

# STEPHENS NICOLSON ARTISTS MANAGEMENT

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*International Representation*

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## Nicholas Tamagna

### *Countertenor*

Nicholas Tamagna is a countertenor of rare quality who is quickly establishing himself on the world's opera stages. As a Händel specialist, he has conquered such roles as **Giulio Cesare**, **Orlando** and **Polinesso**. His flawless technique, seamless registration, clarity of diction, and dramatic versatility have won him critical acclaim and given him opportunities in a wide range of repertoire.

In 2017/18, Mr. Tamagna appears in a co-production with Reisoper (in Enschede, Holland) and Staatstheater Oldenburg (Germany), in the title role of Hasse's **Siroe**. He will also reprise his role in *To Be or Not to Be* (a Purcell/Shakespeare Pastiche) at the Philharmonie de Paris. Last season, he made his Spoleto Festival USA debut as **Pompeo** in Vivaldi's *Farnace* and reprised Opéra de Haute-Normandie Rouen's production of Vivaldi's *Stabat Mater* in France. At Opera Omaha, he performed as **The Refugee** in the company premiere of Jonathan Dove's *Flight*.

The 2015/16 season was a monumental one for Nicholas; he made his Australian debut in the title role of Philip Glass' **Akhnaten** with the Melbourne Consort, and sang the alto solo in Vivaldi's *Stabat Mater* in a dance production with Malandain Ballet Biarritz at Opéra de Rouen in France. In a Carnegie Hall concert, as a soloist with Cecilia Chorus, he sang Bach's *Magnificat* and the World Premiere of Jonathan Breit's *Der Zippelfagottist*. At Merkin Hall, he sang **Goffredo** in *Rinaldo* with OPERAMMISSION, and with One World Symphony he performed the title role in Sung Jin Hong's **Hannibal**. He again joined early music ensemble, Le Poème Harmonique on tour as the **Spirit** in *Dido and Aeneas* and as the vocal soloist in *To Be or Not to Be*, performed at Opéra de Haute-Normandie Rouen, Opéra Royal de Versailles, and Opéra de Vichy.

In 2014/15, Mr. Tamagna returned to the Händel-Festspiele in Karlsruhe, Germany as **Oronte** in Händel's *Riccardo Primo*, where he made his European debut the previous year. At Theater Münster he performed **Polinesso** in *Ariodante*, and débuted at the Royal Opera House at Covent Garden as **Hassan** in Zaid Jabri's *Cities of Salt*. During the 2012/13 season, he triumphed as **Akhnaten** with Indianapolis Opera, from which a film version was broadcast. In New York, he performed as **Ottone** in *L'incoronazione di Poppea* at Symphony Space, the title role in the North American premiere of Händel's **Rodrigo** with OPERAMMISSION, and **Pisandro** in Monteverdi's *Il Ritorno d'Ulisse in Patria* with Opera Omnia. In recent seasons, he has performed the title role in Händel's **Serse**, **Pane** in Cavalli's *La Calisto*, **Cesare** and **Tolomeo** in *Giulio Cesare*, the **Witch** in *Hansel and Gretel*, **Farnace** in Mozart's *Mitridate*, the **Duchess** in *The Gondoliers*, **Prince Orlofsky** in *Die Fledermaus*, Gluck's **Orpheus**, the **Sorceress** in *Dido and Aeneas*, and **Ruggiero** in *Alcina*.

Mr. Tamagna is featured on audio and video recordings in the title role of **Akhnaten** (2013, Orange Mountain Music DVD), and the **Spirit** in *Dido and Aeneas* (2015, Outhere Music DVD); with Canadian early music ensemble ¡Sacabuche! in performances of unpublished works of the Italian Baroque (2016, ATMA Classique CD), and with Le Poème Harmonique and les Cris de Paris, as alto soloist on *Son Of England: Music of Henry Purcell and Jeremiah Clarke* (2017, Alpha Classics CD). An active concert soloist, he has sung in renowned venues including Carnegie Hall, Merkin Hall, Avery Fischer Hall, and the Bozar in Bruxelles. At Lincoln Center he performed as a soloist in Goossens' Edition of Händel's *Messiah* and returned again in a production of *Babes in Toyland* with Little Orchestra Society.

Nicholas Tamagna was the 1st Prize winner of the inaugural Nico Castel International Mastersinger Competition. In 2011 he won 2nd Judges Prize in the Arkadi Foundation Opera Competition, and was a semi-finalist in the first ever countertenor competition - the Gianni Bergamo Award for Countertenors in Lugano, Switzerland.

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#### Opera, Upcoming & Recent Engagements

Siroe	<i>Siroe, re di Persia</i>	Staatstheater Oldenburg	2017/18
Siroe	<i>Siroe, re di Persia</i>	Reisoper, Enschede, Holland	2017/18
Le Chanteur	<i>To Be or Not To Be</i>	Philharmonie de Paris	2017
Pompeo	<i>Farnace</i>	Spoletto Festival	2017
The Refugee	<i>Flight</i>	Opera Omaha	2017
Spirit	<i>Dido &amp; Aeneas</i>	France: Rouen, Vichy, Versailles	2016/17
Goffredo	<i>Rinaldo</i>	OPERAMMISSION, Merkin Hall	2016
Akhnaten	<i>Akhnaten</i> (concert)	Melbourne Consort (Australia)	2016
Le Chanteur	<i>To Be or Not To Be</i>	Opéra de Rouen	2016
Hannibal	<i>Hannibal</i>	One World Symphony	2015

#### Opera, Previous Engagements

Hassan	<i>Cities of Salt</i>	Royal Opera House, Covent Garden	2015
Spirit	<i>Dido &amp; Aeneas</i>	Bozar, Bruxelles	2015
Oronte	<i>Riccardo Primo</i>	Händel-Festspiele, Karlsruhe	2015
Polinesso	<i>Ariodante</i>	Theater Münster	2015
Spirit	<i>Dido &amp; Aeneas</i>	France: Opéra de Rouen & Versailles	2014
Oronte	<i>Riccardo Primo</i>	Händel-Festspiele, Karlsruhe	2014
Peisander	<i>The Return of Ulysses</i>	Opera Omnia	2013
Akhnaten	<i>Akhnaten</i>	Indianapolis Opera	2013
Rodrigo	<i>Rodrigo</i>	OPERAMMISSION	2013
The Dutchess	<i>The Gondoliers</i>	Utopia Unlimited Opera Co.	2012
Mr. Norris	<i>Weimar Flute</i>	Morningside Opera	2012
Cesare	<i>Giulio Cesare in Egitto</i>	Met Opera Guild	2012
MC	<i>Man in the Black Coat</i>	Little Opera Theatre of New York	2012
Jean-Marie	<i>Lessons in French Diction</i>	Lang Recital Hall	2011
The Witch	<i>Hansel and Gretel</i>	Opera Manhattan	2011
Caffarelli	<i>Il Volo</i>	Beth Morrison Projects	2011
Pane	<i>La Calisto</i>	Vertical Players Repertory	2011
Farnace	<i>Mitridate, Re di Ponto</i>	Little Opera Theatre of New York	2011
Ruggiero	<i>Alcina</i>	Pocket Opera of New York	2011
Tolomeo (c)	<i>Giulio Cesare in Egitto</i>	Opera London (Ontario)	2010
Milos	<i>The Hunger Art</i>	Burning Bayreuth, Bard College	2010
Orpheus	<i>Orpheus and Eurydice</i>	Opera Memphis	2010
Cesare	<i>Giulio Cesare in Egitto</i>	Bel Cantanti Opera	2009
Billy	<i>Hand of Poker</i>	Hunter Opera Workshop	2009
Orpheus	<i>Orpheus and Eurydice</i>	Brooklyn Repertory Opera	2009

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#### Concert & Oratorio

Vivaldi	<i>Stabat Mater</i>	Opéra de Rouen	2017
Bach/Breit	<i>Magnificat/Der Zippelfagottist</i>	Cecilia Chorus at Carnegie Hall	2016
Händel	<i>Judas Maccabaeus</i>	Greenwich Chorale Society	2016
Soloist	<i>Viennese Baroque Women</i>	La Donna Musicale	2016
Recitalist	<i>Schurken und Narren</i>	Theater Munster	2015
Recitalist	<i>Ayres and Prayers</i>	Philippe Maillard Productions (Paris)	2015
Händel	<i>Messiah</i>	Ars Musica: Baroque All-Stars	2012
Händel	<i>Messiah</i>	Princeton Pro Musica	2012
Soloist	<i>La Lombardesca</i>	Crescendo	2012
Monteverdi	<i>Il Ballo della Ingrate</i>	Musica Nuova	2012
Soloist	<i>Demons of the Baroque Ballroom</i>	American Virtuosi	2012
Soloist	<i>Coupérin and Dance</i>	American Virtuosi	2012
Soloist	<i>Madness in Baroque Opera</i>	Richard Tucker Foundation	2012
Vivaldi	<i>Stabat Mater</i>	St. Jerome Church, NY	2012
Monteverdi/Händel	<i>Madrigals/Apollo e Dafne</i>	Pocket Opera of New York	2012
Poulenc	<i>A Poulenc Cabaret</i>	OPERAMMISSION	2012
Händel	<i>Messiah</i>	Princeton Pro Musica	2011
Händel	<i>Messiah</i>	Trinity Episcopal Church, PA	2011
Händel	<i>Messiah</i>	DCINY, Avery Fischer Hall	2011
Händel	<i>Rodelinda Lecture</i>	Metropolitan Opera Guild	2011
Soloist	<i>An Evening of Baroque Opera</i>	Pocket Opera of New York	2011
Melissa Dunphy	<i>Gonzales Cantata</i>	Burning Bayreuth, Bard College	2010
Händel	<i>Messiah</i>	Fairfield Chorale	2010
Adams	<i>El Niño</i>	Christ Church and St. Stephens	2010
Mahler	<i>Rückert Lieder</i>	One World Symphony	2009
Melissa Dunphy	<i>Gonzales Cantata</i>	Philly Fringe Festival	2009

#### Competitions & Awards

1 <sup>st</sup> Prize Winner	New York Lyric Opera Theatre Competition	2012
Semi-Finalist	Gianni Bergamo Countertenor Competition	2011
1 <sup>st</sup> Prize Winner	Nico Castel Mastersinger Competition	2011
3 <sup>rd</sup> Prize	Arkadi Foundation	2011

#### Education & Training

B.A./M.A. Voice	City University of New York at Hunter College	2007
B.M. Vocal Performance	Manhattan School of Music	2004
B.Mus.Ed.	University of North Carolina	2002

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Opera Repertoire

Britten  
Oberon ..... *A Midsummer Night's Dream*

Cavalli  
Endimione ..... *La Calisto*

Dove  
The Refugee ..... *Flight*

Glass  
Akhnaton ..... *Akhnaton*

Glück  
Orfeo ..... *Orfeo ed Euridice*

Händel  
Narciso ..... *Agrippina*  
Ruggiero ..... *Alcina*  
Polinesso ..... *Ariodante*  
Cesare, Tolomeo ..... *Giulio Cesare*  
Orlando ..... *Orlando*  
Ottone (Otto II) ..... *Ottone*  
Bertarido, Unulfo ..... *Rodelinda*

Händel (cont'd)  
Oronte, Riccardo ..... *Riccardo I*  
Goffredo ..... *Rinaldo*  
Bertarido, Unulfo ..... *Rodelinda*  
Arsamene ..... *Serse*  
Silla ..... *Silla*

Hasse  
Siroe ..... *Siroe*

Monteverdi  
Ottone ..... *L'Incoronazione di Poppea*

Mozart  
Farnace ..... *Mitridate, Re di Ponto*

Purcell  
The Sorceress ..... *Dido and Aeneas*

Stravinsky  
Baba the Turk ..... *The Rake's Progress*

Vivaldi  
Farnace, Pompeo ..... *Farnace*

Concert Repertoire

Bach ..... *St. John's and St. Matthew's Passions*  
Händel ..... *Messiah*

Pergolesi ..... *Stabat Mater*  
Vivaldi ... *Nisi Dominus, Stabat Mater*

This list represents recommended roles in the artist's operatic repertoire.  
For a list of performed repertoire, please refer to the artist's resume and biography.

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### Reviews

“Nicolas Tamagna is a messenger spirit with a sonorous countertenor voice. He finishes his phrases with projection, fully vibrating, and ample breath. His voice is warm despite the high register, which allows him to marry his timbre with that of the orchestra or with the clip of the harpsichord.”

Charles Arden, OLYRIX.COM, November 2016

“Mr. Tamagna's high tessitura and agile instrument soared with an impressive upper register, occasionally touching earth in the chest voice to add emphasis to key points in the story. His stage presence was also intense and committed, with his eyes conveying the anguish of a battle-hardened king set on retaking Jerusalem for the Crusaders.”

Paul J. Pelkonen, SUPER-CONDUCTOR.BLOGSPOT.COM, June 2016

“With super agility he soared through his opening aria with forceful musicality... Tamagna's Goffredo had a clarity and precision in which you could hear the clarion call of Christian purity that was at once piercing yet chestful. This is Baroque singing in all its glory.”

ALLEGRI CON FUOCO, June 2016

“Nicholas Tamagna, an intense countertenor.”

James R. Oestreich, NY TIMES, June 2016

“Nicholas Tamagna...performed the many, mostly extraneous arias exceptionally well. Tamagna displayed a warm, round voice, admirably even from top to bottom.”

Christopher Corwin, PARTERRE.COM, June 2016

“Engaged for the role of Polinesso, the countertenor Nicholas Tamagna endows the villain with stupendous heights and great agility in the coloratura. A highlight of the evening is his aria ‘Se l'inganno sortisce felice’ in Act II, when Polinesso triumphs in his successful intrigue over Ariodante. In the end, frenetic applause is given for a great evening of theater in every regard.”

Thomas Molke, OMM.DE, April 2015

“For the villain Polinesso, the theater has engaged a countertenor: Nicholas Tamagna, the elegant pirate whose life is dramatically shortened in the finale. One can't get enough of his gallant, noble high notes.”

Harald Suerland, WESTFÄLISCHE NACHRICHTEN, April 2015

“As Oronte, the Syrian Prince, Nicholas Tamagna, a Händel specialist, gave his European debut. His countertenor proved to be smooth, richly colored, and flexible with excellent coloratura security.”

Manfred Langer, OPERNFREUND, February 2014

“Countertenor fans make note of this name: Nicholas Tamagna (Oronte). The young singer has a forceful countertenor with a sharp timbre, radiating power, and a natural sounding falsetto... the way is clear for countertenor heaven.”

OPERASORA, February 2014

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### Reviews, cont'd

“Oronte, the Prince of Syria, was sung by countertenor Nicholas Tamagna, who elated his audience with the aria ‘Dell’onor di giuste imprese.’”

Udo Pacolt, ONLINE MERKUR, February 2014

“Nicholas Tamagna was thrilling as the Syrian prince Oronte with his agile countertenor voice.”

Thomas Molke, OMM.COM - ONLINE MUSIK MAGAZIN, February 2014

“The second countertenor, Nicholas Tamagna, (Pulcheria’s groom, Oronte) fit in beautifully, both acoustically and optically, with this harmonious, complete Händel imagery.”

Manuel Brug, DIE WELT, February 2014

“Countertenor Nicholas Tamagna in the title role - an exceptional singer with a powerful, virtuosic, yet warm and flexible voice.”

Prof. Dr. Michael Bordt, KLASSIK.COM, June 2013

“Nicholas Tamagna, countertenor, gave us a truly brilliant and unusual performance. We rarely get to hear a countertenor, let alone one with such a sweeping range and command of his art as Mr. Tamagna.”

Toby Grace, OUTINNEWJERSEY.NET, December 2012

“The stand-out performance of the evening was countertenor Nicholas Tamagna’s Witch. To call Tamagna just a countertenor does not do justice to his supple and pliant voice; he has the notes, agility, and pristine intonation of a Golden Age coloratura. Of all the evening’s singers, he moved with the most intention, purpose, and sense of character... The Witch is never a sympathetic character, but Tamagna was simply repulsive, and that’s a good thing!”

Steven Jude Tietjen, OPERA PULSE, December 2011

“Mr. Griffith had a sensitive countertenor soloist in Nicholas Tamagna.”

THE NEW YORK TIMES, November 2011

“Nicholas Tamagna used his flexible and mellow countertenor as la Natura and Pane (Pan) and brought much mirth and mayhem in his singing of ‘Numi Selvatici’ signaling his oft naughty behavior.”

Nino Pantano, BROOKLYN EAGLE, July 2011

“The countertenor Nicholas Tamagna, as the worse son, Farnace, was charismatic, vibrant in recitative and with full, rounded tone in his arias. He grew in force and stability... and he understood the most important thing about this repertory: that ornamentation serves a dramatic purpose.”

Zachary Woolfe, THE NEW YORK TIMES, May 2011

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### Reviews, cont'd

“Nicholas Tamagna, a tall, slim countertenor with a heavyweight voice up to an easy, ringing high A...sang all evening with seamless power and beauty with some especially fine passagework.”

PARTERREBOX.COM, May 2011

“As Farnace...Mr. Tamagna gave us beautifully nuanced singing and committed acting.”

TAMINOPHILE.COM, May 2011

“Nicholas Tamagna was a standout as the enthusiastically villainous Farnace.”

OPERA OBSESSION, May 2011

“The most intriguing singer in the production was Nicholas Tamagna as Ruggiero. This role usually proves too high for a countertenor, but Tamagna delivered the role without a hitch. His high notes were strong and never strained, his voice resonating beautifully throughout the entire show. Considering his success in this role, his upcoming engagements, and his recent award as the male winner of The Nico Castel International Master Singer Competition, Nicholas Tamagna is most definitely the next big thing in the countertenor world.”

NEW YORK OPERA REVIEW, March 2011

“Ruggiero...was here performed by male alto Nicholas Tamagna. A slim, handsome figure and an enthusiastic actor, Tamagna possesses a voice that couldn't resemble a sexless choirboy's less. He fills the theater with sound...yet he makes a moving thing of the tender phrases of the opera's most famous aria, 'Verdi prate'.”

John Yohalem, PARTERREBOX.COM, March 2011

“Nicholas Tamagna took the role of Orpheus and...was exquisite, combining perfect tonal quality with substantial power. His voice soared with piercing [sic] sadness and soothed with a silky beauty, giving a glimpse, perhaps, of why castrati voices became the divos of the Baroque era.”

Karyl Charna Lynn, OPERA NEWS, June, 2010

“Tamagna's impressive filigrees bring weight and substance to a role that can seem a touch comical to modern ears.”

Christopher Blank, GO MEMPHIS, January 2010

“As Cesare, countertenor Nicholas Tamagna handled his complex runs and vocal ornaments fluently through all eight of his arias.”

Mark J. Estren, WASHINGTON POST, October 2009

“...Nicholas Tamagna, who looks to be one of the most remarkable performers in his vocal range to emerge over the last few decades...displays a countertenor voice unlike any other... Tamagna's sound can be described as that of a sexy, masculine, English alto – it is richly colored, deep in texture, and capable of great dynamic range.”

Richard Garmise, OPERA BRITANNIA, October 2009

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### Reviews, cont'd

“...in Cesare’s great set piece, ‘Va tacito e nascosto’, the depth of sound was simply thrilling, and matched entirely the mood of the aria; in his duet with Cleopatra, ‘Caro/Bella’, Tamagna’s sound had all the presence and body of his colleague, and there was no need to suspend disbelief that this was a male Cesare hot in love with his Cleopatra.”

Richard Garmise, OPERA BRITANNIA, October 2009

“Mr. Tamagna, a countertenor who usually sings roles like Orfeo and Handel’s Cesare, earned his Book of World Records (and Wikipedia) moment as the first man ever to sing this diehard mezzo role [Ulrica] in a full performance of Verdi’s opera. A slim figure with a shaven head and satanic contact lenses, he sang it all — in a room of considerable size, remember — in a seamless top-to-bottom alto with no hootiness, no doubtful support, loud as anyone (and everyone) else in a healthy cast, the phrases as beautiful as their eldritch import allowed. It was a totally astonishing performance, and in five minutes conquered what reservations I had — and I’m a stickler for certain traditions.

John Yohalem, OPERA TODAY, June 2009