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# Scott Hendricks

## Selected Reviews

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### **Title role of *Eugene Onegin*, Houston Grand Opera (October 2015)**

"His smoky, dark baritone... Hendricks's Onegin first appeared as self-possessed, restrained, and formal, if also arrogant and condescending; he was brought by his eventual feelings of love to a state of ardor, wild animation, and even giddiness." – *Opera News*

### **Title role in Verdi *Macbeth*, Dutch National Opera, cond. Marc Albrecht, dir. Andrea Breth (April 2015)**

"In the title role, baritone Scott Hendricks was gripping throughout." – *Bachtrack*

"...the vocally powerful presentation by Scott Hendricks" – *Neue Zürcher Zeitung*,

### **Jack Rance *La fanciulla del West*, Oper Zurich, cond. Marco Armiliato, dir. Barrie Kosky (June 2014)**

"Vocally this Sheriff is also a complex figure. In addition to the hardness and warmth in Hendricks' baritone, there is loneliness and despair." – *Basler Zeitung*

"In terms of text interpretation, the more subtle vocal rendition of Scott Hendricks was multi-dimensional...Thanks to the intense timbres he gives his singing and the incalculable, demonic appearance he has on stage, he gives a role debut of continuous perfection." – *Place de l'Opera*

### **Scarpia *Tosca*, Gran Teatre del Liceu, cond. Paolo Carignani, dir. Paco Azorín (March 2014)**

"Hendricks gives a fantastic performance as Scarpia. A great interpretation due both to his attention to text, which is always very clear and meaningful, and also to his dramatic capacity (it was a pleasure to see what a man can do with a cane in his hand)." – *Mundo Clasica*

### **Sharpless *Madama Butterfly*, Metropolitan Opera, New York, cond. Marco Armiliato, dir. Anthony Minghella (January 2014)**

"Scott Hendricks made a felicitous house debut as Sharpless, bringing a warm, generous baritone to the role of the decent but impotent American consul." – *New York Times*

### **Verdi bicentenary concert, Bridgewater Hall, Manchester, cond. Mark Elder (November 2013)**

"Pride of place, perhaps inevitably, went to US baritone Scott Hendricks, for his beautifully judged Boccanegra, his funny – if troubled – Ford, and a corrosive Iago who was genuinely disturbing in his manipulation of Peter Auty's agonised Otello." – *Guardian*

### ***Death in Venice*, Teatro La Fenice, cond. Bruno Bartoletti, dir. Pier Luigi Pizzi (November 2013)**

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"I very much liked Scott Hendricks as well, in his multiple nemesis roles. His burly, Verdian voice works well with his quite literally hands-on physicality." - *Opera News*

### **Amonastro in Verdi *Aida*, Houston Grand Opera, cond. Antonino Fogliani, dir. José Maria Condemí (October 2013)**

"American baritone Scott Hendricks gave Amonasro, King of Ethiopia and Aida's father, a noble bearing." - *Houston Press*

### **Scarpia *Tosca*, Royal Opera House, cond. Daniel Oren, dir. Jonathan Kent (July 2013)**

"The American baritone Scott Hendricks, making his house debut as Scarpia, was...gripping and credible here, with lots of the requisite snap and snarl in his voice, and a suitably venal stage presence." - *Guardian*

### ***Il trittico*, Cologne Opera, cond. Will Humburg, dir. Sabine Hartmannshenn, Gabriele Rech & Eva-Maria Höckmayr (May 2013)**

"After this evening I think we will hear much more from this singer. In Gianni Schicchi, it is again, the enthusiastic Scott Hendricks as the title character that impressed the audience." - *Opernnetz*

"Scott Hendricks, a great baritone, gives his character, Michele, a theatrically convincing performance of an inwardly torn man who is desperately fighting for his wife's love." - *Online Musik Magazin*

### **Feature article: *Opera* (May 2013)**

"He may bring a muscular line to any ensemble, but [Hendricks] holds his own on stage equally through sheer musical intelligence and varied colouring of his voice." - *Opera*

### **Germont in Verdi *La Traviata*, La Monnaie, cond. Ādám Fischer, dir. Andrea Breth (December 2012)**

"Baritone Scott Hendricks's presence is a guarantee of the highest standards, and he excels both dramatically and musically as Germont's father. His song of praise to heavenly Provence is an ideological description of a dream world, sung with a seductive gloss, yet seen through a critical eye".

- *Deutschlandradio Kultur*

### **Amonasro in Verdi *Aida*, Canadian Opera Company (October 2012)**

"The vocal and dramatic sparks really flew when Aida's father, gloriously sung by baritone Scott Hendricks, offered his daughter a stark choice between country and love." - *Toronto Star*

### **Carlo Gérard *Andrea Chénier*, Bregenzer Festspiele, cond. Ulf Schirmer, dir. Keith Warner (August 2012)**

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"A fantastic cast... [André Chénier's] opponent was sung convincingly by the compelling Scott Hendricks..."  
- *OnlineMusikMagazin*

### **Rodrigo *Don Carlos*, Houston Grand Opera (July 2012)**

"Scott Hendricks's rich baritone and energetic stage presence helped the performance to cohere around its political plotline and move forward through this vast five-act opera." - *Opera News*

### **Luna in Verdi *Il Trovatore*, La Monnaie, cond. Marc Minkowski, dir. Dmitri Tcherniakov (June 2012)**

"Scott Hendricks' voice is rich and agile, and as an actor he has an incredible presence."  
- *Frankfurter Allgemeine Zeitung*

"Scott Hendricks' Count Luna is a marvel of cynical darkness. He perfectly embodies his development into the abyss of bestiality..." - *RTBF*

"La Monnaie found highly enthusiastic and invested singers... Scott Hendricks, who gave a memorable performance of Verdi's Macbeth last season, embodies an impulsive and violent Count Luna, whose singing betrays his mental instability." - *Les Echos*

### **Jochanaan *Salome*, La Monnaie, cond. Carlo Rizzi, dir. Guy Joosten (January 2012)**

"Scott Hendricks played the role...with charismatic power and an all-too human ambiguity." - *Le Soir*

### **Carlo Gérard *Andrea Chénier*, Bregenz Festspiele, dir. Keith Warner (August 2011)**

'Scott Hendricks, a regular at the Opéra National de Paris and on the major international stages, sang Carlo Gérard with a voice that was at once strong and musical, without caricature or going overboard; he was a driving force throughout the performance.' - *Forum Opera*

### **Iago in Verdi *Otello*, Canadian Opera Company (2010)**

"The truly complete performance came from Scott Hendricks, a brutally intelligent Iago who sounded big when he had to (the pledge of vengeance with Otello was electrifying) and textured when his expressive needs ran to subterfuge and irony. What a villain!" - *National Post*