



# SCOTT BELLUZ COUNTERTENOR

## REVIEWS

### **As [Alex] in R.U.R. A Torrent of Light with Tapestry Opera –**

"For me, countertenor Scott Belluz was the highlight of this piece. As [Alex] his warm, focused vocal delivery added an otherworldly aspect to the robot's presence which helped illuminate the difference between his mind and his makers'. Devilishly challenging music was delivered with skill and precision that added a depth of reality to such an unreal being. Belluz's portrayal of [Alex] was so endearing and convincing you could hear the collective heart of the audience break in two when his first line to Helena after intermission is 'I'm Alex. What's your name?'"

**Greg Finney, Schmöpera**

### **As Jimmy Gin In Sweetland with The Industry –**

"At a Thanksgiving-like banquet, the music light and flickering, a cowboy-cocky member of the arrivals (Scott Belluz), singing Baroque-pastiche countertenor lines, claims one of the Host women as his bride."

**Zachary Woolfe, The New York Times**

"They are led by the brash outlaw character of Jimmy Gin (countertenor Scott Belluz), who, in a burst of coloratura frenzy, tells them in no uncertain terms, 'your way of life must end!'"

**Jim Farber, San Francisco Classical Voice**

### **In Dublin Messiah with Aradia Ensemble –**

"Countertenor Scott Belluz came in as an emergency replacement and he excelled. His voice has a rich texture and his sense of dramatic shading is impeccable. He captured the joyous exultation of 'O Thou That Tellest Good Tidings to Zion' with an ease that appeared effortless. His performance of 'He Was Despised' was delivered with an affinity to the music went far beyond that of one called in on short notice to 'do a job'."

**Brian Hay, NoRules-NoLights.com**

### **In Orlando/Lunaire with Opera Erratica –**

"Singers Scott Belluz and Carla Huhtanen inhabit their roles completely and seamlessly overcome the many technical challenges in the contrasting musical scores... these have to be the bravest vocal performances we have seen in Toronto this year."

**John Terauds, Toronto Star**

"Countertenor Belluz, obviously gifted, was impressive in the lyrical Handel excerpts."

**Ken Winters, Globe and Mail**

### **As The Shadow with Tapestry New Opera –**

"Countertenor Scott Belluz commanded a full, rounded tone and clearly relished the role of the elegant, eerie Shadow."

**Christopher Hoile, Opera News Online**

"Belluz played the Shadow as an imperious, slightly campy character. He was the guy who crashed the party with the ugly truth, and had a great time doing it. So did all of us, watching him."

**Robert Everett-Green, The Globe and Mail**

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## REVIEWS (CONTINUED)

### **In Opera to Go with Tapestry New Opera –**

*"The most successful of the comedies is Taylor Graham and William Rowson's The Virgin Charlie... Belluz and Krisztina Szabó make a great couple, delivering notes of comedy, irony and real feeling during the 15-minute piece."*

**Jon Kaplan, NOW Magazine**

### **In Il Ritorno d'Ulisse in Patria with Chicago Opera Theatre –**

*"Canadian countertenor Scott Belluz shone as one of the suitors."*

**Richard Covello, Opera Canada**

### **In Opera Briefs with Tapestry New Opera –**

*"Countertenor Belluz gave a bravura performance in the evening's most charged work."*

**Jon Kaplan, NOW Magazine**

*"I enjoyed especially the first item, Kagel's Tango Alemán, 'a pathetic story' told in an imaginary language by Scott Belluz with great aplomb as he strutted around the stage."*

**Peter Grahame Woolf, Musical Pointers**

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