

SCOTT PIPER
TENOR



Spinto tenor **Scott Piper's** rich, resonant voice and charismatic stage presence quickly established him as a sought-after interpreter of opera's romantic leading men, in roles such as Cavaradossi in *Tosca*, Don José in Bizet's *Carmen*, Pinkerton in Puccini's *Madama Butterfly*, and Turiddu in *Cavalleria Rusticana*. Of his performance with Utah Opera, the Salt Lake Tribune wrote "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." Recently transitioning into spinto repertoire, Mr. Piper has sung Calaf in *Turandot* for Pensacola Opera and Minnesota Opera, Manrico in *Il trovatore* with Utah Opera, Pollione in *Norma* in Wiesbaden, and Luigi in *Il tabarro* and the title role of *Otello* with Opera Köln, Wiesbaden, Klagenfurt, and Dayton Opera, Verdi's *Requiem* with Angers-Nantes in France, Canio in *Pagliacci* with Utah Opera, and Canio/Turridu in *Pagliacci/Cavalleria rusticana* with Madison Opera. Engagements for the 2019-2020 season include Pablo Neruda in *Il postino* with Virginia Opera and Opera Santa Barbara.

Recently, Mr. Piper made his role debut as Turiddu with the New Israeli Opera, added Canio for a *Cavalleria – Pagliacci* double bill with Opera Tampa, and debuted Manrico in Verdi's *Il trovatore* with Opera Roanoke, and Anatol in Barber's *Vanessa* with Sarasota Opera. Additionally, he returned to his signature roles: Rodolfo in *La bohème* with Angers-Nantes Opera in France, Don Jose in *Carmen* with Kentucky Opera and Nashville Opera, and Edgardo in *Lucia di Lammermoor* with Seattle Opera.

Other engagements from recent seasons for Mr. Piper include Cavaradossi in *Tosca* (Madison Opera, Utah Opera, and Austin Lyric Opera), Edgardo in *Lucia di Lammermoor* (Tulsa Opera and Cleveland Opera), the title role in *Faust* (New Israeli Opera and Dayton Opera), Pinkerton in *Madama Butterfly* (Florentine Opera and Utah Opera), the Duke in *Rigoletto* (Dublin, Ireland), Roldofo in *La bohème* (Seattle Opera, Opera Birmingham, and New Israeli Opera), Don José in *Carmen* (New York City Opera, Intermountain Opera, New Israeli Opera, Tulsa Opera, and Des Moines Metro Opera), Alfredo in *La traviata* (Jacksonville Symphony), Tebaldo in *I Capuleti e i Montecchi* (Florentine Opera), Des Grieux in *Manon Lescaut* (Intermountain Opera Association), the North American Premiere of Mercadante's *Orazi & Curiazi* (Minnesota Opera), Steva in *Jenůfa* (Glimmerglass Opera), and Beethoven's Ninth Symphony (Eugene Symphony).

Mr. Piper's artistry has been heard throughout the Americas, Europe and Asia. He has recently appeared with Houston Grand Opera, Opera Köln, Hessisches Staatstheater Wiesbaden, the International Music Festival of Macau, Vancouver Opera (British Columbia), Compañía 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 of *La traviata* with Stefania Bonfadell and Renato Bruson, conducted by Plácido Domingo.

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CRITICAL ACCLAIM

Madison Opera – Pagliacci

"Canio, an aging clown hiding a violent and jealous nature, is a better role fit for Piper, who gives an expressive performance of the opera's greatest hit, "Vesti la giubba.""

-The Cap Times

Utah Opera – Pagliacci

"Scott Piper sang Canio with palpable menace. Piper's "Vesti la giubba" was artfully paced and played to his dramatic strengths. His interaction with Marina Costa-Jackson as Nedda was brutal and terrifyingly realistic."

-Opera News

"Tenor Scott Piper powerfully portrayed the tormented Canio during the first performance of the evening."

- Deseret News

Austin Lyric Opera – Tosca

"When Scott Piper, as the artist Cavaradossi, declared his devotion to his raven-haired diva, his pure tenor rocketed upward till it scraped the clouds; all he lacked to be a celestial messenger was the wings."

- Austin Chronicle

"The power and perfection of tenor soloist Scott Piper in the role of Mario Cavaradossi was very evident in the famous aria "Recondita Armonia." . . . Piper delivered a very inspired rendition of the famous "E lucevan le stelle" aria."

- Austin Post

Madison Opera – Tosca

"As Cavaradossi, Scott Piper settles into the role in the second and third acts — his "E lucevan le stelle" ("And the stars shone") and "O dolci mani" ("sweet hands"), both in the third act, show off a rich, nuanced instrument. Piper makes Cavaradossi a true romantic."

- 77 Square

"Scott Piper was the aforementioned Cavaradossi, a painter who finds himself caught in the middle of political intrigue in Rome . . . he brings a natural warmth to the role, and more than enough unforced power to move us in his big arias."

- MadisonMagazine.com

Opera Tampa – Cavalleria/Pagliacci

"Angry and despondent, Piper's Canio launches into one of opera's most venerated arias "Vesti la giubba" ("Put on the make-up"), the "tears of a clown" classic that influenced a barrage of sad sacks in face paint for years to come. Piper's powerful performance of the soaring anthem erases every memory of every predecessor who belted out, "Ridi, pagliaccio!" ("Laugh, clown!") — and that's saying a lot. With a vocal register that the program describes as spinto tenor — named for the Italian word for "pushed" — Piper delivers exaltant crescendos that sound effortless, especially in the opera's famous, murderous finale, "No, pagliaccio, non son" ("No, a clown, I am not.)."

- CL Tampa.com

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

Utah Opera - 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 *Carmen* 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