

Luciano Botelho - Reviews

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Puccini – La Bohème

“Luciano Botelho provided a solid central performance as Rodolfo, utilising a fine vocal range”

Paulo Szabo, 11/04/2022 – Exposed

“Luciano as Rodolfo the “tortured” poet provides vocal clarity and a nice energetic performance. His aria “Che gelida manina” (“What a frozen little hand”) is a highpoint of skill.”

Gabriel Wilding, 10/03/2022 - Hackney Citizen

“...a keen match to Luciano Botelho’s sensitive portrayal of Rodolfo”

Mark Berry, 01/03/2022 - Seen and Heard international

“Luciano is a reliable Rodolfo (...) it’s an even-toned, appealing voice and engagingly genuine. Even when irrational jealousy makes him cruel, this Rodolfo remains a sympathetic figure and Botelho touchingly communicates his vulnerability and bewilderment in grief.”

Claire Seymour, 28/02/2022 - The Stage

“Luciano Botelho makes Rodolfo properly ardent”

Nick Kimberley, 28/02/2022 - Evening Standard

“The Brazilian Luciano Botelho as the poet Rodolpho reveals a gorgeous tenor”

John Groves, 27/02/2022 – Londontheatre1

“Botelho made a stylish Rodolfo, believable both as a poet and as a lover”

27/02/2022 Planet Hugil

Rossini - Il Turco in Italia

“Luciano Botelho’s clear, bright tenor impressed in the role of Narciso”

2017 Bachtrack

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

David Mellor - 01/07/17 Daily Mail

“Luciano Botelho's singing the tenor part of Narciso solidly”

Curtis Rogers - 29/06/16 Seenandheard

“Luciano Botelho’s clear, bright tenor impressed in the role of Narciso”

Von David Karlin - 27/06/17 Bachtrack

“There’s bright, Italianate singing too from Luciano Botelho’s Narciso”

Edward Bhesania - 27/07/17 The stage

“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...”

Robert Hugil - 27/06/17 - Opera Today

"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."

2015 - El mostrador

"The other overseas visitor in the cast is the Brazilian Luciano Botelho as Geronio's duplicitous 'friend' Narciso. He throws himself into Phillips' 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"

Clive Paget - 23/01/14 Limelight Magazin

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..."

Opera Today – 2016

"An exciting production of this taut bel cant 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."

George Hall, 11/05/16 Guardian

"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"

Peter Reed, 10/05/16 Classical source,

"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."

Yehuda Shapiro, April/2016 Opera Magazine

"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."

Claire Seymour, 10/04/2016 Opera Today

Mozart – Idomeneo

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

Mogens H Andersson - 30/10/16 Operalogg.com

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

Per Feltzin - 25/9/16 Sverigesradio

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

Bo Löfvendahl - 27/09/16 Svenska dagbladet

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

Thorvald Pellby Petterson - 28/09/16 Sverigesradio

"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."

Lennart Bromander - 27/09/16 aftonbladet

"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 Haglund - 26/9/16 Göteborgs Posten

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

Gunilla Brodrej - 26/09/16 expressen.se

Verdi – Rigoletto

"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"

Sean Hillen, 26/05/2015 Examiner

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

Michael Moffat, 24/05/2015 Irish Mail

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

Michael Dervan, 17/05/2015 The Irish Times

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

Thierry Martin, 31/05/2014 www.unidivers.fr