record, Stephen Preece

“...and nothing but praise for Nathaniel Watson. What a wonderful baritone this Montreal singer is!...really flexible bel canto singing and the only one who really troubled to embellish Handel’s notes with the rhetoric of opera.”  
The Vancouver Sun – Lloyd Dykk

“Baritone Nathaniel Watson offered an especially resonant mellow quality in his extensive passages. His solo in the *IN THE TAVERN* section was handled well and another section near the end required that he sing a kind of baritone falsetto for effect. In all, he fully substantiated his reputation as an excellent oratorio and opera soloist with some of the world’s major orchestras.”  
Morning Call (Pennsylvania) – Paul Schlueter

“Watson was customarily amazing, his baritone authoritative, quite capable of coloratura in long lines, and heroic in *The trumpet shall sound*”  
The Vancouver Sun – Lloyd Dykk

“Nathaniel Watson le dominait de son baryton solide et bien timbre, particulièrement efficace dans *The Trumpet Shall Sound*.” [Handel’s Messiah]  
Le Soleil, Marc Samson

“Lovely tone and impressive strength found a fine balance in Watson’s voice. His full voice challenged the very walls of the hall with its glorious resonance, and his lighter tone maintained pitch, focus and beauty.” [Die Schöne Müllerin]  
Springfield Union News, Clifton J. Noble Jr.

“Nathaniel Watson brought a dignified seriousness and ritual to his important solos, notably *The People That Walked in Darkness*, and a sense of excitement to the *Redeemer’s Fire* aria.”  
[Handel’s Messiah]  
Toronto Star, Ronald Hambleton