

PETER SCOTT DRACKLEY

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Cavaradossi, *Tosca* (Opera in the Heights), 2019

"Drackley showed no sign of effort in his treacherous tessitura. His booming voice...warmed considerably in the third act, where Cavaradossi is at his wits' end, all hope gone. His plangent "E lucevan" was the very model of phrasing and emotion."

D.L. Groover, Houston Press

Pollione, *Norma* (Winter Opera St. Louis), 2019

"Peter Scott Drackley was a vocally imposing Pollione; his well-trained tenor added to the evening's vocal riches, and he played the (belatedly conflicted) heel convincingly."

Sarah Bryan Miller, St. Louis Today

"Last season Peter Scott Drackley was an adorable Nemorino in L'elisir d'amore. Now he brings his strong dramatic tenor to the role of Pollione; it's a voice that fills the hall."

Steve Callahan, Broadwayworld.com

Rodolfo, Cavaradossi, Pinkerton, *Death by Puccini* (Penn Square Music Festival) 2018

"Tenor Peter Scott Drackley, a Lancaster native, sang Rodolfo, Cavaradossi, and Pinkerton. His lyric-dramatic tenor is so serviceable, I could envision Drackley mastering a range of tenor roles from Nemorino in Elixir to the Duke in Rigoletto. His Rodolfo was particularly winning. Drackley has similar qualities to a young Pavarotti—charisma, wonderful diction, and a powerful Italianate sound. I got tingles through the tops of my toes when he sang with Cannizzo as Mimi. Unlike Pavarotti, Drackley is an expressive presence on stage, which is what opera viewers demand these days."

Gale Martin, Operatoonity

Nemorino, *L'elisir d'amore* (Winter Opera St. Louis), 2018

"Tenor Peter Scott Drackley was an outstanding Nemorino, with a powerful tenor voice (including some remarkably strong low notes)"

Chuck Lavazzi, ONSTL.com

"Peter Scott Drackley as Nemorino...displays a clear, sweet, strong voice which is utterly comfortable over the whole range of the role."

Steve Callahan, Broadwayworld.com

"Nemorino, Peter Scott Drackley, has a resonant tenor with solid high notes. His "Una furtiva lagrima" was poignantly sung."

Sarah Bryan Miller, St. Louis Post Dispatch

Macduff, *Macbeth* (LoftOpera) 2016

"Lyric tenor Peter Scott Drackley, as Macduff... excellently rounded out the dire urgency and political complexity of this opera's savage game of thrones... Drackley rendered the throbbing, raw grief of "Ah, la paterna mano" with gorgeous, heartbreaking tenderness tempered by touching, manly restraint."

Charles Geyer, myscena.org

As Macduff, tenor Peter Scott Drackley won massive ovations after his heart-rendering performance of the famed "O figli, o figli miei... A la paterna mano," his pianissimo singing full of an intimate pathos so necessary to render the pain and suffering otherwise lacking in this opera. He retained a reserved and gentle legato line throughout the opening of the aria, letting his voice build to the orchestral and vocal explosion that takes place halfway through. This allowed the audience to take the emotional journey with him from pain to anguish to eventually blood lust... for the murder of his family"

David Salazar, Operawire.com

"Peter Scott Drackley as MacDuff brings the performance to an awestruck standstill with his exquisitely sung Act IV aria. He cuts a fine figure throughout the performance, with an intense stage presence"

Alexis Rodda, Opera Today

"Peter Scott Drackley was a poignant, Pavarotti-channeling Macduff"

Heidi Waleson, Wall Street Journal

"Peter Scott Drackley sings Macduff's aria plangently"

George Loomis, Financial Times

"Peter Scott Drackley sang Macduff with a lovely lyric tenor and a fine command of Verdian line"

John Yohalem, parterre.com

"Among the fine cast, one other standout performance was by the tenor Peter Scott Drackley, who sang Macduff with expressive pliancy"

Zachary Woolfe, *New York Times*

"Another terrific singer...was tenor Peter Scott Drackley as Macduff. While he had truly only one big aria, Ah, la paterna mano, he delivered it as though his life depended on it while he grieved over his family murdered by Macbeth. With perfect Italian, soaring expressivity and a clean sound, he created one of those moments where time stopped, and tears streamed down my face."

Masetto, allegroconfuoco.blogspot.com

"In the key role of Macduff, tenor Peter Scott Drackley showed a bright sound with a welcome "ping" in the upper register. He proved convincing as the survivor of tragedy who goes on to lead the Scots people to freedom. As he and Mr. Irvin battled on one of the staircases, the audience sat enraptured"

Paul J. Pelkonen, super-conductor.blogspot.com

"Peter Scott Drackley's muscular tenor focused attention on the role of the rebel Macduff. His defiant side eye during the banquet scene was every bit as effective as his blazing top notes"

James Jordan, *The Observer*

Il Duca di Mantova, *Rigoletto* (Anchorage Opera) 2016

"Peter Scott Drackley as the rakish Duke of Mantua, sang convincingly...Drackley's breath control (was) impressive."

Mike Dunham, *Alaska Dispatch News*

Rodolfo, *La Bohème* (Utah Festival Opera and Musical Theatre) 2015

"The chemistry between Rodolfo and Mimì, sung by Peter Scott Drackley..., was the most compelling. Their relationship, born of coy glances and awkward advances, ended with the searing poignancy of Rodolfo's final cries of "Mimì" over her lifeless body."

"Drackley, who (was) making a debut in the role, showed vocal confidence.... during "Che gelida manina" and the duet, "O soave fanciulla," his luminous head voice blooming with expansive and penetrating phrases."

Robert Coleman, *Opera News*

"Drackley's strong tenor seems perfectly matched... particularly [with] Mimi in the final act."

"As Rodolfo... begin(s) hinting at long-term promises of love, each solo is strong and rich and projects hopefulness."

Jay Wamsley, *Deseret News*

***Ask the Moon*, Navona Records**

"Tenor Peter Scott Drackley, who sings with remarkably clear diction, (has) an opportunity to be full throated and ardent."

Laurence Vittes, *Gramophone*

Soloist, *The Essential Verdi* (Washington Chorus at the Kennedy Center) 2014

"A magnificent tenor voice, which this writer later found out belonged to one Peter Scott Drackley, popped up in the chorus to respond as Alfredo in the "Sempre libera"

Leslie Weisman, dcmetroarts.com

Male Chorus, *The Rape of Lucretia* (hexaCollective) 2013

"The depth, the maturity, and the diversity of voices that tenor Peter Scott Drackley projects... makes one almost feel guilty for enjoying an Opera that deals with issues such as crimes committed towards women."

Alexandra Lopez de Haro, examiner.com

References

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