



# SCOTT BELLUZ COUNTERTENOR

## REVIEWS

### **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 *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**

### **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**

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## REVIEWS (CONTINUED)

**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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