

Bruno de Sá

male soprano

„Bruno de Sá ... astounding ... with a high register of soprano purity.(...) A true male soprano able to command thrillingly ringing tones ... capable of exquisite cantabile incorporating a ravishing mezza voce“

– Opéra magazine

Brilliant young male soprano Bruno de Sá already has a string of glowing reviews to his name, his extraordinary voice and rare musicianship astonishing professionals, critics and public alike.

2015 saw his major role début, as Sesto in Mozart's **La clemenza di Tito** at the Teatro São Pedro in São Paulo: "... a triumph ... an international career awaits ..." [concerto.com.br]. During the 2016/17 season he returned to the Teatro São Pedro as Gherardino (**Gianni Schicchi**), Harry (**Albert Herring**), Cherubino (**Le nozze di Figaro**) and First Lady (**Die Zauberflöte**). At the 20th Festival Amazonas de Ópera he was the Shepherd in **Tannhäuser**, and soloist in **Triunfo da Voz**, a concert celebrating the great castrato Farinelli: "Bruno de Sá drove the audience wild ..." [L'Opera].

In 2019 Bruno de Sá made his European debuts impressing the greater number with his interpretation of Aci in Bononcini's **Polifemo** under the musical direction of Dorothee Oberlinger (Musikfestspiele Potsdam Sanssouci and Margravia Opera House in Bayreuth). During the season of 2019/20, Bruno de Sá joined the young artist programme at Theater Basel where he sang Die Kleine Meerjungfrau in Jherek Bischoff's **Andersens Erzählungen** conducted by Thomas Wise (world première), and Barbarina in **Le Nozze di Figaro** conducted by Christian Curnyn. He sang Sesto in Handel's **Giulio Cesare** directed by Peter Konwitschny (Oper Halle), as well as Isacio in Hasse's **Irene** with the Helsinki Baroque Orchestra (Musiikkitalo Helsinki and Theater an der Wien)



Over the following seasons, he returned to Bayreuth to sing Berardo in Porpora's **Carlo il Calvo** staged by Max Emanuel Cenčić (Bayreuth Baroque Opera Festival). Later, he took on the role of Abel in Scarlatti's **Il Primo Omicidio** conducted by Philippe Jaroussky (Opéra de Montpellier and Whitsun Festival in Salzburg), as well as Volusio in Hasse's **Cajo Fabricio** with {oh!} Orkiestra (Gliwice and Vienna). At the end of the season, he sang Nerone in Handel's **Agrippina** staged by Staffan Waldemar Holm and conducted by Francesco Corti (Drottningholm). He also sung Cleopatra in Hasse's **Marc'Antonio e Cleopatra** with {oh!} Orkiestra conducted by Martyna Pastuszka (Katowice, Dortmund), as well as Farnaspe in Graun's **Adriano in Siria** under the direction of Dorothee Oberlinger, a production to be presented at the Schloßtheater Sanssouci in Potsdam.

Recent engagements include Bruno's role debut as Orfeo in Gluck's **Orfeo ed Euridice** and Sesto in

Gluck's **La Clemenza di Tito**, both conducted by Michael Hoffstetter (Gluckfestspiele). He also joined **Sehnsucht**, a Baroque pasticcio directed by Andreas Rosar and conducted by Philip Armbruster (Oper Dortmund), Aminta in Handel's **Aminta e Fillide** conducted by George Petrou

(Händel-Festspiele Göttingen), pasticcio **Siface** with the Capella Cracoviensis conducted by Jan Tomasz Adamus (Opera Rara Festival Krakow), Pergolesi's **Stabat mater** conducted by Reinhard Goebel (Verbier Festival), Cleofide in Vinci's **Alessandro nell'Indie** directed by Max Emanuel Cenčic and conducted by Martyna Pastuszka (Bayreuth Baroque), and Stephano in Gounod's **Roméo et Juliette** directed by Eric Ruf and conducted by Pierre Dumoussaud (Opéra de Rouen Normandie). Bruno has also toured various solo programmes across Europe developing fruitful collaboration with renown ensembles such as il pomo d'oro led by Francesco Corti, Les Accents under the direction of Thibault Noally, nuovo barocco under the direction of Dimitris Karakantas, or Dorothee Oberlinger and her Ensemble 1700. Other concert appearances include a concert programme at the Essen Philharmonie (Ruben Dubrowsky) and a Gala concert at the Vienna Staatsoper alongside Baroque stars such as Cecilia Bartoli and Max Emanuel Cenčic.

The emerging star soprano will launch the 2024/25 season with **Grain of the Voice**, a modern pasticcio staged by Ligiana Costa and conducted by André Dos Santos (Theatro São Pedro, Brazil). He will sing his first Oberto in Handel's **Alcina** alongside Francesco Corti and il pomo d'Oro (Théâtre des Champs-Élysées in Paris, Teatro Real in Madrid, and Theater an der Wien in Vienna). Another highlight of the season will be his debut at the Komische Oper Berlin singing the role of Donna Elvira in Mozart's **Don Giovanni** in a staging signed by Kirill Serebrennikov and under the baton of James Gaffigan.

Bruno de Sá distinguished himself receiving the OPER! Award 2020 and the ForumOpéra trophy 2022 in the category "Best Newcomer of the Year". In 2024, he also received the Austrian Music Theatre Prize for his performance of Aminta in Innsbruck Early Music Festival's production of

Vivaldi's **L'Olimpiade** conducted by Alessandro de Marcchi.

As an Erato / Warner Classics exclusive artist, his first solo album **Roma Travestita** was released in September 2022, receiving praise from press and public alike across the globe. The programme was presented with great success in Versailles, Rouen, Bayreuth, Ambronay, São Paulo, Izmir, Cremona, Vilnius, and Buenos Aires.

In October 2024, Bruno will release **Mille Affetti**, a second solo album dedicated to Mozart and his contemporaries, a project in collaboration with Jarek Thiel and the Wrocław Baroque Orchestra. The initial concert tour will include the Cavatina Hall (Bielsko-Biała), NFM (Wrocław), Teatro del Maggio Musicale (Florence), Ahmed Adnan Saygun Art Centre (Izmir), Chapelle Corneille (Rouen), Château de Versailles (Versailles), Liszt Ferenc Academy of Music (Budapest), and the Markgräfliches Opernhaus (Bayreuth).

(2024_25 Please use this CV exclusively.)

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