



# SCOTT BELLUZ COUNTERTENOR

## BIOGRAPHY

**As the Prince in the World Premiere of Juliet Palmer/Anna Chatterton's *The Man Who Married Himself* with Toronto Masque Theatre –**

*"Before the Prince is split in two, she has counter-tenor Scott Belluz sing in his natural baritone. When the split is complete he shifts into the full, rich extended falsetto of the counter-tenor for which he known. Near the end Palmer gives the Prince a mad scene which Belluz chillingly performs."*

*Christopher Hoile, Stage-Door.com*

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

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

*Ken Winters, Globe and Mail*

Canadian countertenor Scott Belluz has gained recognition for his 'warm, rich voice and impeccable coloratura,' (La Marseillaise). Scott brings his committed artistry to repertoire ranging from 17th century to newly composed works.

Scott has received great acclaim for his performances in the world premieres of numerous Canadian operatic works, singing the title role in Omar Daniel's *The Shadow* with Tapestry New Opera and **L'Oiseau** in Gilles Tremblay's *Opéra Féerie* with Montreal's Chants Libres. Scott sang in the world premiere of "*From the House of Mirth*" (Rodney Sharman/Alex Poch-Goldin), choreographed by James Kudelka, for ColemanLemieux Compagnie.

In 2017, Scott starred in the Canadian premiere of Salvatore Sciarroni's *The Killing Flower* with New Music Toronto, as well as the world premiere of *The Man Who Married Himself* (Palmer/Chatterton) with Toronto Masque Theatre.

Operatic roles include **L'humana fragilita** and **Pisandro** in Monteverdi's *Il ritorno d'Ulisse in Patria* with Chicago Opera Theatre, **Athamas** in Handel's *Semele* with Pacific Opera Victoria, **Oberon** in Britten's *A Midsummer Night's Dream* at the Banff Centre, and **Medoro** in Handel's *Orlando*, in a French touring production.

Concert performances for this versatile artist include *Messiah* with the Thunder Bay Symphony, Bach's *Magnificat* with the Ottawa Choral Society and Pergolesi's *Stabat Mater* in Aix en Provence. Scott made his debut with Kitchener-Waterloo Symphony in Mendelssohn's *Midsummer Night's Dream* and stepped in at very short notice to great success in PDQ Bach's hilarious cantata *Iphegenia in Brooklyn*.

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