

Rodrick Dixon

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Rodrick Dixon

is a leading American dramatic tenor, whose range, musicianship and dramatic intensity have seen him engaged by prominent theatres and orchestras throughout the United States.

Notable operatic engagements include: *Der Zwerg* at Los Angeles Opera; *Walther von der Vogelweide* (*Tannhauser*) at Michigan Opera Theater; *Otello* with Opera Southwest; *Erik* (*Die fliegende Holländer*) with RAI Torino and the St Louis Symphony; *Duca di Mantova* for Cincinnati Opera; *Hoffmann* at Portland Opera; the *Prince* (*Vanqui*) for Opera Columbus (world première), and *Sportin' Life* (*Porgy & Bess*) at Virginia Opera.

Notable concert engagements include: Orff *Carmina Burana*, Stravinsky *Oedipus Rex*, Janacek *Glagolitic Mass*, Mahler *Das klagende Lied*, Beethoven *Symphony No. 9*, Rachmaninoff *The Bells*, Rossini *Stabat Mater* and Nathaniel Dett *The Ordering of Moses* at the Cincinnati May Festival; *Oedipus Rex* (cond. Esa-Pekka Salonen, dir. Peter Sellars) with the LA Philharmonic, *The Bells* and Mahler *Das klagende Lied* at the Ravinia Festival; *Sportin' Life* with the Cleveland Orchestra; Bernstein *Mass!* for the Choral Arts Society of Music at the Kennedy Center; Beethoven *Symphony No. 9* and Lokumbe *Healing Tones* and *One Land, One River, One People* with the Philadelphia Orchestra (cond. Yannick Nézet Séguin); and *The Ordering of Moses* at the Cincinnati May Festival, and Beethoven *Symphony No. 9* (American Symphony Orchestra) at Carnegie Hall.

2021-2022 highlights include: Beethoven *Missa Solemnis* with the Philadelphia Orchestra and Yannick Nézet Séguin, *The Ordering of Moses* with the City of Birmingham Symphony and his first contract with the Royal Opera House, Covent Garden.

2022-2023 highlights include: the *Missa solemnis* with the Philadelphia Orchestra, and Yannick Nézet Séguin, Hannibal Lokumbe *The Jonah People* with the Nashville Symphony (world première), *The Ordering of Moses* at the Cincinnati May Festival with Marin Alsop, *The Death of Klinghoffer* (Molqi) at the Concertgebouw, under the baton of John Adams, *To Awaken the Sleeper* with the Baltimore Symphony and *Das Lied von der Erde* at the Aspen Festival, both with James Conlon.

Season 2023-2024 highlight include: *Froh* (*Das Rheingold*) at Covent Garden and *Der Zwerg* at Los Angeles Opera.



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Rodrick Dixon reviews

Los Angeles Opera: Zemlinsky's *Der Zwerg*

Rodrick Dixon, a commanding Dwarf in the original production, is all the more stunning in the role this time around - **Los Angeles Times**

Tenor Rodrick Dixon, donning a hunchback costume, gave a tour de force performance as the dwarf, the tortured victim of unrequited love - **Classical Voice**

Rodrick Dixon was the consummate Dwarf. He touched one's heart with his warm, expressive tenor, whether singing of his love for the princess or in his final agony when he comes to grips with the bitter truth of his appearance...As the Infanta, Erica Petrocelli was believable as a pampered princess capable of pulling the wings off flies. Her radiant soprano was a match for the many colors of Dixon's remarkable performance, and their chemistry was electric - **Seen and Heard International**

The cast, for their part, deliver commendable performances, with **Rodrick Dixon** as the dwarf offering a particularly moving portrayal that captures the character's innocence, love, and eventual despair with poignant clarity. The dwarf's realization of his own appearance, a pivotal moment in the opera, is handled with a mix of tenderness and brutality that is heart-wrenching - **Stage and Cinema**

Though less dwarf-like and more dignified in his physical motions than before, Dixon still sings the role to the hilt, his now-stronger Wagnerian tenor growing more impassioned as the piece goes on - **San Francisco Classical Voice**

Rare is the singer who can return to a role sixteen years later as **Roderick Dixon** did Saturday night and still make an enormous success. While his voice doesn't have a conventional bloom at the top, it does gain in intensity and his phrasing was extraordinary most especially in his final scene which is a veritable emotional breakdown that draws to a melancholy conclusion at his death - **Parterre**

Soprano Erica Petrocelli's portrayal of Donna Clara, the Infanta, and Tenor Rodrick Dixon's mesmerizing performance as the enigmatic Dwarf who, having never seen a mirror, is unaware of his own ugliness, brought Oscar Wilde's poignant tale to life with striking authenticity - **Indulge Magazine**

If you have a heart *The Dwarf* shall surely break it. The multi-culti audience at the Dorothy Chandler gave the opera and Rodrick Dixon, for his towering portrayal of *the diminutive Dwarf*, a well-deserved, thunderous standing ovation. With this curtain raiser on the 2024/25 season, LA Opera is off to a promising, thrilling start - **Hollywood Progressive**

Dixon is magnificent in his signature role, especially moving as in his abject sorrow he "sings a song the sun would sing when dying in the sea." - **Ticketholders LA**

Tenor Rodrick Dixon returns to sing the title role, which he performed in LA Opera's 2008 production. I remember the work well and can attest that Dixon's voice is, if anything, better than ever. Plot-wise, the race of the tenor should logically be irrelevant to the role, but the fact that Dixon is African-American adds depth to our understanding of the "othering" phenomenon. Soprano - **People's World**

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George Enescu Festival: Zemlinsky's Der Zwerg

This was also a Zwerg in which the titular dwarf was sung by a singer of color (the rest of the cast was white), and hearing the Infanta's retinue sing 'monster!' and 'how grim' as a black man first entered the stage was impossible to watch without thinking of last year's Central Park bird-watching incident. At the same time, tenor Rodrick Dixon is no stranger to the opera (his performance in the LA Opera's production is available on DVD) and he clearly loves to inhabit the vocally demanding role of the Dwarf, which he performs to mesmerizing effect. His 'song of the blood orange' was sung with heartfelt sincerity and his declaration of love for the Infanta with intense infatuation, while the way he formed a mirror with his hand and recoiled in horror at his dwarfish appearance was as agonized as the scream and anguished monologue that followed. What's more, his brightly lyrical voice didn't come under strain even as the tessitura crept ever higher. The rest of the cast made worthy efforts to act out their roles, but Dixon's performance was the most in character, and the best sung—**Sewb Smallshaw**

On the vocal side it is, if we can say, the dwarf that dominated the cast — in this case the American tenor Rodrick Dixon: full-bodied voice, warm inflections along the entire length of the range, beautiful conduct of singing— **André Peyrègne**

"Dixon was gorgeous, in a difficult role, but he conquered it with the simplicity of a lyrical voice, with a vibrato that released the emotion of the character and a luminous vocal emission. The experience of the shows in Los Angeles (under the direction of James Conlon) was seen, his musical performance was even better than then."

The Philadelphia Orchestra: Lokumbe's Healing Tones (World Premiere)

Tenor Rodrick Dixon caught the pain and triumph of the Shaman's - **Peter Dobrin, Philadelphia Enquirer**

St. Louis Symphony, Wagner's Flying Dutchman'

Tenor Rodrick Dixon showed real passion as...Erik, and did it with a Clarion-clear voice. His cavatina *Willst jenes Tags du nicht dich mehr entsinnen...* in the third act was a thing of beauty - **Chuck Lavazzi, Classical Voice**

Rodrick Dixon made a powerful impression as Erik. Dixon has a big, rich voice and turned a character who can seem unsympathetic into much more than a dramatic plot device - **Sarah Byran Miller, St Louis Post-Dispatch**

Philadelphia Orchestra, Lokumbe's Crucifixion/Resurrection Nine Souls a-Traveling

An Absolute riveting tenor aria was sung by Rodrick Dixon to a Jazzy violin-and-piano duet.....The finale was a foot-stomping duet between the Philadelphia Heritage Chorus and Dixon - **Margaret Darby, Broad St Review**

Los Angeles Opera, Zemlinsky's Der Zwerg

His clear, sharply etched tenor allowed him to hit the hysterical heights of the role without shrillness, while its flexibility enabled him to shape the contours of this excitable figure with great exactitude. The moment when the Dwarf's ugliness was revealed to him was shattering - **Opera News**

Dixon (the dwarf) sang with all the right extremes of lyricism and tragedy, while stooping slightly to suggest the dwarf's off-kilter body - **Philadelphia Enquirer**

Dixon brings a supple voice that is able to carry over the dense orchestration, this is someone to watch out for. He creates the visual illusion of the deformed body, but more importantly, he conveys the universal insecurity of seeing our faults magnified - **Opera Today**

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Composer	Opera	Role
Berg	Lulu Wozzeck	Alwa Drum Major, Hauptmann
Bizet	Carmen	Don Jose
Britten	The Beggar's Opera Billy Budd Peter Grimes	Tom Rakewell Captain Vere Peter Grimes
Mozart	La clemenza di Tito Idomeneo Lucio Silla	Titus Idomeneo Lucio Silla
Puccini	La fanciulla del West Madama Butterfly Il tabarro Tosca Turandot	Dick Johnson Pinkerton Luigi Cavaradossi Calaf
Rossini	Guillaume Tell	Arnold
Shostakovich	Lady Macbeth of Mtsensk	Zinoviy
Stravinsky	The Rake's Progress	Tom Rakewell

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Composer	Opera	Role
Strauss, R	Capriccio Der Rosenkavalier Salome	Ein italienischer Sänger Ein Sänger Herodes
Tchaikovsky	Eugene Onegin	Schuiskey
Verdi	Aida Un ballo in Maschera Don Carlo Otello Rigoletto Simon Boccanegra Il trovatore	Radames Gustavo Don Carlo Otello Il Duca di Mantova Gabriele Adorno Manrico
Wagner	Das Rheingold Die Fliegende Holländer Tanhäuser	Froh Erik Walther von der Vogelweide

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VIDEOS

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[Fliegender Hollander, St Louis Symphony](#)

[Onaway! Awake, beloved!, Longfellow Chorus](#)

[Di quella pira, Skirball Center, New York](#)

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