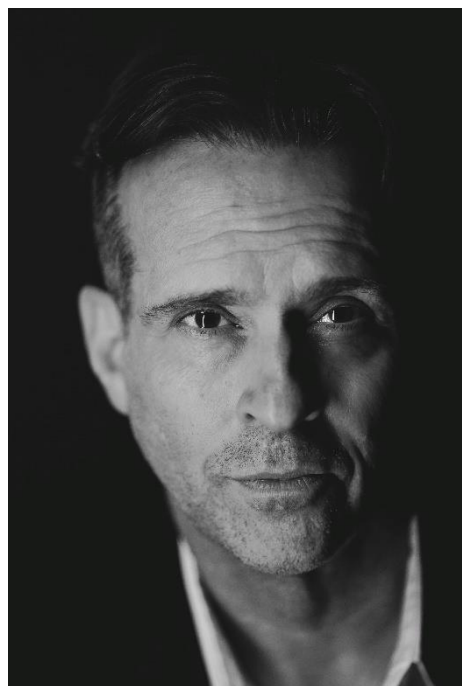


Scott Hendricks

Baritone



“Scott Hendricks’s Nixon clearly and satisfyingly reflected a close study of the President’s distinctive movements (that clumsy wave) and expressions (that forced smile), and his soaring baritone captured Nixon’s intellectual brilliance dogged by persistent insecurity.”

Opera News

Celebrated by Opera News for his “rich baritone and energetic stage presence,” Texan Scott Hendricks is one of opera’s most compelling and versatile performers. From Puccini to Schreker, Verdi to Britten, and Debussy to modern-day composers, Hendricks has always maintained a diverse operatic diary.

In the 2024–25 season, he continues with his performances of Alberich at La Monnaie de Munt, now adding the role in **Siegfried** and **Götterdämmerung** as the company continues its Ring Cycle. He sings his first performances of Jupiter in **Der Liebe der Danae** at Opera Carlo Felice Genova as well as Mamma Agata in **Viva La Mamma** at Deutsche Oper am Rhein, and returns to the title role of **Sweeney Todd** in Barrie Kosky’s new production at the Opéra national du Rhin. Last season, he returned to the stage of La Monnaie de Munt, at which he is a frequent guest, singing his first performances of Alberich as **Das Rheingold** as well as Carlo in **Nostalgia**, a pastiche of early Verdi. He also sang the Mad Hatter in Chin’s **Alice in Wonderland** with the NDR Radio Philharmonic at the Concertgebouw as well as The Official in Éna Brennan’s world premiere of **Hold Your Breath** at the Bregenzer Festspiele.

An enthusiastic proponent and celebrated interpreter of contemporary repertoire, Mr. Hendricks created the title roles of Battistelli’s **Richard III** in a production directed by Robert Carsen at De Vlaamse Opera and Grey’s **Frankenstein** at La Monnaie, as well as the Murderer in Eggert’s world premiere of **M – Eine Stadt sucht einen Mörder** at the Komische Oper Berlin. His triumphs in other rarely performed repertoire include Hamlet III in Rihm’s **Die Hamletmaschine** at Opernhaus Zürich, The Captain in Adams’ **Death of Klinghoffer** with Onafhankelijk Toneel, the title role of Adams’ **Nixon in China**, Prince Dimitri in Machover’s **Resurrection** with Houston Grand Opera, and the Traveller in **Death in Venice** at the Gran Teatre del Liceu, Opéra national du Rhin, and Teatro La Fenice. He has sung the title role of **Sweeney Todd** at La Monnaie de Munt and at Staatsoper Hannover.

He also enjoys older rarities of the repertoire and has been heralded for his performances of the title role of **Krol Roger** at the Bregenzer Festspiele and Gran Teatre del Liceu, Jaroslav Plus in **The Makropulos Case** at Opernhaus Zürich, Ruprecht in **The Fiery Angel** at the Festival d’Aix-en-Provence and Polish National Opera, Tamare in **Die Gezeichneten** with Dutch National Opera and Teatro Massimo di Palermo, Gleby in **Siberia** and Roderick in **The Fall of the House of Usher** at the

Bregenzer Festspiele; the Forester in **The Cunning Little Vixen** at Opéra national du Rhin and Oper Köln, Platon Kuzmich Kovalev in **The Nose** at La Monnaie, and Vladislav in **Dalibor** at the Theater an der Wien.

He recently began adding Wagnerian repertoire to his calendar and sang Kurwenal in **Tristan und Isolde** with the Opéra national de Lorraine. In the realm of Puccini and Verdi, he has equal success, having sung Scarpia in **Tosca** in debuts at the Royal Opera House Covent Garden, Opéra national de Paris, San Francisco Opera, as well as Bregenzer Festspiele, Washington National Opera, Bayerische Staatsoper, Oper Stuttgart, and New Israeli Opera; the title role of **Macbeth** with Dutch National Opera and at La Monnaie, the latter of which received Opernwelt’s award for Production of the Year; the title role of **Falstaff** at the Komische Oper Berlin, Jack Rance in **La fanciulla del West** at Opernhaus Zürich; Sharpless in **Madama Butterfly** with the Metropolitan Opera, Houston Grand Opera, and Washington National Opera; Michele in **Il tabarro** and the title role of **Gianni Schicchi** in a new production of **Il trittico** at Oper Köln; Renato in **Un ballo in maschera** at La Monnaie; Conte di Lune in **Il trovatore** at the Mikhailovsky Theatre, Bregenzer Festspiele, Oper Köln, and La Monnaie; Iago in **Otello** with Canadian Opera Company; Posa in **Don Carlos** with Houston Grand Opera, Welsh National Opera, Oper Köln, and Canadian Opera Company; the title role of **Rigoletto** at the Bregenzer Festspiele, Houston Grand Opera, Oper Halle, and Utah Opera; Germont in **La traviata** at La Monnaie, Opera Colorado, Oper Köln and Opéra de Lille; Amonasro in **Aida** with Houston Grand Opera and Canadian Opera Company; and Ford in **Falstaff** with Santa Fe Opera.

The baritone has also sung Barnaby in **La Gioconda** at La Monnaie, Tonio in **Pagliacci** at La Monnaie, the title role of **Eugene Onegin** with Opéra de Bilbao and Houston Grand Opera, Yeletsky in **Pique Dame** at the Saito Kinen Festival, and Enrico in **Lucia di Lammermoor** with Opera Colorado. His concert performances include Hindemith’s *When Lilacs Last in the Dooryard Bloom’d* with the Kansas City Symphony, a program of Aaron Copland with Herbert Blomstedt conducting the Gewandhaus Orchester, songs of Gustav Mahler with Daniel Klajner and the Orchestra Symphonique de Mulhouse, and operatic arias with Osmo Vänkä leading the Minnesota Orchestra.

Valid for use until 1st September 2025