

Baritone **Randall Scarlata** has been praised by the New York Times as “*an intelligent and communicative singer*” with a “*compelling desire to bring texts to life. His voice is hearty and robust, and his lovely, soft singing in high-lying phrases was poignant.*” He has also been acclaimed for his “*extraordinary vocal range and colour palette*” and “*ability to traverse so many different singing styles*” (MusicWeb International). The Daily Telegraph (London) adds “*Randall Scarlata sings with the assurance of one with nothing to prove.*”

Mr. Scarlata enjoys a lively career encompassing opera, recital, chamber music and works for voice and orchestra. He has appeared on concert stages throughout Europe, North America, South America, the Near East and the Far East. He has been a soloist with the Philadelphia and Minnesota Orchestras, and with the Pittsburgh, San Francisco, American, Ulster, Tonkünstler, National, New World, and BBC Symphonies, as well as the early music groups Wiener Akademie, Grand Tour, and Musica Angelica, among others. Many of the world’s great music festivals have sought him out, including the Ravinia, Marlboro, Edinburgh, Norfolk, Vienna, Menlo, Salzburg, Norfolk, Aspen and Spoleto (Italy) festivals.

Known for his versatility and consummate musicianship, Randall Scarlata’s repertoire spans four centuries and fifteen languages. A sought-after interpreter of new music, he has given world premieres of works by George Crumb, Paul Moravec, Richard Danielpour, Ned Rorem, Lori Laitman, Thea Musgrave, Samuel Adler, Daron Hagen, Wolfram Wagner and Christopher Theofanidis. He frequently performs the major German song cycles with pianists such as Gil Kalish, Jeremy Denk, Jonathan Biss, Inon Barnatan, Benjamin Hochman, Peter Frankl, Laura Ward, and Ken Noda. He is a regular guest with Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, the Isabelle Stewart Gardner Museum, Lyric Fest, Chamber Music Northwest, the Seattle Chamber Music Festival, Kneisel Hall Festival, the new World Symphony, the Skaneateles Chamber Music Festival, Vocal Arts Society of Washington, DC, among many others. In addition, Mr. Scarlata has recorded for the Chandos, Naxos, CRI, Gasparo, Arabesque, Albany and Sono Luminus labels.

The 2013-2014 season includes recital appearances at the Norfolk Chamber Music Festival, the Skaneateles Festival, Alpenkammermusik (where he also leads the vocal chamber music program), the Gilmore Festival, Yale University’s Horowitz series, and Chamber Music Northwest. He appears with the Vermont Symphony in Richard Danielpour’s *Come Up From the Fields, Father*, as well as Copland’s *Lincoln Portrait*. Mr. Scarlata is featured in a program of Bach arias and duets, presented by the Philadelphia Chamber Music Society. Several performances of Schoenberg’s *ode to Napoleon* with the Daedalus Quartet are followed by the premiere of Kile Smith’s *Plain Truths* with the Candlelight Chorale at the Newburyport Chamber Music Festival. With Lyric Fest, he appears in a program celebrating female American poets.

Randall Scarlata’s awards include First Prize at the 1999 Young Concert Artists

International Auditions, First Prize at the 1997 *Das Schubert Lied* International Competition in Vienna, First Prize at the 1997 Joy in Singing Competition in New York, and the 1998 Alice Tully Vocal Arts Debut Recital Award. Mr. Scarlata received a Fulbright Grant to study at the Hochschule für Musik in Vienna, and spent several summers studying with the great French baritone, Gérard Souzay. Mr. Scarlata serves on the faculty of the College of Visual and Performing Arts at West Chester University and also of SUNY Stony Brook. He frequently works with the philanthropic organization Sing for Hope. He also teaches at Alpenkammermusik in Carinthia, Austria during the summer, and gives masterclasses throughout the United States and abroad.

“It is impossible to imagine Randall Scarlata singing a mechanical or thoughtless phrase. Scarlata searches out the Platonic essence of what he plans to sing and then uses every attribute at his disposal to create the most appropriate and fully dimensional realization possible.” The Washington Post