



## RANDALL SCOTTING countertenor

Commanding a distinctively resonant and warm vocal timbre, Randall Scotting is consistently praised for his intensely drawn and committed character portrayals. His voice has been acclaimed as “**excellent, clarion, flexible and expressive**” (*The New York Times*) while possessing “**a broad spectrum of colors and a great variety of expressive nuance**” (*Opernwelt*). The international press continues to recognize his outstanding performance of leading roles in operas such as *Giulio Cesare*, *Orlando*, *Rinaldo*, and *A Midsummer Night’s Dream*. Randall’s wide-ranging curiosity and vocal ability have led him to shape a versatile career in opera, concert, and recital.

For the 2019-2020 season, Randall joins the roster of the **Royal Opera House Covent Garden** in London to cover **Handel’s *Agrippina*** and **Britten’s *Death in Venice***; in the spring he will sing the title roles in **Stradella’s *San Giovanni Battista*** for Opera Omaha (with Christopher Alden directing and Stephen Stubbs conducting)

and **Cavalli’s *Eliogabalo*** in San Francisco. Later in 2020, the **Crypt Sessions** series in New York **will present Randall in a recital of newly commissioned songs** for his countertenor voice.

Randall trained at the **Royal College of Music** in London, the **Juilliard School** in New York, and as a **Fulbright Scholar** at the Liszt Academy in Budapest. Soon after winning 1st 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 in **Vivaldi’s *Ercole sul Termodonte*** (available on DVD). **In baroque repertoire, Randall has earned particular acclaim** as “he shows not only his technical abilities to pull off the florid ornamentation in spot-on Baroque style, he also demonstrates his downright impressive range” (*Examiner*), and “His countertenor carried a round timbre and even tone, with a seamless connection to his lower register and a resonant chest voice. In the duet from Handel’s *Giulio Cesare* he showed virtuosic perfection, vocal proficiency, and a perfectly formed trill.” (*Opera Plus*)

Notable operatic and concert highlights for Randall include a recent performance with **Boston Baroque** in Handel’s *Jephtha*, Handel’s *Semele* with **Seattle Opera**, and selections from *Oscar* with **Santa Fe Opera**. He has collaborated with other top-level companies, including: the **New York Philharmonic**, New York City Opera, **Minnesota Opera**, **The Bath International Music Festival (UK)**, **Michigan Opera Theatre**, Landestheater Neustrelitz (Germany), **Fort Worth Opera**, Opera Carolina, Opera Colorado, Budapest Kamaraopera (Hungary), Hobart Baroque (Australia), and others. In concert, Randall has sung with the **Göttingen Handel Festival** in Germany, performed Renaissance song and Purcell in Edinburgh at historic **St Cecilia’s Hall**, sung Handel’s *Judas Maccabeus* in New York City, presented castrato arias by Handel on tour in Italy, sung *Carmina Burana* with the **Santa Barbara Symphony**, and performed Pergolesi’s *Stabat Mater* in **Ecuador**.

Randall also embraces the unconventional and his interpretations of contemporary music, utilizing over three octaves of the voice, have likewise received special praise for “**virtuosic skill, vocal wizardry, and commanding stage presence**” (*Christchurch Mail*). He has improvised with **Bobby McFerrin** at **Carnegie Hall**, sung Handel arias and Leonard Cohen songs while dancing a burlesque strip-tease for **Company XIV**, performed Pergolesi and Vivaldi in a Brooklyn warehouse, sung Handel’s *Ariodante* with a bluegrass band at **National Sawdust**, and performed **Xenakis’** challenging masterwork *The Oresteia* in **New Zealand**.

As a recitalist, Randall has been endorsed as “a **versatile and probing artist**, with wide-reaching repertoire interests and a **deep sense of musicality and style**”. His passion for recital inspires programs not traditionally associated with the countertenor voice, including Schumann’s *Dichterliebe*, Ligeti’s *Öt Arany-dal*, and Berio’s *Canzoni popolari*.

He has been presented at several venues in London (**St Martin-in-the-fields**, The National Gallery, Handel House Museum, the V&A), on tour in Hungary and Czechia, as well as in Boston, Dallas, and Denver.

Originally from a small town in Colorado, an unlikely trajectory led Randall to begin singing countertenor in his mid-20s after several years studying the cello and composition. In May of 2018, **he received his PhD from London's Royal College of Music** focused on unexplored 18th century Italian operas for the castrato Senesino. Randall's recordings include the DVD of Vivaldi's *Ercole sul Termodonte* with **il Complesso Barocco**, the title role in Caldara's oratorio *Santo Stefano*, and a contemporary cantata for countertenor and chorus entitled ***Dive: A Water Music***. For the **BBC**, he has been featured singing the music of J.C. Bach and speaking about Mozart and the castrato Manzuoli for the documentary ***Mozart's London Odyssey***. Future projects and performances include a recording and concerts in the US and France of an oratorio by Caldara, and a recording of 18th century arias comprised of modern-day premieres by lesser-known baroque composers.

(last updated July 2019)



## SELECTED RECENT REVIEWS

Christchurch Arts Festival (New Zealand), 2018 | *The Oresteia* (Xenakis)

"I keep coming back to **Scotting and his vocal wizardry**. Given that *Oresteia* is a piece that tests one's tolerance at times and doesn't make friends easily, **Scotting's performance on its own was well worth turning out for.**" - Christchurch Mail (NZ)

"**stunningly performed** by countertenor Randall Scotting... his second aria reaffirmed the initial impact of **an exceptionally powerful countertenor voice.**" - TheatreReview (NZ)

Odyssey Opera in Boston, 2016 | *Ezio* (Gluck)

"Scotting was **visually commanding and audibly amazing** (such a sweet high countertenor voice), winning the audience over even as he executed dastardly deeds." - South Shore Critic



Merkin Hall in New York, 2016 | *Rinaldo* (Handel)

"Randall Scotting possessed **a flexible, expressive countertenor** as Rinaldo." - New York Times

"Randall Scotting in the role of Rinaldo lent the aria "Cara sposa, amante cara" an **emotionality that burst out into the space** and pushed against the ceiling. Imbuing it with the confidence of familiarity, he made it feel like a showpiece, as though we've been listening to it forever... **Scotting showed that it was his night. He really excelled as Rinaldo.**" - Allegri con Fuoco

"Mr. Scotting sang Rinaldo's lament 'Cara sposa, amante cara' with such **great pathos and dynamic control** that tears threatened to spring from our eyes." - Voce di Meche



## Company XIV in New York, 2016 | *Paris* (music of Handel)

"We were extremely impressed and in awe over the fact that they decided to cast the goddess Juno with Randall Scotting who was **charismatic, funny, and just plain sexy**. He was definitely a person to remember and watching him undress into thigh-high stiletto boots gave us our lives." - The Knockturnal

"Juno (Randall Scotting) has a more earthbound approach **while commanding center stage gloriously singing the music of Handel**. When performing Leonard Cohen's I'm Your Man, the sexy chorus strips off Juno's female garb down to the bare necessities. Yes, he's indeed a man (dominatrix boots and all) and **his countertenor prowess is breathtaking**." - Broadway World

## Hungry & Czechia Recital Tour, 2015 | *Love's Tempest*

"Randall Scotting's countertenor carried a **round timbre and even tone** with a **seamless connection to his lower register** and a resonant chest voice...he showed **virtuosic perfection, vocal proficiency, and a perfectly formed trill**." - Opera Plus (Czechia)

## Hobart Baroque in Australia, 2014 | *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 (AU)

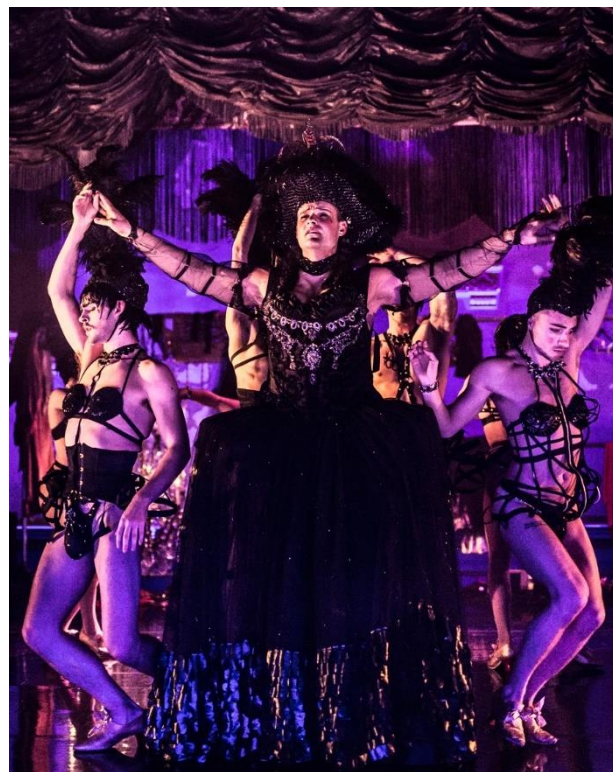
## Gotham Chamber Opera in New York, 2013 | *Eliogabalo* (Cavalli)

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

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

## Fort Worth Opera, 2011 | *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)



## SELECTED PERFORMANCE EXPERIENCE

### OPERA

<i>Eliogabalo</i> , Cavalli	Eliogabalo	West Edge Opera (USA)	2020
<i>San Giovanni Battista</i> , Stradella	San Giovanni	Opera Omaha	2020
<i>Agrippina</i> , Handel	Ottone*	Royal Opera House (London)	2019
<i>Death in Venice</i> , Britten	Apollo*	Royal Opera House (London)	2019
<i>Dido &amp; Aeneas / Venus &amp; Adonis</i>	Spirit / Cupid	Florentine Opera (USA)	2018
<i>Cyrano</i> , DiChiera	Capucin / Marquis	Opera Carolina & Michigan Opera Theater	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>Orlando</i> , Handel	Orlando	Hobart Baroque (Australia)	2014
<i>Dido &amp; Aeneas</i> , Purcell	Sorceress	Bath International Music Festival (UK)	2013
<i>Eliogabalo</i> , Cavalli	Giuliano	Gotham Chamber Opera	2013
<i>Giulio Cesare</i> , Handel	Cesare	Fort Worth Opera	2011

## PERFORMANCE EXPERIENCE (continued)

<i>Orlando</i> , Handel	Orlando	Sacramento Opera	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	Spoletto Festival (Italy)	2006

\* denotes cover

## CONCERT / RECITAL / ORATORIO

New Music for Countertenor	The Crypt Sessions	New York, NY	2020
<i>Carmina Burana</i>	Springfield Symphony	Springfield, MA	2020
<i>Heroes</i> , castrato arias	Winchendon Music Festival	Winchendon, MA	2019
<i>Jephtha</i> , Handel (role of Hamor)	Boston Baroque	Boston, MA	2019
<i>Oresteia</i> (Xenakis), staged	Christchurch Arts Festival	Christchurch, NZ	2017
Chichester Psalms/ <i>Carmina Burana</i>	Santa Barbara Symphony	Santa Barbara, CA	2015
<i>Gelosie d'un Amore</i> , Caldara	Ballo Baroque	London, UK	2014
His Majesty's Pleasure	Ballo Baroque	Göttingen, Germany	2014
Virtuoso Arias	RCM Baroque Orchestra	Italy Tour	2013
Handel's <i>Heroes</i>	Ballo Baroque	London, UK	2013
<i>Santo Stefano</i> , Caldara	Savaria Baroque	Hungary & Germany	2011/12

## TRAINING / SELECTED AWARDS

PhD, Baroque Operatic Performance	Royal College of Music, London	awarded 2018
Fulbright Scholar	Liszt Academy, Budapest, Hungary	2008-09
Vocal Performance Certificate	University of Colorado, Boulder	2006-08
Vocal Performance Guest Artist	Juilliard Opera Center, NY	2005-06
Carnegie Hall, Emerging Artist Training	Ton Koopman (Apr)   Bobby McFerrin (May)	2008
1 <sup>st</sup> Place 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

Gary Wedow  
Alan Curtis  
Erin Helyard  
Martin Pearlman  
Stephen Stubbs (upcoming)  
David Atherton

## COACHES

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## DIRECTORS

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Christopher Alden (upcoming)

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