

RICARDO LUGO

BASS

With a “resonant” bass sound Puerto Rican bass **Ricardo Lugo** is a versatile international artist in demand on the operatic and concert scene. Having made his Metropolitan Opera debut as Un Barnabotto in *La Gioconda*, Ricardo has since been involved in multiple productions with the company including Shostakovich’s *The Nose*, *Otello*, *Tannhäuser*, *Tosca*, *Turandot*, *Manon Lescaut*, *Madama Butterfly*, *Die Meistersinger von Nürnberg*, *Ariadne auf Naxos*, *Khovanshchina*, *Billy Budd*, *La fanciulla del West*, *Adriana Lecouvreur*, *Macbeth*, *Lady Macbeth of Mtsensk*, *The Gambler*, *Die Zauberflöte* and *Salome*. In recent seasons, Mr. Lugo has joined Michigan Opera Theater as Timur in *Turandot*, Alfieri in Bolcom’s *A View from the Bridge*, Don Fernando in *Fidelio*, and the French General in *Silent Night*. Additionally, he has sung Dulcamara in *L’elisir d’amore* with Opera Memphis, Mr. Page in *The Merry Wives of Windsor* with Boston Midsummer Opera, the Sacristan in *Tosca* and Bartolo in *Le nozze di Figaro* with Sarasota Opera, Bartolo in *Le nozze di Figaro* with the Princeton Festival, Wachtmeister/Der Holsteiner in Richard Strauss’ *Friedenstag* with the America Symphony Orchestra, Timur in *Turandot* with Virginia Opera, Bartolo in *Le nozze di Figaro* with Vancouver Opera, and Sacristan in *Tosca* with Arizona Opera.



Last season saw his return to the Metropolitan Opera for productions of *Tosca* and *Pelléas et Mélisande* as well as singing the Sacristan in *Tosca* with Opera de Puerto Rico, and Verdi’s *Requiem* with the Puerto Rico Symphony Orchestra. The 2019-2020 season includes the Commendatore in *Don Giovanni* with Michigan Opera Theatre, Beethoven’s Mass with the Phoenix Symphony, Il Pedone in *La Wally* with Sarasota Opera, and a return to the Metropolitan Opera for *Tosca*.

With the San Francisco Opera he has appeared as Reinmar von Zweter in *Tannhäuser*, the Second Priest in *Die Zauberflöte* as well as Sarastro in their adapted “Magic Flute” for families, and covered Banquo in *Macbeth*. He made his Washington National Opera debut singing Bonzo in *Madama Butterfly*, conducted by Maestro Plácido Domingo, and performed Annibale Pistacchio in Donizetti’s *Il Campanello di Notte* with Santa Fe Opera’s new One Hour Opera Performances. As an apprentice artist with The Santa Fe Opera, he was featured as the King in Massenet’s *Cendrillon* with Joyce DiDonato and Richard Stilwell, directed by Laurent Pelly and conducted by Kenneth Montgomery and as the First Soldier in Strauss’ *Salome*, conducted by John Fiore.

Mr. Lugo performs regularly with all the opera companies of his native Puerto Rico. With the Opera de Puerto Rico, he has performed Don Alfonso in *Così fan tutte*; Dr. Grenvil in *La traviata*; Colline in *La bohème*; Basilio in *Il barbiere di Siviglia*; and Angelotti in *Tosca*. For Teatro de la Opera, he added the roles of Pietro in *Simon Boccanegra*; Masetto in *Don Giovanni*; Tom in *Un ballo in maschera*; Crespel in *Les Contes d’Hoffman*; Frere Laurent in *Roméo et Juliette*; the Speaker in *Die Zauberflöte*; Ludovico in *Otello*; and Bartolo in *Le nozze di Figaro*. He has also taken part in CulturArte, where he performed the roles of Dr. Grenvil in *La traviata*, opposite Carol Vaness and Plácido Domingo; and Ludovico in *Otello* opposite June Anderson and Plácido Domingo, both conducted by Eugene Kohn.

On the concert platform Ricardo has sung Verdi’s *Requiem*, Beethoven’s *Missa Solemnis*, Mozart’s *Requiem*, *St. John Passion*, Mendelssohn’s *Magnificat*, Handel’s *Messiah*, Haydn’s *The Creation*, and the *Romeo et Juliette* of Berlioz with such orchestras as New Mexico Symphony, Puerto Rico Symphony and the Santa Fe Symphony. He has also appeared with the acclaimed Opera Orchestra of New York as Jacopo Loredano in *I due Foscari* conducted by Eve Queler. Lugo made his New York Recital Debut on February 2006 at the Liederkrantz Foundation.

Other notable roles include Sparafucile in *Rigoletto*, Geronte in *Manon Lescaut*, Roucher and Dumas in *Andrea Chenier*, and Ramfis in *Aida*. Mr. Lugo was featured as Jose Tripaldi in the acclaimed production of Osvaldo Golijov’s *Ainadamar*, directed by Peter Sellars, during Lincoln Center’s Festival entitled “The Passion of Osvaldo Golijov”.

Ricardo Lugo

Bass

Operatic Engagements

| | | | |
|-----------------------------------|---------------------------------------|--|-----------|
| Sacristan (cv.) | <i>Tosca</i> | Metropolitan Opera | 2018-20 |
| Il Pedone | <i>La Wally</i> | Sarasota Opera | 2020 |
| Commendatore | <i>Don Giovanni</i> | Michigan Opera Theatre | 2019 |
| Shepherd (cv.) | <i>Pelléas et Mélisande</i> | Metropolitan Opera | 2019 |
| Bonze (cv.) | <i>Madama Butterfly</i> | Metropolitan Opera | 2018 |
| Sacristan | <i>Tosca</i> | Opera de Puerto Rico; Arizona Opera | 2018; '17 |
| 2 nd Armored Man (cv.) | <i>Die Zauberflöte</i> | Metropolitan Opera | 2017 |
| Bartolo | <i>Le nozze di Figaro</i> | Vancouver Opera | 2017 |
| Timur | <i>Turandot</i> | Virginia Opera; Michigan Opera Theater | 2017; '14 |
| 1 st Soldier (cv.) | <i>Salome</i> | Metropolitan Opera | 2016 |
| The French General | <i>Silent Night</i> | Michigan Opera Theatre | 2016 |
| Wachtmeister/Der Holsteiner | <i>Friedenstag</i> | American Symphony Orchestra | 2016 |
| Bonze | <i>Madama Butterfly</i> | Metropolitan Opera | 2016 |
| Reinmar von Zweter | <i>Tannhäuser</i> | Metropolitan Opera | 2015 |
| Angelotti (cv.) | <i>Tosca</i> | Metropolitan Opera | 2015 |
| Mandarin (cv.) | <i>Turandot</i> | Metropolitan Opera | 2015 |
| Bartolo | <i>Le nozze di Figaro</i> | Princeton Festival; Sarasota Opera | 2015 |
| Sacristan | <i>Tosca</i> | Sarasota Opera; Teatro de la Opera Puerto Rico | 2015; '10 |
| Hans Schwarz | <i>Die Meistersinger von Nürnberg</i> | Metropolitan Opera | 2014 |
| Prison Guard | <i>Lady MacBeth of Mtsensk</i> | Metropolitan Opera | 2014 |
| Alfieri | <i>A View from the Bridge</i> | Michigan Opera Theatre | 2014 |
| Countess' Footman | <i>The Nose</i> | Metropolitan Opera | 2013 |
| Mr. Page | <i>Merry Wives of Windsor</i> | Boston Midsummer Opera | 2013 |
| Don Fernando | <i>Fidelio</i> | Michigan Opera Theatre | 2013 |
| Dulcamara | <i>L'elisir d'amore</i> | Opera Memphis; Festival Paiz, Guatemala | 2013; '07 |
| Don Pasquale | <i>Don Pasquale</i> | Boston Midsummer Opera | 2012 |
| 1st mate (cv.) | <i>Billy Budd</i> | Metropolitan Opera | 2012 |
| Varsonovief (cv.) | <i>Khovanshichina</i> | Metropolitan Opera | 2012 |
| Leporello | <i>Don Giovanni</i> | Opera de Puerto Rico | 2011 |
| Jailer (cv.) | <i>Tosca</i> | Metropolitan Opera | 2011 |
| Bello (cv.) | <i>La fanciulla del West</i> | Metropolitan Opera | 2010/11 |
| Lackey (cv.) | <i>Ariadne auf Naxos</i> | Metropolitan Opera | 2010/11 |
| Dr. Grenville | <i>La traviata</i> | Opera de Puerto Rico | 2010 |
| Sarastro | <i>Die Zauberflöte</i> | CMPR Puerto Rico; San Francisco Opera | 2010; '07 |
| Sparafucile | <i>Rigoletto</i> | Dicapo Opera | 2009 |
| Colline | <i>La bohème</i> | Opera de Puerto Rico & México | 2009/05 |
| Un Barnabotto | <i>La Gioconda</i> | Metropolitan Opera | 2008/06 |
| Gambler Six | <i>The Gambler</i> | Metropolitan Opera | 2008 |
| Banco (cv.) | <i>Macbeth</i> | San Francisco Opera | 2007 |
| Reinmar von Zweter | <i>Tannhäuser</i> | San Francisco Opera | 2007 |
| Basilio | <i>Il barbiere di Siviglia</i> | Puerto Rico | 2007 |
| Annibale Pistacchio | <i>Il Campanello di Notte</i> | Santa Fe Opera | 2007 |
| Roucher, Dumas | <i>Andrea Chenier</i> | Cultuarte of Puerto Rico | 2007 |
| Bonze | <i>Madama Butterfly</i> | Washington National Opera | 2006 |
| Le Roi | <i>Cendrillon</i> | Santa Fe Opera | 2006 |
| Ramfis | <i>Aïda</i> | Opera de Puerto Rico | 2006 |
| Tripaldi | <i>Ainadamar</i> | Lincoln Center | 2006 |

Concert Appearances

| | | |
|------------------------------------|--|-----------------|
| Beethoven <i>Mass</i> | Phoenix Symphony | 2019 |
| Verdi <i>Requiem</i> | Puerto Rico Symphony; Bach Festival; Mexico State Symphony | 2019; '11; 2008 |
| Holiday Concert | Holland Symphony Orchestra (Michigan) | 2017 |
| <i>The Creation</i> | New Mexico Symphony; Puerto Rico Symphony | 2011; 2009 |
| <i>Missa Solemnis</i> | New Mexico Symphony | 2009 |
| <i>Messiah</i> | Santa Fe Symphony | 2008 |
| <i>Il due foscari</i> (Jacopo) | Opera Orchestra of NY | 2007 |
| <i>The Bells</i> (Rachmaninoff) | New Mexico Symphony | 2007 |
| <i>Romeo et Juliette</i> (Berlioz) | Puerto Rico Symphony | 2003 |
| Mozart, <i>Réquiem</i> | Puerto Rico Symphony | 2002/04 |

RICARDO LUGO

BASS

CRITICAL ACCLAIM

Turandot – Virginia Opera

"Ricardo Lugo's huge bass perfectly fits Timur, the blind, banished king of Tartary and Calaf's long-lost father."
-The Virginian-Pilot

"Rounding out the quartet of principals, Ricardo Lugo was excellent in the small but important role of Timur, Calaf's blind and aging father, interpreting it with honor and dignity with his expressive bass virtually radiating age, sorrow and experience."
-Communities Digital News

"Bass Ricardo Lugo (Timur) was vocally commanding and easily captured his every moment on stage."
-The Virginia Gazette

Silent Night – Michigan Opera Theater

"Lugo's unyielding bass gave the disapproving French general a granite edge."
-Opera News

Friedenstag – American Symphony Orchestra

"Bass Ricardo Lugo (above), as the opposing general, made a vibrant impression with his imposing voice and intrinsic sense of the drama. He was an excellent foil for Mr. Albert, and, between these two powerhouse voices, they kept our focus on the work keenly secured."
-Oberon's Grove

"standouts in a strong cast included bass Ricardo Lugo doubling as a stoical Sergeant and the enemy Holsteiner commander in the final confrontation with the Commandant"
-New York Classical Review

"Most of the other figures are under-characterized, though a few require major voices: the loyal Sergeant and the Holsteiner enemy commander (here doubled by imposing bass Ricardo Lugo, keenly inflecting words)"
-ClassicalVoiceAmerica.org

"In the large cast of supporting roles, bass Ricardo Lugo and bass-baritone Carsten Wittmoser stood out for their mellifluous tone and elegant phrasing."
-Opera News

Bartolo in *Le nozze di Figaro* – Princeton Festival

"Ricardo Lugo was more put-upon than usual as Bartolo, using his low notes to assert his power"
-Opera News

Bonze in *Madama Butterfly* – Metropolitan Opera

"The supporting characters were reasonably strong, with Tony Stevenson showing a firm tenor as Goro and Ricardo Lugo looming imperiously as the Bonze."
-New York Classical Review

Sacristan in *Tosca* – Sarasota Opera

"Ricardo Lugo was an excellent and amusing Sacristan. . ."

-Sarasota Herald Tribune

Timur in *Turandot* – Michigan Opera Theater

Lugo's fluidity in the Italian language and the pleasurable resonance of his bass made one grateful for his presence."

-Opera News

"Ricardo Lugo was excellent as Timur . . ."

- Detroit Free Press

"Bass Ricardo Lugo, who recently sang Alfieri in MOT's A View from the Bridge, performed Timur with affecting sympathy."

- The Detroit News

Alfieri in *A View from the Bridge* – Michigan Opera Theater

"Returning to the company is bass Ricardo Lugo, whose lends the storyteller Alfieri both his resonant voice and commanding stage presence. When he describes Eddie's eyes as resembling two dark tunnels, the hairs on one's arms stand at attention."

-The Examiner

". . . Ricardo Lugo displayed a sonorous bass as Alfieri."

-Chicago Classical Review

"Also of note is basso Ricardo Lugo; part-time lawyer, part time narrator, "Alfieri" not only provides segues between scenes, he brings a welcome hint of humor in the face of tragedy."

- Encore Michigan

"Ricardo Lugo as the lawyer-cum-narrator Alfieri sounded strong."

- Detroit Free Press

Dulcamara in *L'elisir d'amore* – Opera Memphis

"Ricardo Lugo's Dr. Dulcamara offers him an elixir guaranteed to make women fall in love with him. Lugo hilariously plays the shady charlatan ever poised to "get out of Dodge."

-The Commercial Appeal

Don Fernando in *Fidelio* -- Michigan Opera Theater

"As the deus ex machina, young Ricardo Lugo sang gravely as Don Fernando, whose arrival to review the prison finalizes Florestan's freedom."

-Between The Lines News

Bonze in *Madama Butterfly* – Washington National Opera

"Bass Ricardo Lugo was appropriately ominous in his brief, highly theatrical turn as the Bonze."

-The Washington Times

Sparafucile in *Rigoletto*

"...the small roles were splendidly cast. Sparafucile, the Burgundian hit man, was sung by Ricardo Lugo's resonant bass of which one hopes to hear much more."

-Albuquerque Journal

Geronte in *Manon Lescaut*

"Puerto Rican bass-baritone Ricardo Lugo gave a bigger-than-life, rich-voiced portrayal of the proud, unscrupulous Geronte de Revoir, Manon's wealthy but aging "protector" who has her arrested as a prostitute and thief when she attempts to gather up her jewels and flee with Des Grieux... His is a career to watch."-On Stage

Soloist in *The Bells*

"Finally as the funereal bells sounded lugubriously, bass Ricardo Lugo's demonstrative pronouncements were quite chilling. The work ended movingly, with a near-Wagnerian apotheosis."

-Albuquerque Journal