



**SCOTT PIPER**  
**TENOR**

Spinto tenor Scott Piper's rich, resonant voice and charismatic stage presence are quickly establishing him as a sought after interpreter of opera's romantic leading men, in roles such as the Cavaradossi in *Tosca*, Don José in Bizet's *Carmen*, Pinkerton in Puccini's *Madama Butterfly* and Turiddu in *Cavalleria Rusticana*. The Salt Lake Tribune wrote of his Utah Opera performance "His voice was rich and natural, with baritone heft in the lower range; his heart-tugging third-act aria, "E lucevan le stelle," was one of the evening's highlights." Last season as he transitioned into spinto repertoire, Scott sang Edgardo in *Lucia di Lammermoor* for Seattle Opera, Pinkerton in *Madama Butterfly* for Opera New Jersey, Calaf in *Turandot* for Pensacola Opera, Don José in *Carmen* for Nashville Opera and Alfredo in *La traviata* for Indianapolis Opera. Last summer, he returned to Israel to sing Verdi's *Jerusalem*. In the 11-12 season Scott makes his role debut as Turiddu with the New Israeli Opera, will add Canio for a *Cavalleria – Pagliacci* double bill with Opera Tampa, will debut Manrico in Verdi's *Il trovatore* with Opera Roanoke, debut with Sarasota Opera as Anatol in Barber's *Vanessa* and will return to his signature roles; Rodolfo in *La bohème* with Angers-Nantes Opera in France, and Don José in *Carmen* with Kentucky Opera. Future engagements include Calaf in *Turandot* with Minnesota Opera.

During the 2009-2010 season he was seen as Edgardo in *Lucia di Lammermoor* with Tulsa Opera, and Cleveland Opera, and the title role in *Faust* with The New Israeli Opera and Dayton Opera. Engagements for 2008-2009 included Pinkerton in *Madama Butterfly* with both Florentine Opera and the Utah Opera, the Duke in *Rigoletto* in Dublin Ireland, and Rodolfo in *La bohème* and Don José in *Carmen* with New Israeli Opera. Engagements for 2007-2008 saw Mr. Piper as Don José in *Carmen* once again with New York City Opera as well as with Intermountain Opera, returning to Jacksonville Symphony for Alfredo in *La traviata*, singing Cavaradossi for Utah Opera's *Tosca*, and making his debut with Florentine Opera as Tebaldo in *I Capuleti e i Montecchi*. Highlights of the 2006-2007 included his debuts with Seattle Opera and Opera Birmingham as Rodolfo in *La bohème*, José in *Carmen* with New York City Opera, Tulsa Opera, and Des Moines Metro Opera, and Beethoven's Ninth Symphony with Eugene Symphony. Other recent engagements include a return to Minnesota Opera in the North American Premiere of Mercadante's *Orazi & Curiazi*, Des Grieux in *Manon Lescaut* for the Intermountain Opera Association, and his Glimmerglass Opera debut as Steva in *Jenůfa*.

Mr. Piper's artistry has been heard throughout the Americas, Europe and Asia. He has recently appeared with Houston Grand Opera, the International Music Festival of Macau, Vancouver Opera (British Columbia), Compañia Lírica Nacional de Costa Rica, the New Peoples Theater of Moscow (Russia), Minnesota Opera, Opera Pacific, Lyric Opera of Kansas City, the Jacksonville Symphony Orchestra, Dayton Opera, Madison Opera, Michigan Opera Theater, and New York City Opera. In Italy he has appeared in Rome, Catanzaro, Modena, Ravenna, and at Teatro di Verdi in Busseto. He also appears as Alfredo in the DVD of Franco Zeffirelli's production's of *La traviata* with Stefania Bonfadell, Renato Bruson and conducted by Plácido Domingo.

As a guest soloist Scott Piper has appeared with the Eugene Symphony, Illinois Symphony Orchestra, the Plymouth Symphony, the Canton Symphony Orchestra, the Flint Symphony, the Handel Choir of Baltimore, the Columbus Symphony Orchestra, the Madison Symphony, the Grand Rapids Symphony Orchestra, the Shreveport Symphony.

## Scott Piper Tenor

### Critical Acclaim

#### Nashville Opera - Carmen

"Piper as Don Jose goes believably from love to hate with every shade in between. One highlight is his heart-rending interpretation of Act II's "Flower Song," when his character uses the flower Carmen once threw at him to calm her. Tears welled in my eyes as Piper's voice filled those moments with great tenderness.

- *The Tennessean*

#### Opera Cleveland – Lucia di Lammermoor

Scott Piper effuses ardor and resolve as Edgardo, Lucia's lover. His tenor is a vibrant instrument that wraps itself alluringly around phrases.

-*Cleveland Plain Dealer*

#### Dayton Opera – Faust

As Faust, Scott Piper served up a vocally ingenious characterization. Piper clearly delineated the vocal difference between the old and young Fausts. He began with a baritonally-based, elderly sound that then blossomed into true tenor glory when the young Faust sang. Sensitivity of musical phrasing and delicacy of sound caressed his listeners' ears. Piper also has an uncanny affinity for working with the text, bringing new insights with a myriad of colors to heighten the drama.

-*Dayton City Paper*

#### Tulsa Opera – Lucia di Lammermoor

Piper was the real — and very pleasant — surprise of the evening. He was last here two seasons ago, singing Don José in "Carmen," and we remember liking what we heard. But his performance as Edgardo was flat-out great. Piper's singing throughout the evening had the sort of bright, clear, open tone that Luciano Pavarotti possessed in his prime, with power and expression to spare from the bottom to the top of his range... His performance of Edgardo's lament, "Fra poco a me ricovero," had a suitably heartbreaking quality, and he and Coburn scaled some rapturous heights in the duet, "Verranno a te sull' aure'."

-*Tulsa World*

#### As Cavaradossi in Tosca

"Scott Piper's charismatic performance Saturday made idealistic painter Mario Cavaradossi someone genuinely worth rooting for, not just a nice guy to whom bad things happen. Piper made Cavaradossi's humanity and goodness shine through his passion and tenderness for diva Floria Tosca (soprano Cynthia Clayton) and his warmth and loyalty to escaped political prisoner Cesare Angelotti (the always-engaging character baritone Gregory Pearson). His voice was rich and natural, with baritone heft in the lower range; his heart-tugging third-act aria, "E lucevan le stelle," was one of the evening's highlights."

-*Salt Lake Tribune*

#### As Curiazio in Orazi & Curiazi

"The most thrilling duet is between the two male leads, Scott Piper as Curiazio... Piper's tenor voice is creamy, powerful and never strained."

-*St. Paul Pioneer*

**As Pinkerton in *Madama Butterfly***

“Tenor Scott Piper, who sang Don José in New York City Opera's revival of *Car men* last season, portrays the naval lieutenant as callow and arrogant but heedless of the damage his behavior will cause. Piper's big, luminous voice has a richness and heft that crystallized his character's braggadocio in the opera's early scenes yet floated tenderly as Pinkerton wooed his young bride and soared in passionate grief at the show's end.”

*-Opera News*

“Though it is perhaps difficult at this point in political time to sing with gusto of “Io Yankee vagabondo” roving the world, taking his pleasure and profit indifferent to dangers, Scott Piper made a robustly affable Pinkerton”

*-Opera News*

“Scott Piper, in the role of Pinkerton...brings humanity to a character sometimes portrayed as an evil Western imperialist. Piper's Pinkerton blindly lives for the moment. He is simply a bon vivant who clearly once did care for Butterfly, if only as a plaything. His distress when he realizes the extent of Butterfly's grief is believable, and not out of character.”

*The Georgia Straight*

**As the Duke in *Rigoletto***

“ Scott Piper gave a keen performance as the Duke, shading his voice to the drama of the moment”

*-Opera*

“...he is one of the finest tenors ever to sing on an Opera Roanoke stage. His “Questa o quella” and “La donna e mobile,” both of which are among the five or six best-known tenor arias in all of opera, were hits. His instrument is mellifluous, well controlled, giving the impression of easy tone production and with an effortless upper end.”

*-The Roanoke Times*

"Scott Piper, as the Duke of Mantua, was given some of the finest tenor music in Italian opera and rose to its challenges impressively."

*The Washington Post*

**As Javier in *Luisa Fernanda***

“Tenor Scott Piper sang the role of Javier, the soldier. His opening romanza, “De este apacible rincón de Madrid”, showed his rich Italianate tone and refined style of declamation. The expressive quality of his singing caused a great impression.”

*-Opera en America*

“...was sung with romantic fervor by golden voiced tenor, Scott Piper who, like Chavez, is a young singer to watch. Piper moves well and has full-sized ringing top notes.”

*-Opera Japonica*

**As De Grieux in *Manon***

"American Tenor Scott Piper, comes through in the clinch. In his premiere HGO performances, he's able to match Futral in the love duets; indeed, the two make some beautiful music together."

*-Houston Press*

"American Tenor Piper, subbing on very short notice, has a pointed vocal quality that's absolutely necessary for performing this repertoire. Subtlety need not enter here; this love can only be described as "ardent" and the tenor must rise to the occasion. Piper delivers the vocal heft required in this challenging role, with minimal rehearsal.

*-Houston Voice*

"...at the dramatic peaks, he offered vivid intensity. The floating of high notes in the Act 2 aria in which des Grieux dreams of a life in the country with Manon was very beautiful."

*-Houston Chronicle*

**As Edgardo in *Lucia di Lammermoor***

"Piper's performance was a towering achievement for this fine actor/singer. He electrified the stage with his presence and simply swept everyone up with him when he sang. There is no getting around the command he has when he's singing. His voice is strong, full, rich and resonate. His every appearance on stage was marked by excitement and electricity. Piper is a fine actor and a gifted singer with a certain magic that spells STAR!

*-Opera Online.us*