



# COLIN CAMPBELL TENOR

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## OPERA & MUSICAL THEATRE ROLES

Jaquino	<i>Fidelio</i>	Promenade Opera Project	Dan Rogers	2020
Tito	<i>La clemenza di Tito</i>	Trentino Music Festival	Alan E. Hicks	2019
Count Almaviva (cover)	<i>Il barbiere di Siviglia</i>	Raylynmor Opera	Ben Robinson	2019
Alfred	<i>Die Fledermaus</i>	MassOpera	Cassie Lovering	2019
Third Herald	<i>Haroun and the Sea of Stories</i>	Boston Modern Orchestra Project	Gil Rose	2019
Candide	<i>Candide</i>	Seagle Music Colony	Richard Kagey	2018
Monsieur Triquet	<i>Eugene Onegin</i>	Boston Conservatory	Nathan Troup	2018
Ferrando (cover)	<i>Così fan tutte</i>	Boston Conservatory	Johnathon Pape	2018
Howard Boucher	<i>Dead Man Walking</i>	Boston Conservatory	Johnathon Pape	2017
First Cockney	<i>My Fair Lady</i>	Seagle Music Colony	Richard Kagey	2017
Osrice (world premiere)	<i>Rosencrantz and Guildenstern are Dead</i>	Seagle Music Colony	Richard Kagey	2017
Spärlich	<i>Die lustigen Weiber von Windsor</i>	Boston Conservatory	Johnathon Pape	2017
Oronte (cover)	<i>Alcina</i>	Boston Conservatory	Nathan Troup	2016
Monostatos	<i>Die Zauberflöte</i>	ViVace Summer Workshop	Luke Housner	2016
Don Curzio	<i>Le nozze di Figaro</i>	Boston Conservatory	Nathan Troup	2016
Don Basilio (cover)	<i>Le nozze di Figaro</i>	Boston Conservatory	Nathan Troup	2016
Giuseppe	<i>La traviata</i>	Boston Conservatory	Nathan Troup	2016
Tonio (partial)	<i>La fille du Régiment</i>	Brava! Opera Theater	Willene Gunn	2013

## CONCERT & CHORUS WORK

Chorus Contract		Handel and Haydn Society		2020-2021
Chorus	<i>St. Matthew Passion</i> (Bach)	Handel and Haydn Society, Harry Christophers		2020
Chorus	<i>Messiah</i> (Handel)	New York Philharmonic, Harry Bicket		2019
Tenor soloist	<i>BWV 28</i>	Music at Marsh Chapel		2019
Tenor soloist	<i>Messa di Gloria</i> (Puccini)	Trentino Music Festival		2019
Tenor soloist	<i>BWV 140</i>	First Lutheran Church of Boston		2018
Tenor soloist	<i>Mass in G minor</i> (Bach)	Southern Oregon Repertory Singers		2018
Tenor soloist	<i>Magnificat</i> (Schubert)	Boston Conservatory		2018
Tenor soloist	<i>Messiah</i>	Craterian Theater		2017, 2018
Tenor soloist	<i>Oratorio de Noël</i> (Saint-Saëns)	Newburyport Choral Society		2017
Jephthah	<i>Jephthah</i> (Carissimi)	Boston Conservatory		2017
Evangelist	<i>St. Johannes Passion</i>	Boston Conservatory		2017

## EDUCATION & TRAINING

Studio Artist		Trentino Music Festival		2019
Young Artist		Seagle Music Colony		2017, 2018
Advanced Artist		OperaWorks		2016
Performance Studies Certificate		Boston Conservatory at Berklee		2018
M.M. Voice Performance		Boston Conservatory at Berklee		2017
B.S. Mathematics & B.A. Music Instruction		Southern Oregon University		2014

**TEACHERS:** Victor Jannett, Byron Jones, Stephen Lusmann, Kevin Wilson, Rebecca Folsom

**CONDUCTORS & COACHES:** Michelle Alexander, Damien Francoeur-Krzyzek, Luke Housner, José Meléndez, Michael Strauss, Scott Allen Jarett, Ann Balz, Andrew Altenbach, Andy Anderson, Andrew Bisantz, George Case, Paul French, Neal Goren, Gil Rose



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## REVIEWS

“...Colin Campbell (*Alfred*) were two other performances I was enchanted by for **their incredible voices** and their calm yet enrapturing stage presence... Campbell (*Alfred*) also captures the hearts of the audience members as he saunters onstage **with his powerful tenor voice and his scruff**. His **comedic timing was perfect** as he tries to recapture Rosalinda’s heart throughout the story.” - The Theatre Times, May 2019

<https://thetheatretimes.com/mass-operas-production-of-die-fledermaus-is-the-life-of-the-party/?fbclid=IwAR2cmpcGUt-UeK-2hnMQckocwbAWiXwuER5UpXPYqT2J6-X5yoUEtE1ybUI>

“Also, too, does Colin Campbell’s *Alfred* register as a very fun character: it would be easy to read his actions and play them to the hilt for creepiness, but there’s a somewhat playful energy to the way **Campbell plays Alfred that is irresistible**, especially when he can’t stop singing Verdi off the top of his head the way he does here.” - Schmopera, April 2019

<https://www.schmopera.com/light-and-frothy-fledermaus-brought-new-translation/>

“Colin Campbell was **appropriately insufferable** as the preening, opera-warbling ex-boyfriend, *Alfred*.” - The Arts Fuse, April 2019

<http://artsfuse.org/183047/opera-review-massoperas-die-fledermaus-modern-life-lamponed/>



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## LONG BIOGRAPHY

Known for his “**powerful tenor voice and his scruff,**” Colin Campbell originally hails from Ashland, Oregon.

Most recently, he was seen making his role and company debut as Tito in *La clemenza di Tito* with the Trentino Music Festival, in Mezzano, Italy. Just before, as Count Almaviva in *Il barbiere di Siviglia* with Raylynmor Opera and also **Alfred** in *Die Fledermaus* with **MassOpera** where Theatre Times said his “**comedic timing was perfect.**” Earlier highlights include, his company debut with **Boston Modern Orchestra Project** as Third Herald in the **Boston premiere** of *Haroun and the Sea of Stories*. During the summer of 2018, he was a Young Artist with Seagle Music Colony, where he made his role debut as the **title role in *Candide***.

Other recent role credits include **Osric** in the **world premiere of *Rosencrantz & Guildenstern Are Dead*** (Herschel Garfein), **Ferrando** (*Così fan tutte*), **Oronte** (*Alcina*), Ito in Mame (Jerry Herman), Monsieur Triquet (*Eugene Onegin*), **Howard Boucher** (*Dead Man Walking*), Spärlich (*Die lustigen Weiber von Windsor*), Monostatos (*Die Zauberflöte*), Don Curzio (*Le nozze di Figaro*) and **Frederic in *Pirates of Penzance***. Partial roles include Jaquino (*Fidelio*), **Tonio** (*La fille du Régiment*), Don Ottavio (*Don Giovanni*), Chevalier Des Grieux (*Manon*), and **Ernesto in *Don Pasquale***.

Mr. Campbell has performed with **Odyssey Opera**, **Handel and Haydn Society**, MassOpera, **Boston Modern Orchestra Project**, Seagle Music Colony, The Boston Conservatory, Newburyport Choral Society, OperaWorks, Southern Oregon University, Brava! Opera Theater, Rogue Opera, **Britt International Festival**, Southern Oregon Repertory Singers, **Oregon Bach Festival**, and for the **House of Representatives in Oregon**.

Mr. Campbell holds **both a Bachelor of Arts in Music Instruction and a Bachelor of Science in Mathematics** from Southern Oregon University. He also earned a **Master of Music** in Vocal Performance and a **Performance Studies Certificate** from Boston Conservatory at Berklee under the tutelage of Kevin Wilson.

Since the 2019/2020 season, Mr. Campbell regularly sings with Handel and Haydn Society under conductor, Harry Christophers and as a Scholar Cantorum at Marsh Chapel under the direction of Dr. Scott Allen Jarrett.



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## SHORT BIOGRAPHY (185 Words)

Known for his “*powerful tenor voice and his scruff,*” and “*perfect comedic timing,*” Colin Campbell originally hails from Ashland, Oregon.

Recent credits include **Tito** (*La clemenza di Tito*), **Count Almaviva** (*Il barbiere di Siviglia*), **Candide** (*Candide*), **Alfred** (*Die Fledermaus*), **Ferrando** (*Così fan tutte*), **Oronte** (*Alcina*), and Osric in the **world premiere** *Rosencrantz & Guildenstern Are Dead* by Herschel Garfein. Notable solo performances include the *Messiah*, Saint-Saëns’ *Oratorio de Noël*, and **Evangelist in St. John Passion**.

Campbell has appeared with **Handel and Haydn Society**, **Odyssey Opera**, **Boston Modern Orchestra Project**, MassOpera, Marsh Chapel, Raylynmor Opera, **Oregon Bach Festival**, and Seagle Music Colony among many others.

Campbell earned a **Bachelor of Science in Mathematics** and a **Bachelor of Arts in Music Instruction** from Southern Oregon University, a **Master of Music in Vocal Performance** and **Performance Studies Certificate** from Boston Conservatory at Berklee.

Since the 2019/2020 season, Mr. Campbell sings regularly with Handel and Haydn Society under conductor, Harry Christophers and as a Scholar Cantorum at Marsh Chapel under the direction of Dr. Scott Allen Jarrett. More information can be found at [www.colinthomascampbell.com](http://www.colinthomascampbell.com)