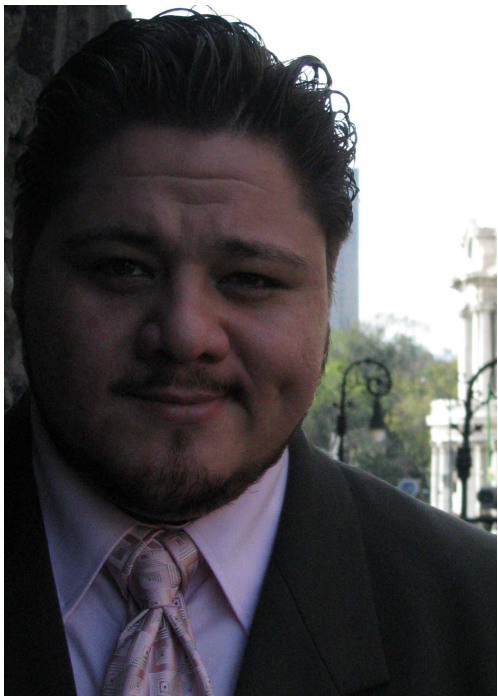


Diego Torre

Tenor



Born in Mexico City, tenor Diego Torre recently finished his second year as a Domingo - Thornton Young Artist at LA Opera, where he made his company debut last season as Don José in performances of *Carmen*. In his debut season with Wolf Trap Opera Company, Mr. Torre sang Conte Ivrea in Verdi's *Un Giorno di Regno*, Captain in *Candide*, and Bacchus in *Ariadne auf Naxos*. He was invited to return to Wolf Trap in the summer of 2009 to play Rodolfo in *La Bohème*, where *The Washington Times* said of his performance, "His passion was real, his heartbreak was immense, and his commanding, gloriously sculpted instrument makes him an up-and-coming talent to be watched." He was then engaged for the 2009/2010 season at The Metropolitan Opera to play the Messenger in *Aida* and Federico in *Stiffelio*, followed by Masaniello in *La Muetta de Portici* for Dessau Opera. Future engagements include Edgardo in *Lucia di Lammermoor* for Savonlinna; covering for Plácido Domingo in the title role of *Il Postino* at Los Angeles Opera; Cavaradossi in *Tosca* at Boston Lyric Opera; and Don José in *Carmen* (in concert) at the Santo Domingo Music Festival in 2011.

Mr. Torre began his studies at 20 years old, when he attended Mexico's National School of Music; there he studied under the supervision of Maestro Rufino Montero. He also belonged to S.I.V.A.M., Mexico's most prestigious Young Artist Development Program.

Previous performances include Beethoven's *9th Symphony* and Verdi's *Réquiem* with Fine Arts National Orchestra and the Philharmonic Orchestra of Acapulco; Sancho in *Man of La Mancha* with the Cuarta Pared Symphony Orchestra; and Gaston in Verdi's *La Traviata* as his debut with the National Opera of México.

Mr. Torre is the recipient of many awards, including 3rd Place in Neue Stimmen 2007, 2nd Prize in the 2003 First National Singing Contest "Nicolás Urcelay", third place in the XXIII National Singing Contest "Carlo Morelli", and first place in the Singing Contest "Francisco Araiza" in Mexico City.

He has also participated twice in the Summer Opera Program of EPCASO, where he studied with such legendary teachers as Claudia Pinza, Enza Ferrari, Maurizio Arena and the soprano Maria Chiara.

Diego Torre

Repertoire

Bizet	<i>Carmen</i>	Don José
Donizetti	<i>L'Elisir d'Amore</i>	Nemorino
	<i>Lucia di Lammermoor</i>	Edgardo
Gounod	<i>Faust</i>	Faust
Puccini	<i>La Bohème</i>	Rodolfo
	<i>Tosca</i>	Cavaradossi
Strauss	<i>Der Rosenkavalier</i>	Italian Singer
Verdi	<i>Don Carlos</i>	Don Carlos

Diego Torre

Press Reviews

Masaniello in *La Muette de Portici*

"Dass ihr mit dem jungen Mexikaner Diego Torre ein Bruder zur Seite steht, dessen schier unerschöpfliche Kraft mit einer wunderbar klaren Höhe korrespondiert, bildet den besten Kontrast - hier ist ein Tenor zu bewundern, der schon bald in den Metropolen für Furore sorgen dürfte."

-Von Andreas Hillger, *MZ-Web.de*, April 25, 2010

(To her side as her brother is the young Mexican Diego Torre, whose voice combines almost inexhaustible power with a wonderfully clear height, the best contrast - here is a tenor to admire that should soon make a splash in the big cities.)

"Musikalisch muss sich Dessau nicht hinter Stuttgart oder Hamburg verstecken. Die Sänger sind exzellent, angeführt vom mexikanischen Tenor Diego Torre (30). Der gibt sein Europadebüt, eine grössere Karriere deutet sich an. Wenn es solche Häuser nicht mehr gibt, wenn sich Sänger nicht ausprobieren können, dann stirbt die Oper. Langsam, aber sicher."

-Von Manuel Brug, *Welt Online*, April 26, 2010

(Musically Dessau must not hide behind Stuttgart or Hamburg. The singers are excellent, led by the Mexican tenor Diego Torre (30). He will give his European debut, more career points in itself. When these buildings no longer exist, if they cannot try out singers, opera will die. Slowly but surely.)

"Das Duett zwischen Masaniello und Pietro *Die heilige Liebe zum Vaterland* und Masaniellos Arie im dritten Akt *Laufet zur Rache! Die Waffen, das Feuer!* sind nicht nur sehr effektiv geschrieben, sondern auch eine gewaltige Herausforderung für jeden Tenors. Beides stellte Diego Torre (Masaniello) unter Beweis. Allerdings hatte er damit keinerlei Schwierigkeiten. Leicht und schwerelos, aber mit viel französischer Verve und hoher Durchschlagskraft sang er diese beiden Stücke."

-Eingestellt von Zenner, *Operapoint*, April 25, 2010

The duet between Masaniello and Pietro "Die heilige Liebe zum Waterland" and Masaniello's aria in the third act "Laufet zur Rache! Die Waffen, das Feuer!" are not written very effectively, but also a tremendous challenge for any tenor. Both put Diego Torre (Masaniello) to the test. However, he did so without difficulty. He sang these two pieces light and weightless, but with much verve and French high penetrating power.)

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Diego Torre, Press Reviews, cont'd.

Rodolfo in *La Bohème*

"The well-rehearsed principal singers came ready to play, uncorking one of the most emotionally gripping performances of 'Bohème' we've seen in many years... As Rodolfo, tenor Diego Torre was simply smashing. Built like a beer-loving construction worker you'd see at a local watering hole, Mr. Torre hardly seemed a conventional romantic lead. Yet most guys in the audience could easily identify with this Everyman. His passion was real, his heartbreak was immense, and his commanding, gloriously sculpted instrument makes him an up-and-coming talent to be watched."

-T. L. Ponick, *The Washington Times*, August 10, 2009

Don Jose in *Carmen* (US and LA Opera debut)

"And from the 'Flower Song' on, Torre was captivating, with a voice of great power, flexibility and fluidity. His acting was remarkably agile, including a credible knife-fight with Raymond Aceto's Escamillo... The audience, generally aware that this was, in effect, his first performance before the regular audience of a major opera company (he had performed the role in a student matinee earlier in the week) responded enthusiastically and with justification.

Mexican-born Torre is in his second year as a Los Angeles Opera Domingo-Thornton Young Artist. His success exemplifies the fact that when a young singer covers the role of another artist, he or she may get the opportunity to demonstrate their ability to handle principal roles at a major opera company. Torre demonstrated that he has the voice able to assay the dramatic and heroic roles of French opera."

-*Opera Warhorses*, Dec 9, 2008

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