

DANIEL MONTENEGRO
TENOR

A graduate of San Francisco's prestigious Adler Fellow Opera Program, American tenor Daniel Montenegro is recognized for his flexible and distinctive voice and a varied repertoire of bel canto, verismo, and contemporary roles. Daniel made his Lyric Opera of Chicago, Houston Grand Opera, and San Diego Opera debuts in 2015 as Luis (a role he created) in *El Pasado Nuca se Termina*.

His 2019-2020 season included a return to San Francisco Opera as Tybalt in *Roméo et Juliette*, Mario in *Il postino* with Virginia Opera and Opera Santa Barbara, and Verdi's *Requiem* with the Phoenix Symphony as well as cancelled performances as the Duke in *Rigoletto* with Mill City Summer Opera. The 2020-2021 season and beyond sees him in concert with Minnesota Opera and as Giovanni in *La Hija de Rappaccini* with Chicago Opera Theater as well in performance with Nashville Opera.



Recent seasons include Pinkerton in *Madama Butterfly* with Opera Columbus, Alfredo in *La Traviata* with Arizona Opera, and Luis in *El Pasado Nuca se Termina* with Fort Worth Opera. Other recent performances include Rafael in *Cruzar la Cara de la Luna* in his debut with both New York City Opera and Houston Grand Opera, a return to San Diego Opera as Arcadio in *Florencia en el Amazonas*, Giovanni in *La Hija de Rappaccini* with Gotham Opera and his European opera debut at the Théâtre du Châtelet as Mario in Daniel Catán's *Il Postino* along side Plácido Domingo, as well as a number of significant role and company debuts including Roderigo in *Otello* with San Francisco Opera under Nicola Luisotti, Alfredo in *La Traviata* with New Orleans Opera and Minnesota Opera, Nemorino in *L'elisir d'amore* with Washington National Opera, Pang in *Turandot* at the Hollywood Bowl conducted by Gustavo Dudamel, Pong in *Turandot* with San Francisco Opera and Dallas Opera, Roméo in *Roméo et Juliette* with Tulsa Opera and the Castleton Festival, and most recently, Mario in *Il Postino* with Opera Saratoga, Pinkerton in *Madama Butterfly* with Arizona Opera, and Rafael in *Cruzar la Cara de la Luna* in his debut with Fort Worth Opera.

As a San Francisco Opera Adler Fellow and former Resident Artist of the Minnesota Opera, Daniel has sung a wealth of roles including Liverotto and Rustighello (*Lucrezia Borgia*), Pong (*Turandot*), Remendado and Dancaïro (*Carmen*), Tamino (*Die Zauberflöte*), Nick (*The Handmaid's Tale*), and Flavio (*Norma*). Additionally, he has sung Steuermann (*Der fliegende Holländer*) with both Portland Opera and Arizona Opera and the Shepherd in Peter Sellars' production of *Oedipus Rex* at the Sydney Festival and the Los Angeles Philharmonic. An ongoing collaboration with Los Angeles Opera has brought appearances in several productions including the world premiere of Lee Holdridge's *Concierto para Mendez*, *La Traviata* (released on DVD), *Carmen*, *Luisa Fernanda*, *L'Incoronazione di Poppea*, and *Il tabarro*.

Daniel features on 'Great Voices Sing John Denver' alongside Plácido Domingo and many other key operatic names; produced by legendary arranger and music producer Milt Okun, the disc was released on the MRI Associated label in June 2013. He received his Bachelor of Music from the San Francisco Conservatory of Music.

DANIEL MONTENEGRO**TENOR****OPERA**

Duke	Rigoletto	Nashville Opera	2022
Giovanni	La Hija de Rappaccini	Chicago Opera Theater	2021
Duke*	Rigoletto	Mill City Summer Opera	2020
Mario	Il postino	Opera Santa Barbara; Virginia Opera	2020; '19
Tybalt	Roméo et Juliette	San Francisco Opera	2019
Luis	El Pasado Nunca se Termina	Fort Worth Opera	2019
Alfredo	La Traviata	Arizona Opera	2019
Pinkerton	Madama Butterfly	Opera Columbus	2018
Arcadio	Florencia en el Amazonas	San Diego Opera	2018
Rafael	Cruzar la Cara de la Luna	New York City Opera; Houston Grand Opera	2018
Rafael	Cruzar la Cara de la Luna	Fort Worth Opera	2017
Pinkerton	Madama Butterfly	Arizona Opera	2017
Mario	Il Postino	Opera Saratoga	2016
Alfredo	La Traviata	New Orleans Opera	2015
Roméo	Roméo et Juliette	Castleton Festival	2015
Luis	El Pasado Nunca se Termina	Lyric Opera of Chicago, San Diego, & Houston Grand Opera	2015
Roméo	Roméo et Juliette	Tulsa Opera	2015
Nemorino	L'elisir d'amore	Washington National Opera	2014
Various	Baden-Baden 1927	Gotham Chamber Opera	2013
Giovanni	La Hija de Rappaccini	Gotham Chamber Opera	2013
Pong	Turandot	Dallas Opera	2013
Borsa	Rigoletto	San Francisco Opera	2012
Pong	Turandot	Los Angeles Philharmonic	2011
Pong	Turandot	San Francisco Opera	2011
Mario	Il Postino	Théâtre du Châtelet, Paris	2011
Alfredo	La Traviata	Minnesota Opera	2011
Nemorino	L'elisir d'amore	Merola Opera Program (San Francisco Opera)	2010
Steuer mann	Der fliegende Holländer	Portland Opera	2007
Steuer mann	Der fliegende Holländer	Arizona Opera	2006
Tamino	Die Zauberflöte	Minnesota Opera	2004
Duca (cover)	Rigoletto	Minnesota Opera	2003
Steuer mann	Der fliegende Holländer	Minnesota Opera	2003
Hoffman	The Tales of Hoffman	San Francisco Conservatory of Music	2002
Rodolfo	La bohème	SMW	2001
Fenton	Falstaff	New Opera Festival di Roma	2001

CONCERT

Soloist	Holiday Concert	Minnesota Opera	2020
Soloist	Verdi: Requiem	Phoenix Symphony	2020
Rodolfo	<i>La bohème</i> excerpts	Quad City Symphony	2017
Florentino	Estevez: Canta Criolla	Phoenix Symphony	2014
Soloist	Verdi: Requiem	Champaign Urbana Symphony	2013
Soloist	Mozart: C Minor Mass	UC Davis Symphony & Chorus	2012
Soloist	Handel: Messiah	St. Louis Symphony	2012
Soloist	Mozart: Requiem	San Francisco Opera Orchestra	2011
Soloist	Beethoven: 9th Symphony	California Symphony	2010
Shepherd	Stravinsky: Oedipus Rex	Los Angeles Philharmonic	2009
Soloist	Elijah	Santa Clara Master Works	2008

* cancelled due to COVID-19

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TENOR

CRITICAL ACCLAIM

Virginia Opera – *Il Postino*

"Montenegro's Mario sweetly gains confidence, with Neruda's assistance, as he gains Beatrice's hand. He plays very effectively Mario's sadness and bewilderment when Neruda, released from exile and once more globe-trotting to great acclaim, seems to have forgotten him... Montenegro saved Mario's best vocal moment for last, as he sings the touching letter he has left for Neruda at the opera's conclusion."

-DC Metro Theater Arts

"Tenor Daniel Montenegro was a perfect Mario, a fact not surprising since in his younger days he worked with Catán to shape this character. In "Postino," acting is paramount in exposing the deep emotions beneath the gentleness and humor. Montenegro's Mario glowed with the sweet awareness of the magic of metaphors yet plunged into his Act III sorrows to bring about a chilling impact. His bright tenor was flexible and soared to the heights"

-The Virginian-Pilot

San Francisco Opera – *Roméo et Juliette*

"Tenor Daniel Montenegro is well cast as Tybalt, his voice has darkened in the years since he's been here last, and he is a good foil for Roméo."

-Opera Tattler

"...tenor Daniel Montenegro (Merola 2010; Adler Fellowship 2011), as Juliet's testosterone-driven brother Tybalt, made a robust impression."

-Bay Area Reporter

Fort Worth Opera – *El Pasado Nunca se Termina*

"As Amorita's criollo love interest Luis, tenor Daniel Montenegro likewise successfully navigated the overlapping zones of opera and mariachi, particularly in his big aria, "El Cometa.""

-Texas Classical Review

"The strong cast was headed by Daniel Montenegro, who exhibited a plangent tenor, as the young aristocratic Luis. He was also a gifted, natural actor and didn't seem challenged in the least by all the spoken dialogue he had to deliver."

-Opera News

Opera Columbus – *Madama Butterfly*

"Montenegro's agreeable, easy voice matched his character's disastrous devil-may-care attitude."

-Columbus Dispatch

San Diego Opera – *Florencia en el Amazonas*

"And supporting her most impressively as the young lovers Rosalba and Arcadio are soprano María Fernanda Castillo and tenor Daniel Montenegro, whose large, crisp voices blend beautifully with Alvarez's creamy sound."

-The San Diego Union-Tribune

"Tenor Daniel Montenegro as Arcadio, the Boat Captain's nephew and admirer of Rosalba, sang the aspiring swain with ardent grace and dash"

-San Diego Story

New York City Opera – *Cruzar la Cara de la Luna*

"Rafael (suavely sung by Daniel Montenegro)"

-Opera News

Arizona Opera – *Madama Butterfly*

"Daniel Montenegro was a lyrical Pinkerton who sang a most memorable Love Duet with her."

-Opera Today

Opera Saratoga – *Il Postino*

"Such was in ample supply between Richard Troxell's wonderfully seasoned and ironic Neruda (a role originated by Placido Domingo) and Daniel Montenegro's touchingly diffident, awkward, puppy-clumsy Mario. The two performers negotiated with thrilling musicality their several set pieces, culminating with a heart-rending finale that merged Troxell's mature lyric sound with Montenegro's uniquely youthful spinto in a remarkable tenor duet surely unparalleled in the literature, and impossible to forget."

-My Scena

"It would be hard to imagine a better cast Mario dramatically than the boyish, endearing Daniel Montenegro."

-Opera News

Castleton Festival – *Roméo et Juliette*

"This year, the show belongs to the young man who played Roméo, Daniel Montenegro, a lyric tenor with a fine, well-supported voice who sang with great confidence and ease throughout Sunday's matinee (the second of four performances). Montenegro has a natural sense of phrasing, an elegant line and a lovely, evenly produced pianissimo sound. Both vocally and physically, he created a youthful, vulnerable and decent Roméo, impetuous but not reckless in love."

-Washington Post

Tulsa Opera – *Roméo et Juliette*

"Montenegro, performing with Tulsa Opera for the first time, has the sort of bright, agile tenor voice that ably conveys a kind of boyishness, and which makes his performances of the arias so affecting. And in the opera's several duets, Coburn and Montenegro are just exquisite – gently flirtatious in the first act's "Ange adorable", sensuous and passion in the morning-after "Va! Je t'ai pardonné", at once ecstatic and despairing in the final scene in the tomb."

-Tulsa World

Gotham Chamber Opera – *La Hija de Rappaccini*

"As Giovanni, Beatriz's captivated suitor, tenor Daniel Montenegro gave a charismatic, passionate interpretation."

-Opera News

"The challenging vocal parts span wide ranges in tricky rhythms, but there's not much in the way of melody until midway through the opera, when the love-struck Giovanni bursts into a throbbing aria as luscious as anything in Puccini's "Tosca." This number, radiantly sung by lyric tenor Daniel Montenegro, stopped the show Monday night, with the audience of more than 800 shouting "bravo" from their blankets on the lawn."

-New York Post

"The major vocal find here was tenor Daniel Montenegro. His heroic performance as Giovanni evoked sympathy while providing florid detail and a potent, bright instrument. This young man displayed ringing clarity and power... His aria during the Act I dream sequence was a tour-de-force, drawing an ovation from the crowd assembled on the grassy lawn."

-Paperblog.com

"Giovanni was sung by Daniel Montenegro in an appropriately ardent manner: It was clear from his easy phrasing and rise to controlled anguish that his character was confronting new and startling emotions. His voice gave his feelings a meat the libretto tended not to provide."

-Parterre Box

Soloist – Olympic Music Festival

"It is always exciting to be present when a new star makes his or her entrance on the scene, and it was unmistakably clear that we were witnessing such an entrance. Daniel Montenegro is a perfectly phenomenal singer, and musician. The voice, it was evident at once, is gorgeous. Montenegro might be well termed a spinto tenor, for he blends the grace and delicacy of the lyric voice with something of the clarion firmness of a heroic tenor. A master of vocal coloration, he can shade his tone away in the most ravishing manner without losing strength of line. He has a sense of pathos, as well as a lively sense of humor."

-Seen and Heard

Théâtre du Châtelet, Paris – *Il Postino*

"Daniel Montenegro sang well in the role of Mario Ruoppolo with a fine clear lyrical tenor that befitted the role"
-OperaJournal

Los Angeles Opera – Tribute to Daniel Catán

"The letter scene from "Postino" was sung by baritone Vladimir Chernov, who was the postmaster in the production, and the outstanding young tenor Daniel Montenegro (accompanied by pianist Nino Sanikidze). It had an autumnal quality now that we know the opera to be Catán's last work."
-LA Times

San Francisco Opera – Merola Opera Program Grand Finale Concert

"Nadine Sierra and tenor Daniel Montenegro reminded an enraptured audience of what real romantic fervor sounds like. . . The pair's magnificent rendition of the Act 4 duet from Gounod's "Roméo et Juliette" was a stirring capstone to the Grand Finale concert of the San Francisco Opera Center's summer program. The three-hour showcase, conducted by Dean Williamson and directed with winning tact by Ted Huffman, turned a revealing light on the 25 young artists in this year's crop."
-San Francisco Chronicle