

Luciano Botelho

Tenor

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Rossini - Elisabetta Regina d'Inghilterra

"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." 03/05/2019 [Donizetti Society](#)

"Luciano Botelho, is a first-class Leicester." 09/03/2019 [Daily Mail](#)

"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." 04/03/2019 [The Independent](#)

"Luciano Botelho and John-Colyn Gyeantey make admirably swaggering assaults on Rossini's high-lying breath-taking vocal lines." 03/03/2019 [The Telegraph](#)

"Luciano Botelho cuts a dash as the two-timing Earl" 03/2019 [The Stage](#)

"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 is 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" 04/03/2019 [Planet Hugill](#)

Luciano Botelho was a suave Leicester and displayed a fine spinto voice" 05/03/2019 [Opera today](#)

Donizetti - Viva la mamma

"the caricature of the tenor incarnated masterfully by Luciano Botelho" - [Concertonet](#)

"The other roles are very well distributed, starting with the Brazilian tenor Luciano Botelho (Guglielmo, first tenor) who enchants us in his tasty caricature of angry German tenor who can not put two words in Italian." - [Opera-Online](#)

"The Brazilian tenor Luciano Botelho (Guglielmo) portrays a perfectly caricatured divo showing authority and impressive vocal health at his aria "Non é di morte il fulmine" from Alfredo il Grande" - [Resmusica](#)

Puccini - Gianni Schicchi

"The young lovers are also perfectly credible: Luciano Botelho's ardent Rinuccio" 3/06/18 [The reviews hub](#)

"with a thrillingly resonant romantic tenor in Luciano Botelho as the loved-up Rinuccio" 16/04/18 [Whatsonstage](#)

"there is a fine, sweet Rinuccio from Luciano Botelho." 02/03/18 [classicalsource](#)

"Rinuccio, the effervescent Luciano Botelho" 03/03/18 [The Telegraph](#)

"Galina Averina proved quite a discovery as Schicchi's daughter, Lauretta, she and Luciano Botelho finely matched as a fresh-toned pair of lovers. Again, there was not, as the cliché has it, a weak link in the cast." [seenandheard](#)

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." 01/07/17 [Daily Mail](#)

"Luciano Botelho's singing the tenor part of Narciso solidly" 29/06/16 [Seenandheard](#)

"Luciano Botelho's clear, bright tenor impressed in the role of Narciso" 27/06/17 [Bachtrack](#)

"There's bright, Italianate singing too from Luciano Botelho's Narciso" 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..." 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" 23/01/14 [Limelight Magazine](#)

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..." 2016 Opera Today

"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." 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" 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." 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 highlylyng 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." 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!" 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." 25/9/16 Sverigesradio

"...and Luciano Botelho as Idamante are outstanding interpreters of Mozart's charged rebellion against his father." 27/09/16 Svenska dagbladet

"The soloists are world class, (...) Idamante is interpreted by the lyric tenor Luciano Botelho in a very sensitive way." 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." 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." 26/9/16 [Göteborgs Posten](#)

"Luciano Botelho's Idamante has precisely the right twinkling idealism in its tenor" 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](#)