



NEIL FUNKHOUSER

ARTISTS MANAGEMENT

105 Arden Street, #5G • New York, New York 10040-1119

Telephone: 212-304-3796 • FAX 212-304-4507

E-Mail: neil@funkhouserartists.com • www.funkhouserartists.com

Bryan Hymel

Tenor



New Orleans native Bryan Hymel is the Top Prize Winner of the 2009 **Gerda Lissner Foundation Competition**, and First-Prize Winner of the 2008 **Licia Albanese/Puccini Foundation Competition**, the 2008 **Loren L. Zachary Vocal Competition** and the 2008 **Giulio Gari Foundation Competition**. He studied at the **Academy of Vocal Arts** in Philadelphia under Bill Schuman, where he sang Boris in *Kat'a Kabanova*, Araquil in Massenet's *La Navarraise*, Max in *Der Freischütz* and Alfredo in *La traviata*.

In June of 2009, Mr. Hymel sang B.F. Pinkerton in a revival of the late director Anthony Minghella's production of *Madama Butterfly* at **English National Opera**. The tenor sang Pinkerton with **Canadian Opera Company** in September of 2009, followed by a London recital debut on the **Rosenblatt Recital Series**, before returning to Toronto in January of 2010 as Don José in *Carmen*. He makes his debut with the **Netherlands Opera** in the Spring of 2010 as Énée in the Pierre Audi production of *Les Troyens*, and subsequently covers Don José at **Royal Opera House, Covent Garden**.

Future seasons will include his debuts with **Atlanta Opera** and **Dallas Opera**, Manrico in *Il trovatore* with **Opéra National de Bordeaux**, Ismaele in *Nabucco* with the **Bayerische Staatsoper** (Munich) and Cavaradossi with **Canadian Opera Company**.

Recent engagements include opening the new Opera House at the **Wexford Festival** as the Tsar in Rimsky-Korsakov's *Snegurochka*, Cavaradossi in *Tosca* with **Opéra National de Bordeaux**, Guido in *A Florentine Tragedy* and Arturo in *I Puritani* with **Greek National Opera**, and the Prince in *Rusalka* with **Boston Lyric Opera**.

His European debut was as the Foreign Prince in Dvorak's *Rusalka* at the **Wexford Festival Opera** in 2007. He has been heard as Luigi in *Il tabarro* and Rinuccio in *Gianni Schicchi* with **New Orleans Opera**, Pinkerton in *Madama Butterfly* with **Palm Beach Opera**, and Guido in Zemlinsky's *A Florentine Tragedy* at the **Bard Festival** under the direction of Leon Botstein. He made his New York recital debut with Michelle DeYoung under the auspices of the **George London Foundation** (Mr. Hymel won the **George London Award** in 2007) and made his **Carnegie Hall** debut with **Opera Orchestra of New York** in a gala concert also featuring Renée Fleming, Marcello Giordani, and Dolora Zajick.

Mr. Hymel first came to attention at age 19 when he was a winner in the 1998 Verdi Aria Competition at the **Aspen Musical Festival**. At 20, he was a grand finalist in the 2000 **Metropolitan Opera National Council Auditions** and received an Encouragement Grant from the **George London Foundation for Singers** the next year. In 2002 at the age of 23, he was a winner of the **Opera Lirica d'Orvieto Aria Competition** in Perugia, Italy and the **Palm Beach Opera Competition**. He also participated in **San Francisco Opera Center's Merola Program**.

He has appeared as Pollione in *Norma* with **Union Avenue Opera**; the Duke in *Rigoletto* with **Opera Grand Rapids**, **Opera Birmingham** and the **Aspen Opera Theater Center** (under the baton of Maestro Julius Rudel); and as Tamino in *Die Zauberflöte* with **Opera Grand Rapids**. For the **New Orleans Opera Association** Bryan has sung Don Ottavio in *Don Giovanni*, Froh in *Das Rheingold*, and Arturo in *Lucia di Lammermoor*.



NEIL FUNKHOUSER

ARTISTS MANAGEMENT

105 Arden Street, #5G • New York, New York 10040-1119

Telephone: 212-304-3796 • FAX 212-304-4507

E-Mail: neil@funkhouserartists.com • www.funkhouserartists.com

Bryan Hymel

Tenor

Suggested Operatic Repertoire

Bellini	Norma	Pollione
Bellini	I puritani	Arturo
Berlioz	Les Troyens	Enée
Bizet	Carmen	Don José
Donizetti	Dom Sébastien	Dom Sébastien
Donizetti	L'elisir d'amore	Nemorino
Donizetti	Lucia di Lammermoor	Edgardo
Dvorak	Rusalka	Foreign Prince
Massenet	Werther	Werther
Meyerbeer	Robert le Diable	Robert
Offenbach	Les contes d'Hoffmann	Hoffmann
Puccini	Il Tabarro	Luigi
Puccini	La bohème	Rodolfo
Puccini	Madama Butterfly	Pinkerton
Puccini	Tosca	Cavaradossi
Rossini	Guillaume Tell	Arnold
Verdi	Un ballo in maschera	Riccardo
Verdi	Nabucco	Ismaele
Verdi	Rigoletto	Duca
Verdi	Luisa Miller	Rodolfo
Verdi	Il vespri siciliani	Arrigo
Zemlinsky	Eine florentinische Tragödie	Guido



NEIL FUNKHOUSER

ARTISTS MANAGEMENT

105 Arden Street, #5G • New York, New York 10040-1119
Telephone: 212-304-3796 • FAX 212-304-4507
E-Mail: neil@funkhouserartists.com • www.funkhouserartists.com

Bryan Hymel

Tenor

Critical Acclaim

Canadian Opera Company – *Carmen*

As the doomed leading man, Bryan Hymel was vulnerable and powerful by turns, but always poignant. His sweet voice spins each note with lovely delicacy, matched only by the ferocity he exudes in desperate anger.

Roselyn Kelada-Sedra, Plank Magazine, February 8, 2010

New Orleans tenor Bryan Hymel turned in a passionate and thrillingly sung Don José.

Ken Winters, The Globe and Mail, January 28, 2010

[Bryan Hymel] soared in the final act, revealing a vulnerable and impassionate Don José at his wits' end.

L.H. Tiffany Hsieh, La Scena Musicale, February 1, 2010

Hymel delivers a powerful portrayal of Don José's degeneration from dutiful soldier to an outlaw who is gradually consumed by his passion.

Madaline Hubert, The Epoch Times, February 9, 2010

Canadian Opera Company – *Madama Butterfly*

As Lt. Pinkerton, the amorous American officer who loves, then leaves, Butterfly in an act of callously amorous imperialism, tenor Bryan Hymel makes an impressive company debut, bringing both a physical and a vocal swagger -- each equally fearless -- to a role that becomes increasingly less flattering the better it is performed.

John Coulbourn, The Toronto Sun

Hymel's compact, shining tenor was a pleasure to hear, even when you wanted to slap his character's face. Pinkerton should be both attractive and obtuse, and Hymel worked the combination to the very end, seeming almost as callow in his regret as in his egotism. But he made me believe in the character's tenderness during his major scene with Butterfly, as the two indulged in mutual incomprehension of the most intimate sort.

Robert Everett-Green, The Globe and Mail

English National Opera – *Madama Butterfly*

Bryan Hymel makes an auspicious ENO debut as Pinkerton (for once, here's an American import worth the plane fare), his big, ringing tenor wrapped up in Colgate



NEIL FUNKHOUSER

ARTISTS MANAGEMENT

105 Arden Street, #5G • New York, New York 10040-1119

Telephone: 212-304-3796 • FAX 212-304-4507

E-Mail: neil@funkhouserartists.com • www.funkhouserartists.com

smiles and boyish naivety.

Neil Fisher, [The London Times](#)

Boston Lyric Opera – *Rusalka*

The whole level rose with the entrance of Bryan Hymel's Prince, a Wexford-tempered impersonation notable for ardent acting and a remarkably pleasing, secure tenor.

David Shengold, [Opera](#)

Bryan Hymel was ardent and charismatic as the inconstant Prince, his gorgeous lyric tenor making it easy to understand why Rusalka would risk everything for love. His singing was simply thrilling, stopping time when he hooked into a high note to let it blossom and breathe, releasing a ripple of excitement in the audience when he let it go.

Kalen Ratzlaff, [Opera News Online](#)

Wexford Festival – *Snegurochka*

Meanwhile Bryan Hymel, as the Tsar, has a voice like Roberto Alagna's in his prime...

Michael Church, [The Independent](#)

The evening's high-flyers include...Bryan Hymel's vivid Tsar Berendey...

George Hall, [The Stage](#)

George London Foundation – Recital

Mr. Hymel's principal attributes are a strong, flexible tenor and an attractive warm timbre. He began with German works - Beethoven's "Adelaide," two Strauss songs and a Lehar aria - and projected them with a current of heroic steeliness (lightened somewhat in the Lehar). But it was hard not to feel that for Mr. Hymel, the real business at hand was the Italian repertory in the second half . . . In a group of sentimental songs (including "Torna a Surriento") as well as "Mamma, quel vino è generoso" from Mascagni's "Cavalleria Rusticana, Mr. Hymel sounded entirely at home, delivering both the subtle decoration and the heart-on-the-sleeve emotion that drives the Italian style.

Allan Kozinn, [The New York Times](#), March 24, 2008

New Orleans Opera – *Il Trittico*

Standout singers included tenor and New Orleans native Bryan Hymel, in ardent form as Luigi in *Il tabarro*.

[Opera Now](#), March/April 2008

Tenor Bryan Hymel continues to show himself as one of the finest young voices to come out of New Orleans in recent years. Playing a pair of lovers -- Luigi in "Il Tabarro" and



NEIL FUNKHOUSER

ARTISTS MANAGEMENT

105 Arden Street, #5G • New York, New York 10040-1119

Telephone: 212-304-3796 • FAX 212-304-4507

E-Mail: neil@funkhouserartists.com • www.funkhouserartists.com

the bright-eyed Rinuccio of "Schicchi" -- he offered an appealing clarion voice, finding the appropriate heft as the doomed stevedore, and delivering what became a heart-tugging tribute to New Orleans with Rinuccio's big aria.

[Nola.com](#), November 20, 2007

Philly Pops

Before launching into more than half-century's worth of beloved Broadway tunes, Mr. Nero saluted the passing of a vocal hero with a tribute to Luciano Pavarotti. Sung by Bryan Hymel, a second-year resident artist at the Academy of Vocal Arts, the chill-inducing notes swirling around Verizon Hall offered a solemn and reverent farewell to the magnificent tenor, and as Mr. Nero remarked, "performances by singers like [Hymel] won't allow us forget him."

[The Bulletin](#), October 8, 2007

Bard Music Festival – Eine Florentinische Tragödie

As her aristocratic lover, Bryan Hymel mustered a striking tenor that cut through ensembles; as yet he works more in terms of finding healthy through lines than of inflecting words, but his is a talent to watch.

[Opera News](#), November 2007

Wexford Festival Opera – Rusalka

Among singers, the American tenor Bryan Hymel impressed hugely with his distinctive, ringing voice as employed in the role of the Prince.

[Opera Now](#), November/December 2007

The young American tenor Bryan Hymel made a most impressive European debut as the Prince, with heroically robust tone and good musical instincts. He seemed happier the higher he went, with a stunning top C in the final duet, which he hung on to as long as musically decent, and then sang his final phrases in melting half voice. Lovely!

[Opera](#), October 2007

The score sounded absolutely marvelous. The same held true from a vocal point of view. With his strong, distinctive voice, American Bryan Hymel made a splendidly bold, virile Prince.

[Opera News](#), September 2007

To this, add some exceptional voices in the major roles. Bryan Hymel thrills as the Prince.



NEIL FUNKHOUSER
ARTISTS MANAGEMENT

105 Arden Street, #5G • New York, New York 10040-1119

Telephone: 212-304-3796 • FAX 212-304-4507

E-Mail: neil@funkhouserartists.com • www.funkhouserartists.com

George Hall, The Stage, June 5, 2007

The part of the Prince is sung by Bryan Hymel, a fine tenor who sings with great passion.

Independent.ie, June 16, 2007

Tenor Bryan Hymel is the ardent Prince.

Pat O'Kelly, The Irish Independent, June 6, 2007

By contrast...and the enraptured, perplexed Prince of US tenor Bryan Hymel was ardent and engaging.

Michael Dervan, The Irish Times, June 4, 2007