

Reviews

The writing for her love interest Alidoro did not provide tenor Scott Brunscheen with ample opportunity to display the bright, rounded ping that so graces his voice in other music, but his tone was arrestingly sweet and disciplined throughout. He was funny too, as he uneasily sidestepped the obsessive feminine attention the character engenders.

[Opera News](#) – Cesti's *L'Oronthea* (2018)

Brunscheen's pinpoint tenoral focus and placement, firm and accurate vocalism, and virile stage presence made him an ideal Alidoro. The character's first-act duet with soprano Colas' beautifully and sensuously sung Silandra is one of the show's highlights.

[Chicago Tribune](#) – Cesti's *L'Oronthea* (2018)

Tall and heroic, Scott Brunscheen was aptly dashing as Alidoro, singing with a rich, lyric tenor and clearly enjoying his devastating impact on the ladies of the Egyptian royal court.

[Chicago Classical Review](#) – Cesti's *L'Oronthea* (2018)

Brunscheen delivered Cesti's fluid melodies with effortless grace and authentic expression. At the same time, he managed to portray a man who's at sea even on solid ground. In the funniest sense, Brunscheen's adaptable painter just goes with the flow.

[Chicago On the Aisle](#) – Cesti's *L'Oronthea* (2018)

"Scott Brunscheen essayed Bacchus with a singularly attractive young tenor voice that boasted an incisive ping on the climaxes and a delicately floated radiance in the upper register that was quite beautiful. The two blended most attractively in their love duet."

[Opera News](#) – *Ariane et Bacchus* (2017)

"Kristin Knutson was very good and Scott Brunscheen excellent as the titular lovers — she a princess, he a god ... Brunscheen's elegant musicality and nobility of manner marked him as a lyric tenor of the first rank in the Gallic repertory."

[Chicago Tribune](#) – *Ariane et Bacchus* (2017)

"Scott Brunscheen delivered the finest vocalism of the evening, singing with a warm, liquid tenor as Bacchus."

[Chicago Classical Review](#) – *Ariane et Bacchus* (2017)

"Of the singers, standouts were tenor Scott Brunscheen (Bacchus) and soprano Kimberly McCord (Dircée, the jealous fiancée)"

[Wall Street Journal](#) – *Ariane et Bacchus* (2017)

"... in their love duets, Knutson's supple soprano and the noble tenor of Scott Brunscheen's Bacchus combined with great eloquence."

[Musical America](#) – *Ariane et Bacchus* (2017)

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"As a blushing Bacchus, tenor Scott Brunscheen sang with nuance and boyish charm."

[Schmopera](#) – *Ariane et Bacchus* (2017)

"... a powerful aria by the group's eponymous hero, J. S. Bach, from his St. John Passion... strongly sung by tenor Scott Brunscheen."

[Isthmus](#) - Baroque Holiday Concert (2016)

"Brunscheen's Demetrius displayed an ingratiating lyric tenor"

[Opera News](#) – *Fairy Queen* (2016)

"Vocally, there was nothing hesitant in Brunscheen's performance. His lithe, attractive lyric tenor was firm and focused throughout the performance, and the liquid ease of his singing was enchanting. Dramatically, Brunscheen was the crestfallen fiancé to the life, unsure of himself and awaiting instructions from Helena on what to think and feel. The singer's voice soared with the freedom and confidence that the character's spirit lacked..."

[Voix des Arts](#) – *Fairy Queen* (2016)

"Scott Brunscheen had a supple tenor as Demetrius"

[Chicagoontheaisle.com](#) – *Fairy Queen* (2016)

"Brunscheen's sweetly plaintive tenor was born to sing Purcell's music, and he ably communicates all the passion and confusion in Demetrius."

[ShowMag.com](#) - *Fairy Queen* (2017)

"tenor Scott Brunscheen absolutely nails the role, choreography, soaring music, and all."

[Boston Edge Media Network](#) – *Fairy Queen* (2016)

"Tenor Scott Brunscheen shows off a very elegant tone in his solos."

[Vocal Arts Chicago](#) – *Fairy Queen* (2016)

"I also liked the idiomatic way in which Haymarket newcomer Scott Brunscheen poured out his sweet and substantial lyric tenor as Gerlando"

[Chicago Tribune](#) – *L'isola disabitata* (2016)

"As Gerlando, tenor Scott J. Brunscheen was poised and lyrical"

[Chicagoontheaisle.com](#) – *L'isola disabitata* (2016)

"Scott Brunscheen as the chaplain was also effective."

[New York Times](#) – *Dialogues des Carmelites* (2015)

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"Scott Brunscheen sang the role of the Chaplain with a sympathetic and well-articulated tone."

[BachTrack](#) – *Dialogues des Carmelites* (2015)

"Scott Brunscheen brought a pinging tenor and appreciated stability to the part of the Chaplain."

[Huffington Post](#) – *Dialogues des Carmelites* (2015)

"Scott Brunscheen [is] enchantingly frightening and steals the show."

[Chicago Stage Standard](#) – *The Turn of the Screw* (2015)

"Scott Brunscheen's (Male Chorus) slender tone is exactly right, with every phrase begun as a thought that grows in elasticity; even in his upper voice he is always understandable."

[New City Stage](#) – *The Rape of Lucretia* (2014)

"Scott Jason Brunscheen has a clear, secure, lyric tenor voice that he uses with intelligence... a good feeling for comic characterization"

[Well-Tempered Press](#) – *Il barbiere di Siviglia* (2011)