

**LEONARDO DE LISI** is known as one of the most active interpreters of the chamber vocal repertoire in Italy, for a career now lasting forty years in this field at an international level, preceded by studies under the guidance of the masters Gérard Souzay, Dalton Baldwin, Elly Ameling, Jessye Norman and Irwin Gage and started by winning some prestigious competitions, such as the Conegliano Veneto Competition 1986, the Hugo Wolf of Stuttgart 1987, the Grand Prix Ravel of Saint-Jean-de-Luz 1987, the Walter Gruner of London 1989, the Special Prize A. Roussel for the interpretation of the German Lied and French Melody at the International Competition of the Opéra of Nantes 1989, the Seghizzi Competition of Gorizia 1994, up to the Grand Prize of the Lied at the International Competition of 's-Hertogenbosch, Holland, in 1995. 1994. In 1996, soprano Elly Ameling invited Leonardo De Lisi to perform with her in her farewell concert at the Concertgebouw in Amsterdam, as her best student and with piano accompaniment by Dalton Baldwin.

Among his numerous CDs, the complete art songs of Ottorino Respighi for Channel Classics, the single CD's dedicated to Francesco Cilèa (Bongiovanni), Alfredo Piatti and Luigi Denza for voice, cello and piano (Hungaroton), Mario Castelnuovo Tedesco (Vocalia), the Lieder for voice and guitar of Franz Schubert (Dynamic), the cantata "Werther" for tenor and orchestra by Felice Blangini (Nuova Era), the lyrics for voice, double bass and piano by Bottesini (NBB-records), the tenor soloist in Handel's "Messiah" (Bongiovanni), two recordings of "Il Giustino" by Antonio Vivaldi (EMI-Virgin and Bongiovanni), the title roles in "Bajazet" by Gasparini for Glossa, in "L'Orfeo" and "Il Ritorno d'Ulisse in Patria" by Monteverdi for Bongiovanni. In 2009, EMI International included a Vivaldi piece performed by De Lisi in the box set "100 Best Tenor Voices".

He has sung a vast symphonic-vocal repertoire (Mahler "Das Lied von der Erde", Britten "Les Illuminations" and "Serenade for tenor, French horn and strings", Ghedini "Concerto funebre per Duccio Galimberti", Respighi "Laudi per la Natività di Nostro Signore" and "Deità Silvana", Haydn "Stabat Mater" and "La Creazione", Mozart "Requiem" and "Davidde Penitente", Beethoven "IX Symphony" and "Missa Solemnis", Schubert "Mass in E flat", Schumann "The Pilgrimage of the Rose", Bach "Johannes-Passion" (Evangelista), "Magnificat" and "Christmas Oratorio" (Evangelista and arias), Mozart's Concert arias for tenor and orchestra, Mendelssohn "Paulus", Bruckner "Te Deum") under the baton of internationally renowned conductors such as Bruno Bartoletti, Georges Prêtre, Pietro Rigacci, Piero Bellugi, Tom Koopman, Edo de Waart, Federico Bardazzi, Luca Pfaff, Sandro Gorla, Michel Plasson, Alistar Dowes, Marco Guidarini, Bruno Aprea.

He made his operatic debut at a very young age: in 1987, at just 21 years old, he sang in Rossini's "La cambiale di matrimonio" (Slovak) in Conegliano Veneto and then in Wolf-Ferrari's "Il Segreto di Susanna" at the Teatro Verdi in Padua (conducted by Iris Adami Corradetti). In 1988, he changed range from baritone to tenor under the direction of Ileana Cotrubas and Claudio Desderi: in 1990, at the Valle d'Itria Festival in Martina Franca, he made his tenor debut in a small part in Mercadante's "Il Bravo" and in numerous opera concerts with orchestra. In 1991 at the Aldeburgh Festival (UK) he played the part of the principal tenor (Alessandro) in Mozart's "Il Re Pastore" (directed by Ileana Cotrubas and conducted by Tamas Vásáry). From 1991 to 1995 he was a tenor in the company of the Opéra de Nice (France), both as a first or second cast of some roles from the Mozart repertoire (Ottavio, Arbace, Aufidio, Ferrando, Marzio, Tamino, Fracasso, Podestà Don Anchise) and from the Italian or French Baroque (in Handel's "Tamerlano", in M.A. Charpentier's "Judith", in J.B. Lully's "Armide"), together with some opera productions (in Der Fledermaus as Alfred, La belle Hélène as Oreste and La Périochole, as Piquillo); but above all many supporting roles ranging from Rossini and Verdi to Wagner and R. Strauss. Since 1995 he has devoted to an exclusively freelance career, in which he has interpreted the main Monteverdi roles (Orfeo, Eurimaco, Eumete, Ulisse, Nerone, Apollo, Lucano), many roles from the 17th and 18th century Italian repertoire (Cavalli, Vivaldi, Albinoni, Gasparini, Leo, Scarlatti, Haendel, Haydn) and some tenor roles from the standard Italian repertoire, such as Nemorino in "Elisir d'Amore", Peppe in "Pagliacci", Prunier in "La Rondine" (recorded live by Kicco-records) and Pang in "Turandot", both in Italy and abroad (France, Switzerland, Brazil, Argentina, Netherlands, Great Britain, Portugal, Greece). He also distinguished himself as a very eclectic interpreter both vocally and scenically in the modern and contemporary repertoire: Honegger's "Les Aventures du Roi Pausole" (Nice, Montpellier, Avignon), in Britten's "Peter Grimes" (Bob Boles) and in "the Rape of Lucretia" (Male Chorus) (Modena, Vichy, Brno), Bruno Maderna's "Satyricon" (Trimalchio) in various productions between 2004 and 2018 (Cividale, Trieste, Pisa, Lucca, Livorno, Ljubljana, Lugano), the first performance of Luca Francesconi's "Gesualdo" in Amsterdam with revivals at the Venice Biennale and at MI.TO. In 2008, the creation of Claudio Ambrosini's "Big Bang Circus" at the Teatro La Fenice in Venice and the Teatro San Carlo in Naples (2006), as well as numerous other premieres of works by Bruno De Franceschi, Carlo Galante, Luca Mosca, and Flavio Colusso.

He graduated in Singing from the Conservatory of Padua (1988), in Vocal Chamber Music from the Conservatory of Parma (1994), and also studied at the Zurich Academy of Music (1989–1991) and Languages and Literature at the University of Padua (1985–1990).

He has been teaching Art Song Interpretation since 1998 at the Luigi Cherubini Conservatory in Florence and serves on the juries of international competitions, such as the Elsa Respighi Competition in Verona.

As a researcher he has participated in the following projects:

- *Virtual Stage* (2020-2023) on operatic performance perspectives in Hybrid or Virtual space <https://vstage.eu/the-project/>
- *In Media Stat Virtus* (2021-2024) on chamber music performance and music teaching perspectives in Hybrid or Virtual space <https://inmediastatvirtusweb.eu/linksresources/>
- *CAPHE* (2023-2026) *Communities and Artistic Participation in Hybrid Environments*, an EU-funded project exploring culture production and artistic interaction in hybrid physical-virtual spaces and the Metaverse <https://www.caphe.space/research/>