

SCOTT SCULLY

TENOR

A 2017 GRAMMY winner for his participation in the LA Opera recording of Corigliano's *The Ghost of Versailles*, **Scott Scully** is an in-demand presence on American and international stages. The 2019-2020 season marks his eleventh season with the Metropolitan Opera. In recent seasons, he has added Joe in *La fanciulla del West*, Remendado in *Carmen*, Gastone in *La Traviata*, Borsa in *Rigoletto*, Messenger in *Samson et Dalila*, Domo I in *Der Rosenkavalier*, the Dancing Master in *Manon Lescaut*, Don Curzio in *Le nozze di Figaro*, 2nd Priest in *Die Zauberflöte*, and Young Servant in *Elektra* to his repertoire with the company as well as productions of *Lady Macbeth of Mtsensk*, *Manon*, *Ernani*, *Turandot*, *Elektra*, *Lulu*, and *Die Fledermaus*.



Previously, Mr. Scully was seen in Met productions of *Madama Butterfly*, *A Midsummer Night's Dream*, *The Magic Flute*, *Rigoletto*, *Rosenkavalier*, *Werther*, *Carmen*, *La traviata*, *Le Comte Ory*, *Un ballo in maschera*, *Les dialogues des Carmélites*, *Capriccio*, *Roméo et Juliette*, *Boris Godunov*, *Pique Dame*, *Billy Budd* and *Ariadne auf Naxos*. Mr. Scully joined the roster of the Metropolitan Opera in the 2009-2010, making his house debut as the young prisoner in *From the House of the Dead*, followed by Remendado in *Carmen*, Pong in *Turandot*, as well as making his debut with the BBC Orchestra in London, where he reprised the role of Louis in *Angels in America*.

In addition to his busy Met schedule, Mr. Scully maintains relationships with many prestigious opera houses. He most recently made guest appearances with the Edmonton Opera as Nanki-Poo in *The Mikado* and Fort Worth Opera as Nico in their critically acclaimed production of Mark Adamo's *Lysistrata*. Previously with Fort Worth Opera, he performed the roles of Louis in *Angels in America* and the Ballad Singer in *Of Mice and Men*. Additional recent engagements include Pinkerton in *Madama Butterfly* with Bar Harbor Music Festival, the Steuermann in the *Der fliegende Holländer* with Edmonton Opera, Chevalier de la Force in *The Dialogues of the Carmelites* with Austin Lyric Opera and Nanki-poo in *The Mikado* with Opera New Jersey.

Mr. Scully made his San Francisco Opera debut as Squeak in *Billy Budd* after which he joined Pittsburgh Opera for subsequent performances of the role. He has twice portrayed the Chevalier in *Dialogues des Carmélites* in performances led by James Conlon and Christopher Larkin and has appeared with the Dallas Opera for *The Merry Widow* and with Opera Pacific in performances of *Die Zauberflöte* and *Pagliacci*. In addition to Nemorino, he sang Nadir in *Les pêcheurs de perles* with Arizona Opera. Additional highlights include Don Ottavio in *Don Giovanni* with Opera Ontario, Pedrillo in *Die Entführung aus dem Serail* with Opera Colorado, Cassio in *Otello* with Palm Beach Opera, the Tenor in *Weill in Weimar 1929* with Edmonton Opera, and Ferrando, Rodolfo, and Alfredo for the Bar Harbor Music Festival in productions of *Così fan tutte*, *La bohème* and *La traviata*, respectively. On the concert platform, Mr. Scully has performed Mozart's *Coronation Mass* with the Eugene Symphony, *Carmina Burana* with the Greensboro Symphony and Handel's *Messiah* with the Cleveland Orchestra.

An alumnus of the acclaimed Houston Grand Opera Studio, Mr. Scully made his company debut as the Messenger in *Aida*, and was the original interpreter of the Lamplighter, Drunkard, Hunter, and Baobab in the world premiere of Rachel Portman's *The Little Prince*. Other performances on the Houston Grand Opera stage include Martin in *The Tender Land*, Pedrillo in *Die Entführung aus dem Serail*, the Shepherd in *Tristan und Isolde*, Beppe in *Pagliacci*, Yeroshka in *Prince Igor*, Borsa in *Rigoletto* and Ballad Singer in Carlisle Floyd's *Of Mice and Men*. Also a former member of the Wolf Trap Opera Company and the San Francisco Opera Center, Mr. Scully sang Rodolfo in *La bohème* for the Merola Opera Program and was immediately re-engaged to repeat the role on the Western Opera Theatre tour.

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CRITICAL ACCLAIM

Metropolitan Opera – *Madama Butterfly*

"The smaller parts were all sung well, including Scott Scully as Goro . . ."

-- *New York Times*

"Even smaller roles crackled: tenor Scott Scully's bored, cynical Goro contrasted with the proudly romantic Prince Yamadori from the mellow-voiced bass-baritone Jeongcheol Cha."

-- *Observer.com*

Metropolitan Opera – *Billy Budd*

"Scott Scully as the treacherous Squeak and Keith Jameson as the self-hating Novice sang beautifully and were riveting in their scenes of corruption and weakness."

--*Opera Today*

Fort Worth Opera – *Lysistrata*

"Scott Scully brings ardor, and an appealingly tangy tenor, to the part of her lover, Nico"

--*Dallas News*

Charleston Symphony Orchestra – *Messiah*

"Scott Scully was an ideal 'oratorio tenor,' blessed with a sweet, clear instrument – but he could make it ring at need."

--*Charleston City Paper*

Ft. Worth Opera – *Of Mice and Men*

"Scott Scully delivers the Ballad Singer's tune so exquisitely that one longs to hear him in a far more substantial role."

--*The Dallas Morning News*

Arizona Opera - *Les pêcheurs de perles*

"Scott Scully, also looked well and handled the role's vocal difficulties with ease. Scully has a sizeable bright voice which he used to emphasize his role's more dramatic aspects. He made the evening exciting and the duet, 'Au fond du temple saint', which he sang with Victor Benedetti, was the memorable experience that the audience was expecting."

--*Opera Japonica*

Opera Ontario – *Don Giovanni*

"Scott Scully was a correctly behaved Don Ottavio particularly in his gently delivered aria 'Dalla sua pace.'"

--*The Hamilton Spectator*

San Francisco Opera Center – *La bohème*

"Scott Scully was an ardent Rodolfo, with a husky, forceful tenor that soared to the top notes with ease and precision."

--*The San Francisco Chronicle*

Arizona Opera – L’elisir d’amore

“Tenor Scott Scully, who sang Nemorino on Saturday night in Tucson, turned in a performance startling for its clarity, easy power and infusion of character. Scully embraced the big second act aria of deathless beauty, *Una furtiva lagrima*, with warmth and emotional charge.”

--Arizona Opera Review

Edmonton Opera – Carmen

“Act 4 is a revelation, thanks to Scully's wonderful singing, intense, dramatically phrased, compelling us with passion, desire, agony.”

--The Edmonton Journal

Houston Grand Opera - Die Entführung aus dem Serail

“Tenor Scott Scully (Pedrillo) and soprano Kristen Reiersen (Blonde) sometimes steal the stage and steer the audience into sidesplitting laughter whenever the action hints at becoming too serious. A lighter voice might better suit the teasing and good humor of Blonde, but Reiersen proves to be a delightful match to the adolescent vigor of Scully's Pedrillo.”

--The Rice Thresher

Houston Grand Opera – The Little Prince

“Current and former members of Houston Grand Opera Studio sang the various characters that the Prince encountered on his travels. Among the best were Marie Lenormand, whose rich mezzo-soprano and elegant stage presence shone in the role of the Fox; tenor Jon Kolbet, who exuded sinister charm as the Snake (Kolbet also played the comical Vain Man); and tenor Scott Scully, who, as the Lamplighter, sang another of Portman's great tunes.”

--Opera News

Bar Harbor Music Festival – La traviata

Mr. Scully's voice is that of a lyric tenor delivering great tenderness, yet having the ability to express strong feelings. He sang the long-breathed, arched phrases with seemingly no effort and with full understanding of the music. The pianissimo phrases were especially thrilling.

-- Mount Desert Islander