



## RANDALL SCOTTING

countertenor

Consistently praised by the international press for his performances of leading roles in operas such as *Giulio Cesare*, *Orlando*, *Rinaldo*, and *A Midsummer Night's Dream*, countertenor Randall Scotting is recognized for his distinctive warm vocal timbre and vivid dramatic characterizations. His voice has been critically acclaimed as “excellent, clarion, flexible and expressive” (*The New York Times*) while possessing “a broad spectrum of colors and great variety of expressive nuance” (*Opernwelt*). Particularly lauded in Baroque music, Scotting has shown “virtuosic perfection, vocal proficiency, and a perfectly formed trill” (*OperaPlus*), “technical brilliance with his delivery of spot on lines of coloratura” (*Examiner*), and “vocal choices that are imaginative and always stylish” (*Limelight Magazine*).

Scotting trained at the Juilliard School in New York and the Royal College of Music in London. Soon after winning 1<sup>st</sup> place in the district Metropolitan Opera Competition he made his leading operatic debut at the Spoleto Festival in Italy under the baton of Alan Curtis. He continues to collaborate with top-level companies internationally, including Seattle Opera, Santa Fe Opera, New York City Opera, Minnesota Opera, the New York Philharmonic, Fort Worth Opera, Michigan Opera Theatre, the Santa Barbara Symphony, Opera Carolina, Colorado Opera, Spoleto Festival (Italy), the Bath International Music Festival (UK), Landestheater Neustrelitz (Germany) Budapest Kamaraopera, Hobart Baroque (Australia), and others. In concert, he has been seen in Edinburgh at the historic St Cecilia's Hall; in Germany as part of the Göttingen Haendel Festspiele Historical Music Series; on tour in Italy, Hungary and Czechia; and at St. Martin-in-the-Fields in London, to name a few.

Scotting is additionally noted for his innovative recital programs and performance of challenging avant-garde contemporary works. His “virtuosic skill, vocal wizardry, and commanding stage presence” (*Christchurch Mail*) were recently praised for performances of Xenakis' *Oresteia* and Scotting has also improvised with Bobby McFerrin at Carnegie Hall and presented staged versions of Schoenberg's *Pierrot Lunaire* and Maxwell Davies's *Eight Songs for a Mad King*. Recordings on which Scotting can be heard include the DVD of Vivaldi's *Ercole sul Termodonte* with il Complesso Barocco, Caldara's *Santo Stefano* singing the title role, and a contemporary cantata for chorus and soloist entitled *Dive: A Water Music*.

Hailing from a small town in rural Colorado, an unlikely trajectory led Scotting to begin singing countertenor in his mid-20s after several years studying the cello. He is an active scholar in all aspects of 17<sup>th</sup>- and 18<sup>th</sup>- century opera; he enjoys performing English, Italian, and Hungarian folk song; and he maintains a keen interest in bodybuilding and long-distance hiking. Further connect with Randall on Instagram ([randallscotting](#)) or at [www.randallscotting.com](#).  
(last updated 7 October 2017)

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## OPERA

<i>Dido &amp; Aeneas / Venus &amp; Adonis</i>	Spirit / Cupid	Florentine Opera (USA)	2018
<i>Stabat Mater</i> , Pergolesi	countertenor	Loft Opera (New York)	2017
<i>Cyrano</i> , DiChiera	Capucin / Marquis	Opera Carolina	2017
		Michigan Opera Theater (Detroit)	2017
<i>Rinaldo</i> , Handel	Rinaldo	Merkin Hall (NY) with Opera Mission	2016
<i>Ezio</i> , Gluck	Valentiniano	Odyssey Opera (Boston)	2016
<i>Semele</i> , Handel	Athamas	Seattle Opera	2015
<i>La Cleopatra</i> , Castrovillari	Marc Antonio	Ars Minerva (San Francisco)	2015
<i>Orlando</i> , Handel	Orlando	Hobart Baroque (Tasmania, AU)	2014
<i>Dido &amp; Aeneas</i> , Purcell	Sorceress	Bath International Music Festival (UK)	2013
<i>Eliogabalo</i> , Cavalli	Giuliano	Gotham Chamber Opera (NYC, USA)	2013
<i>Giulio Cesare</i> , Handel	Cesare	Fort Worth Opera (Texas, USA)	2011
<i>Orlando</i> , Handel	Orlando	Sacramento Opera (California, USA)	2010
<i>Le Grand Macabre</i> , Ligeti	Prince Go-Go*	New York Philharmonic	2010
<i>Il Tigrane</i> , Vivaldi	Tigrane	Budapest Kamaraopera	2010
<i>Agrippina</i> , Handel	Ottone	Landestheater Neustrelitz (Germany)	2009
<i>Orlando</i> , Handel	Orlando	Liszt Ferenc Orchestra (Budapest)	2009
<i>Pinocchio</i> , Jonathan Dove	Coachman/Fox	Minnesota Opera	2009
<i>Agrippina</i> , Handel	Ottone*	New York City Opera	2007
<i>Ercole sul Termodonte</i> , Vivaldi	Teseo	Spoleto Festival (Italy)	2006

\*denotes cover

## CONCERT / RECITAL

<i>Oresteia</i> (Xenakis), staged	Christchurch Arts Festival	Christchurch, NZ	2017
Chichester Psalms/Carmina Burana	Santa Barbara Symphony	Santa Barbara	2015
A Year in the Life	Handel House	London	2015
<i>Gelosie d'un Amore</i> , Caldara	Ballo Baroque	London	2014
His Majesty's Pleasure	Ballo Baroque	Göttingen, Germany	2014
Europa Galante	RCM Baroque Orchestra	Italian Tour	2014
Handel's Rivals	Ballo Baroque	London & Budapest	2013/14
Baroque Resurrected	Ballo Baroque	London	2013
Handel to British Song	Soloist	Liszt Museum, Budapest	2013
Handel's Heroes	Ballo Baroque	St Martin-in-the-Fields	2013
<i>Santo Stefano</i> , Caldara	Savaria Baroque	Hungary & Germany	2011/12

## TRAINING / SELECTED AWARDS

PhD, Baroque Operatic Performance	Royal College of Music, London	2013-17
Fulbright Scholar	Liszt Academy, Budapest, Hungary	2008-09
Vocal Performance Certificate	University of Colorado at Boulder	2007-08
Vocal Performance Guest Artist	Juilliard Opera Center, NY	2005-06
Carnegie Hall, Emerging Artist Training	Ton Koopman (Apr)   Bobby McFerrin (May)	2008
District Winner	Metropolitan Opera National Council Auditions	2006

## RECORDINGS

*Santo Stefano* (oratorio), Stefano, Caldara on CD with Savaria Baroque, Hungaroton label, 2011  
*Dive! A Water Music* (cantata), soloist, Crabtree on CD with Cantori New York, Arsis Records, 2008  
*Ercole sul Termodonte* (opera), Teseo, Vivaldi on DVD with il Complesso Barocco, Dynamic label, 2007

## CONDUCTORS

Alan Curtis  
 Gary Wedow  
 Erin Helyard

## DIRECTORS

Martin Duncan  
 Chas Rader-Shieber  
 David Gately

## COACHES

David Gowland  
 Brian Zeger  
 Corradina Caporello

## TEACHERS

Gerald Martin Moore  
 Eva Marton  
 Sheri Greenawald



## REVIEWS

### **Hobart Baroque | *Orlando* (Handel)**

'Randall Scotting's Orlando is highly watchable. He delivers a most convincing dramatic and musical performance... his vocal choices are imaginative and always stylish – 'Fammi combattere' is terrifically decorated – and he grows in intensity as the evening progresses, delivering an excellent mad scene.'

- Limelight Magazine (Australia)

### **Opera America | Selections from *Oscar* (Morrison)**

'Scotting has a luscious countertenor sound with all of the depth and clarity most lack while singing in the stratospheric ranges of the male voice.'

- Opera Pulse (USA)

### **Gotham Chamber Opera | *Eliogabalo* (Cavalli)**

'the clarion countertenor Randall Scotting as Giuliano was excellent.' - New York Times (USA)

'Randall Scotting exhibited a pleasing countertenor voice as well as a sure grasp of an often elusive style.' - Parterre Box

'Randall Scotting was a standout as Giuliano, his strong masculine countertenor matched his handsome muscular physique' - Random Opera (USA)

'Randall Scotting was a handsome Giuliano, his voice had a broad spectrum of colors and great variety of expressive nuance.' - Opernwelt (Germany)

### **Savaria Baroque Orchestra at the Donau Festival | *Santo Stefano* (Caldara)**

'The title role was sung by the internationally known countertenor Randall Scotting. Fascinating, he took coloratura passages with lightness and brilliance...' - Südwest Presse (Germany)

### **Fort Worth Opera | *Giulio Cesare* (Handel)**

'Countertenor Randall Scotting was a tall, commanding Caesar, tossing off the coloratura music with assurance and bringing compassion to the many lamentations that dot the piece.' - Fort Worth Weekly (USA)

'Mr. Scotting showed technical brilliance with his delivery of spot on lines of coloratura within his many arias... he shows off not only his technical abilities to pull off the florid ornamentation in spot-on Baroque style, he also uses the aria as a way to show off his impressive dramatic range.' - Examiner.com (USA)

'Scotting handles the complex technical demands of the music well, but his greatest strength lies in his intensely lyrical musical ability. He has a very clear, sweet tone that captivates the audience in many of his arias... he exudes the idea of a man's man - a masculine hero who makes women swoon... the performances are world class' - TheaterJones (USA)

### **Spoleto Festival (Italy) & DVD | *Ercole sul Termodonte* (Vivaldi)**

'The American Randall Scotting, with the ideal physique to give life to the loving chivalry of Theseus, evidenced his beautiful voice in the aria Scorre il fiume mormorando... We will hear great things about him in the future.'

- l'Opera (Italy)

'Remember, in particular, the name of the sweet countertenor Randall Scotting.' - ResMusica.com (France)

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