

Davide DAMIANI Baritone

Davide Damiani was born in Tavullia (Pesaro, Italy) he studied voice, contrabass, composition and conducting at the Conservatory of Pesaro, Parma und Bologna, conducting with Julius Kalmar at Musikhochschule in Vienna and made his degree at the Conservatory in Bologna. As a conductor he was an assistant of Mo. Kuhn in Macerata and worked at many theatres, he made his debut as baritone in Tel Aviv as Don Giovanni.

Mr. Damiani was member of the ensemble of Staatsoper Vienna, where he sang Sharpless, Belcore, Conte d'Almaviva, and the new production of Enescu's „Oedipe“, „Le Prophète“, „Fedora“ as well as Comte de Toulouse in Verdi's „Jérusalem“ with Mo. Mehta.

He made his successful debuts in almost all Italian theatres like in Napels (Belcore), Turin (Don Giovanni), Palermo (Lescaut in „Manon Lescaut“), Genoa („Rape of Lucretia“), Trieste (Ford), Ravenna (Nick Shadow), Verona (Don Giovanni), Bergamo (Marcello), Florence („Rape of Lucrezia“), Cagliari („Goyescas“), Catania (Nick Shadow), Milan („Volo di notte“), Bologna („Les Oiseaux de Passage“), Bari (Don Giovanni), Ancona („Elegy for Young Lovers“), Modena (Nick Shadow), Parma („Rape of Lucrezia“) and returned to most of the theatres with other roles.

Outside of Italy he sang in Tokyo Sharpless and Germont, in Cardiff Don Giovanni, in St. Gallen Belcore, Don Giovanni and Harlekin, in Berlin Marcello, in Basel Ford, in Düsseldorf „Nozze di Figaro“ Count and Don Giovanni, in Tel Aviv Enrico, in Wexford „Giuramento“, „La Vestale“, Tonio and Rigoletto, in Toronto Don Giovanni, in Graz Balstrode, in Palm Beach Don Giovanni und Riccardo, in St. Margarethen Escamillo, as well as Boesman's „Julie“ in Brussels, Aix en Provence and in Vienna.

Next engagements brought him to Verona and Reggio Emilia as „Nozze di Figaro“ Count, to Cagliari with „Roi Arthus“, Mozart's „Vesperae solennes de Confessore“ and Schönberg's „A survivor from Warsaw“, to Sulmona with "Invettive e Invocazioni sul Dies Irae", to Palermo with „Genoveva“ and „Manon“, to Brussels with „L'uomo dal fiore in bocca“, to Bern with „Prova d'orchestra“, „Rigoletto“ and „Ballo“ and to Lucca for „Manon Lescaut“. He was heard in Braunschweig as Escamillo, in Venice with "Manon Lescaut" and as Germont, in Tel Aviv with Verdi's „Jerusalem“ and as Germont, at Staatsoper Hamburg and Teatro Massimo in Palermo as Escamillo, at Teatro San Carlo in Naples with „La Terra“, in Frankfurt in „Adriana Lecouvreur“ and „Volo di notte“, in Geneva as Macbeth, in Warsaw as Posa and in St. Gallen as Carlos in „Forza del destino“.

He sang the new productions of „Tosca“ in Basel, „Adriana Lecouvreur“, „Death in Venice“ and „Les Vêpres siciliennes“ in Nice, „L'amour des trois oranges“ in Florence, „Tosca“ in St. Margarethen, „Tosca“ in Hong Kong, „Fanciulla del West“ in Hamburg, „Oedipe“ in Bucharest and at Festival Miskolc, and Sharples in Taormina. Recent and future contracts until 22/23 include "Guillaume Tell" at MET and Warsaw, "Butterfly" in Avanches, "Prince Igor" and „Tales of Hoffmann“ in Vienna, Rigoletto in St. Margarethen and Seoul, „An unserem Fluss“, „Adriana Lecouvreur“, „Der Diktator“ / „Das geheime Königreich“, „Traumgörge“ and „Dialogues des Carmelites“ in Frankfurt, "Guillaume Tell" in Palermo, Saarbrücken and Interlaken, "Traviata" in Malmö, „Vepres Siciliennes“ in Bonn, „Fledermaus“ in Novosibirsk and „Tosca“ in Innsbruck.

He has worked with conductors such as Nikolaus Harnoncourt, Riccardo Chailly, Rafael Frühbeck de Burgos, Fabio Luisi, Zubin Mehta, Riccardo Muti, Daniel Oren, and stage masters like Daniele Abbado, Luc Bondy, Robert Carsen, Götz Friedrich, Hans Neuenfels, David Pountney, Franco Zeffirelli