

APA Artists' Management



LUCIANO BOTELHO – Tenor

Brazilian born, he graduated from the University of Rio de Janeiro, completed a Master degree at London's Guildhall School of Music and Drama and went on for postgraduate studies at the Welsh International Academy of Voice. Prize-winner of several competitions, he was a finalist in both the BBC

Cardiff Singer of the World and the Francisco Viñas Competition. His debut was as Tamino *Die Zauberflöte* at the Amazonas Opera Festival and he has gone on to appear in theatres throughout Europe, South America and Australia. Most recently he appeared as Guglielmo *Le convenienze ed inconvenienze teatrale* at Le Grand Théâtre de Genève and sang the challenging role of Leicester *Elisabetta Regina d'Inghilterra* with English Touring Opera and the Donizetti Society said:

The exception I mentioned was Luciano Botelho as Leicester, who gives us something more as regards the fioritura. His voice sounds slightly baritone in the lower and middle reaches, as reportedly did Nozzari's, yet capable of impressive high notes on occasion, again like Nozzari. His prison scene was the highlight of the evening.

Roles

ANNA BOLENA: Percy ~ Oper der Stadt Köln

IL BARBIERE DI SIVIGLIA: (Rossini) Conte Almaviva ~ ROH Covent Garden; New National Theatre Tokyo; Cia. Brasileira de Opera; Teatro Amazonas

IL BARBIERE DI SIVIGLIA (Paisiello): Conte Almaviva ~ Teatro São Pedro

LA BELLA DORMENTE NEL BOSCO: Prince ~ Casa das Artes de Famalicão

IL CAPPELLO DI PAGLIA DI FIRENZE: Fadinard ~ Teatro Municipal de São Paulo

LA CENERENTOLA: Ramiro ~ Glyndebourne Touring Opera; Malmö Opera; Opéra National de Lorraine; National Theatre Belgrade; Teatro Amazonas

LE COMTE ORY: Comte Ory ~ Grand Théâtre de Genève; Angers Nantes Opéra

LE CONVENIENZE E INCONVENIENZE TEATRALI: Guglielmo ~ Grand Théâtre de Genève

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COSI FAN TUTTE: Ferrando ~ Verbier Academy

LA DONNA DEL LAGO: Giacomo ~ Theater An Der Wien; Grand Théâtre de Genève

DON GIOVANNI: Don Ottavio ~ Teatro Amazonas

DON PASQUALE: Ernesto ~ Theatro Municipal Do Rio de Janeiro

ELISABETTA REGINA D'INGHILTERRA: Leicester ~ English Touring Opera

L'ELISIR D'AMORE: Nemorino ~ English National Opera; Opéra de Dijon; Theatro Municipal Do Rio de Janeiro

FALSTAFF: Fenton ~ Theatro São Pedro; L'Opéra de Rennes; Angers Nantes Opéra; Palacio das Artes, Belo Horizonte

LA FILLE DU REGIMENT: Tonio ~ Opera Holland Park

GIANNI SCHICCHI: Rinuccio ~ English Touring Opera

GUILLAUME TELL: Ruodi ~ Hamburgische Staatsoper; Welsh National Opera

IDOMENEO, RE DI CRETA: Idamante ~ Göteborgs Operan

LINDA DI CHAMOUNIX: Intendant ~ ROH Covent Garden

LIQUID VOICES (Oliveira): Pescador ~ SESC São Paulo

LUCIA DI LAMMERMOOR: Edgardo ~ Theatro Municipal Do Rio de Janeiro

LUCREZIA BORGIA: Gennaro ~ Teatr Wielki

DIE LUSTIGE WITWE: Camille de Roussillon ~ Theatro Municipal Do Rio de Janeiro

MARIA DI ROHAN: Riccardo ~ Caramoor Festival

MARIA STUARDA; Leicester ~ Nationaltheater Mannheim

ORFEO: Title role ~ Theatro Municipal de São Paulo; Theatro Municipal Do Rio de Janeiro

ORPHEE ET EURYDICE: Orphée ~ Staatstheater Stuttgart

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PIA DE TOLOMEI: Ghino ~ English Touring Opera

LES PECHEURS DE PERLES: Nadir ~ Theatro Municipal Do Rio de Janeiro

RIGOLETTO: Duca ~ Opera Theatre Company; Opéra de Rennes

LA SCALA DI SETA: Dorvil ~ Scottish Opera

LA SONNAMBULA: Elvino ~ Oper Frankfurt

IL TURCO IN ITALIA: Narciso ~ Garsington Opera; Teatro Municipal de Santiago; Opéra de Dijon; Theatro Municipal Do Rio de Janeiro; Opera Australia

DIE ZAUBERFLÖTE: Tamino ~ Theatro Municipal de São Paulo; Theatro Municipal Do Rio de Janeiro; Theatro da Paz; Teatro Amazonas.

Concert Repertory

Bach MAGNIFICAT; Britten: LES ILLUMINATIONS, SERENATE FOR TENOR HORN AND STRINGS; Händel MESSIAH; Haydn DIE SCHÖPFUNG; Mozart REQUIEM, GREAT MASS IN C MINOR; Carl Orff: CARMINA BURANA; Rossini STABAT MATER, PETIT MESSE SOLENNELLE; Puccini: MESSA DI GLORIA:

Conductors with whom he has collaborated include:

Antonello Allemandi; Marin Alsop; Paolo Arrivabeni; Tito Ceccherini; Will Crutchfield; Lawrence Cummings; Mark Elder; Gabriele Ferro; Leo Hussain; Nicholas Kok; Alessandro de Marchi; Roberto Minczuk, David Parry; Carlo Rizzi,

Stage Directors with whom he has collaborated include:

Martin Duncan; André Heller-Lopes; Moshe Leiser/Patrice Caurier; Christof Loy; David Pountney; Emilio Sagi; Alessandro Talevi; Graham Vick, Jossi Vieler/Sergio Morabito,

DVD and CD Recordings

LA SONNAMBULA - DVD Stuttgart Oper

SOUNDS OF BRAZIL AND ARGENTINA - Recital CD

LINDA DI CHAMOUNIX - CD for Opera Rara

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Reviews

[ELISABETTA REGINA D'INGHILTERRA](#)

[English Touring Opera Spring 2019](#)

Donizetti Society – Alan Jackson – 2nd March 2019

The exception I mentioned was Luciano Botelho as Leicester, who gives us something more as regards the fioritura. His voice sounds slightly baritone in the lower and middle reaches, as reportedly did Nozzari's, yet capable of impressive high notes on occasion, again like Nozzari. His prison scene was the highlight of the evening.

The Independent – Michael Church - 4th March 2019

Luciano Botelho, as Leicester, successfully negotiates his high Cs, but what makes his singing remarkable is not his voice per se, but what it communicates.

The Stage – George Hall – 4th March 2019

Luciano Botelho cuts a dash as the two-timing Earl...

Planet Hugill – Robert Hugill – 4th March 2019

Luciano Botelho brought his lovely dark burnished sound to bear on a role written for the great Andrea Nozzari (whose voice had a baritone quality), Botelho also showed fine technical skill and made us really care in the Act Two prison scene. But it was in the duets and ensembles where Leicester came over, particularly the terrific Terzetto between him, and the two women in his life Elisabetta and Matilde.

www.criticscircle.org.uk - Music Editor – 3rd March 2019

...and Luciano Botelho as Leicester make a stunning trio...

The Guardian – Tim Ashley – 10th March 2019

Luciano Botelho and John-Colyn Gyeantey square off thrillingly as Leicester and Norfolk.

Music OMH – Sam Smith - 5th March 2019

The two tenor roles are undoubtedly challenging, but Luciano Botelho as Leicester and John-Colyn Gyeantey as Norfolk acquit themselves well...

Opera Today – Clare Seymour – 2nd March 2019

Luciano Botelho was a suave Leicester and displayed a fine spinto voice.

[LE CONVIENZE E INCONVIENZE TEATRALI \(VIVA LA MAMMA\)](#)

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ResMusica – Jacques Schmitt - 26th December 2018

De son côté le ténor Brésilien Luciano Botelho (Guglielmo) campe un divo parfaitement caricaturé, et son air « Non è di morte il fulmine » tiré de Alfredo il Grande fait montre d'une autorité et d'une santé vocale impressionnante.

Bachtrack – Tristan Labouret – 24th December 2018

Seul ténor du lot, Luciano Botelho (Guglielmo) profite de son rôle de vedette pour lancer des aigus excessivement héroïques.

ForumOpera.com – Yves Beuvarde – 21st December 2018

Luciano Botelho prend le relais d' Enea Scala pour camper avec brio un prétentieux ténor germanique.

Le Temps – Julien Sykes – 23rd December 2018

On salue Luciano Botelho dans son numéro de «primo tenore» au timbre nasal et claironnant.

ConcertoNet.com – Claudio Polloni – 21st December 2018

...la caricature du ténor qu'incarne avec maestria Luciano Botelho en chanteur qui s'égosille...

[IL TURCO IN ITALIA](#)

Bachtrack - David Karlin – 27th June 2017

Luciano Botelho's clear, bright tenor impressed in the role of Narciso

Daily Mail - David Mellor – 1st July 2017

The promising Italian tenor Luciano Botelho is a definite asset as Narciso.

Seenandheard-International - Curtis Rogers – 29th June 2017

Luciano Botelho's singing the tenor part of Narciso solidly

The stage - Edward Bhesania - 27/07/17

There's bright, Italianate singing too from Luciano Botelho's Narciso

Opera Today - Robert Hugil - 27th June 2017

Luciano Botelho bravely essayed the challenging role of Narciso with its high-wire acrobatics (it was written for Giovanni David who created Rodrigo in Otello and whose range went, easily, up to high F). Botelho has an attractive lyric tenor voice with a delightful stage presence...

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El mostrador -2015

But, to bump into Botelho was a discovery: a valuable dramatic interpreter, and a name to graduate as an expert in the future of Rossinian productions. In the high demanding arena, he has all requirements that allow him to approach a tenor role using the most variable and distinct registers. The voice is sweet, powerful, beautiful, clear, and very soft with the purpose of reaching top notes that require a notorious and great precision.

PIA DE TOLOMEI

Limelight Magazin - Clive Paget – 23rd January 2014

The other overseas visitor in the cast is the Brazilian Luciano Botelho as Geronio's duplicitous 'friend' Narciso. He throws himself into Phillips's comic milieu with great abandon and, if the voice is not a large one, he makes up for it with grace and agility. Given that the role is eminently surplus to plot requirements, it's a credit to him that he brings the house down with his second act aria in which, confined to a bathing hut, he drops his pants, deodorises and changes into an Elvis suit.

Opera Today - 2016

Donizetti - Pia de Tolomei

"Tenor Luciano Botelho demonstrates strength and a fine tone as Ghino. His bright ring and vocal stamina, allied with an ability to really sing through a line, even at the top and at the quietest dynamic, make his evil swagger disconcertingly - enchanting...

The Guardian - George Hall, 11th May 2016

An exciting production of this taut bel canto drama... It is in its four central performances that ETO's touring production scores most highly. (...) Luciano Botelho's soft-grained tenor helps him create a credibly three-dimensional portrait of the conflicted Ghino.

Classical source - Peter Reed, 10th May, 2016

For the opera really to work, Ghino has to convince us of his change from serpentine, Iago-like malignancy to a state of complete remorse when he realises that he's engineered the death of the woman he loves. The tenor Luciano Botelho just about achieved it with his assured technique and impressive range

Opera Magazine - Yehuda Shapiro, April 2016

Luciano Botelho ran the full, wide-ranging gamut of the volatile Ghino, throwing out thrusting top notes and displaying an exciting darkness in his lower registers.

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Opera Today - Claire Seymour, 10th April, 2016

Tenor Luciano Botelho demonstrates strength and a fine tone as Ghino. His bright ring and vocal stamina, allied with an ability to really sing through a line, even at the top and at the quietest dynamic, makes his evil swagger disconcertingly enchanting; at times it seems as if he believes his own lies - like Iago his villainy is greater because he has prodigious charm. Botelho rose to the demands of his Act 1 opener, 'Mi volesti sventurato', his highlying phrases pulsing with the energy of grievance; yet, in his duets with Nello and, in Act 2, Pia he revealed a softer tone, suggesting genuine sentiment. Even Ghino's death scene was convincingly sincere; for once, too, there were no protracted 'resurrections' and his demise was all the more affecting for its swiftness. This was an admirable vocal portrayal of an intensely drawn reprobate, who was certainly no cardboard villain.

IDOMENEO RE DI CRETA

Operalogg.com - Mogens H Andersson - 30 October 2016

Luciano Botelho is going from strength to strength and never have I seen him like this: in his sizzling best!

Sverigesradio - Per Feltzin - 25th September 2016

Briton Paul Nilon singing the lead role together with Luciano Botelho, Ida Falk Winland and Ingela Brimberg portrayed what Mozart really wanted to get.

Svenska dagbladet - Bo Löfvendahl - 27th September 2016

..and Luciano Botelho as Idamante are outstanding interpreters of Mozart's charged rebellion against his father.

Sverigesradio - Thorvald Pellby Petterson - 28th September 2016

The soloists are world class, (...)Idamante is interpreted by the lyric tenor Luciano Botelho in a very sensitive way.

Aftonbladet - Lennart Bromander - 27th September 2016

The son Idamante, originally sung by a castrato and generally sung by a mezzo, is presented here by the very fine sounding lyric tenor Luciano Botelho.

Göteborgs Posten - Haglund 26th September 2016

The vocal soloists are truly outstanding in this show. An elevated moment is also fully achieved during the duet between Idamante, warmly interpreted by the tenor Luciano Botelho and concertmaster David Bergstrom transparent violin solo: here you fly in Mozart sharp and free melodies." Magnus

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expressen.se - Gunilla Brodrej - 26th September 2016

Luciano Botelho's Idamante has precisely the right twinkling idealism in its tenor.

RIGOLETTO

Examiner - Sean Hillen, 26/05/2015

I found the singing to be of a high quality, with the main characters - Northern Irish baritone Bruno Caproni in the title role, soprano Emma Nash as Gilda and Botelho, particularly outstanding. Credible emotive context was sometimes lacking but I suppose it is somewhat unfair to expect a performer to be a wonderful opera singer and an equally wonderful actor. Botelho, however, did very well in both categories as the epitome of vanity

Irish Mail - Michael Moffat, 24th May, 2015

Luciano Botelho, as Duke, who regularly gets to display his torso and his undies, has a lyrical, not a heavyweight, voice that's impressive.

The Irish Times

In Luciano Botelho there is an efficient, heartless Duke, who shows a cruel blend of vocal appeal and reprehensive behaviour

Michael Dervan, 17th May 2015

www.univers.fr - Thierry Martin - 31st May, 2014

Luciano Botelho, Brazilian tenor singing the role of the Duke of Mantua shows since the beginning real vocal qualities and imposes a handsome character.

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